

MARCH 20, 1961; FIFTY CENTS

Television Age

Network news rivals set new sights in fight for audiences **PAGE 25**

Is television programming meant for people or for critics? **PAGE 34**

The new Lestoil: all spit and polish and organization **PAGE 36**



Again this season!

***Channel 9 telecasts 120 major league games
in color!****

Only in Chicago! Only on Channel 9! Only station in the nation presenting 120 major league games—120 daytime home games of Cubs and White Sox in color.*

For 14th consecutive season Jack Brickhouse will present a play-by-play description, assisted by Vince Lloyd.

Sponsored by Theo. Hamm Brewing Co., R. J. Reynolds Tobacco Co., First Federal Savings & Loan Assn. of Chicago.

WGN television operates from the new WGN Mid America Broadcast Center—originating more color—local, live, remote and film—than any other station in the nation!

*plus 19 night road games in black and white.

WGN in Chicago
television's most colorful station



KHJ-TV Channel 9

presents the

ANGELS*

in color!



*Plus the stars amid the greatest lineup of quality motion picture programming in the nation. KHJ-TV, the station of unduplicated value!

KHJ-TV

Colorful Channel 9

LOS ANGELES

An RKO General Station

Don Balsano
Sales Manager

Mal Klein
V.P. & Gen. Mgr.

Dick Jacobson
National Sales Mgr.

Represented nationally by H-R Television



"next to KONO-tv . . .

- this is the best way to get your message to the most natives"



San Antonio's **KONO** tv Channel 12

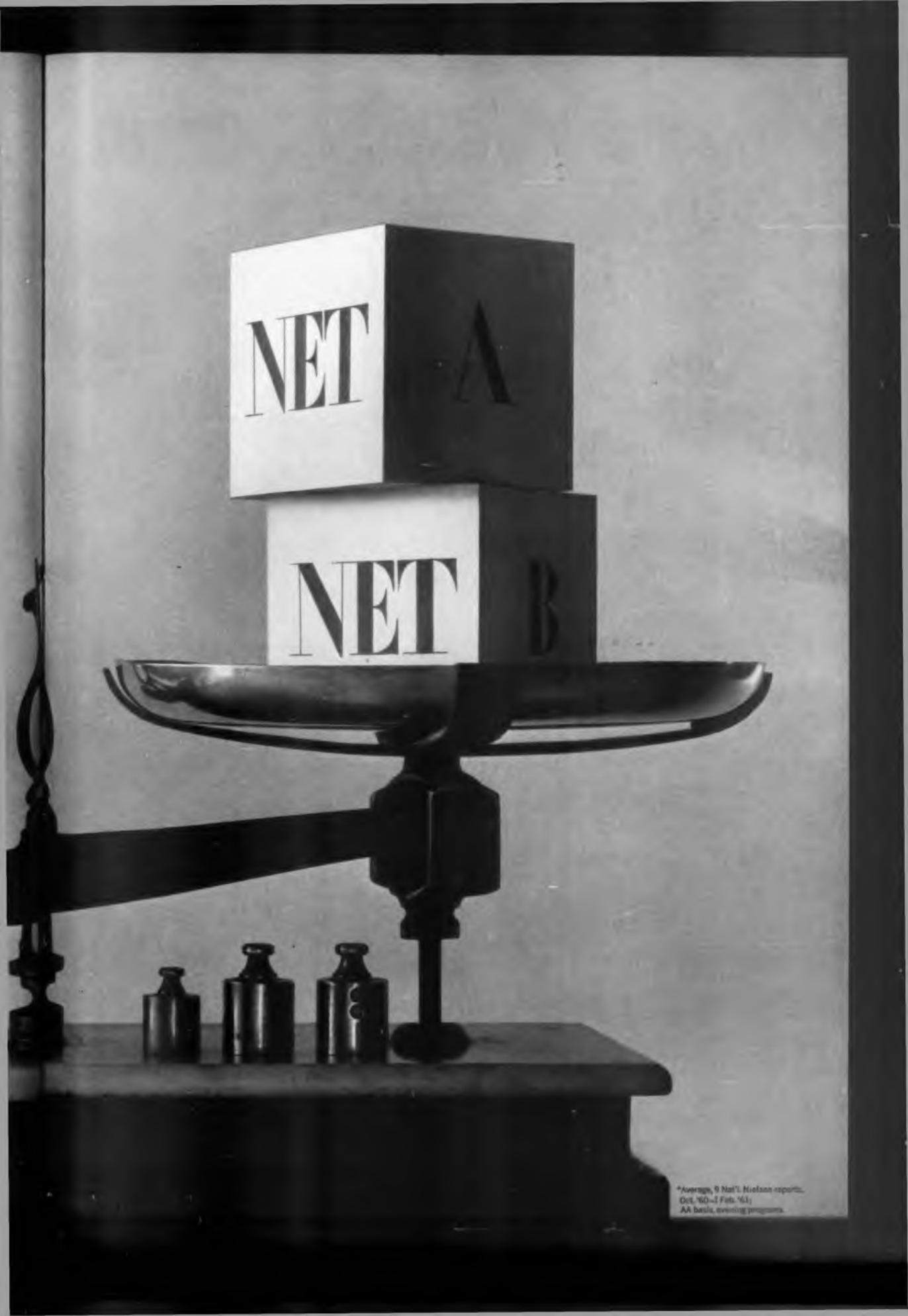
KONO-TV (ABC) gets best results in the Alamo City area with 56.1 Share of Audience 10 P.M.-Midnight Sunday through Saturday . . . against 22.1 and 22.5 . . . according to latest San Antonio ARB (Nov. '60)

Get the "Inside Story" on San Antonio Television
 Represented by the Katz Agency

'Net' Weight

On balance, the effectiveness of a network comes down to a matter of programs. Measured this way, the CBS Television Network presents more of the season's most popular programs *than the other two networks combined* (23 out of 40) and more top-rated *new* program series *than the other two combined* (4 out of 6).*The same network also broadcasts the season's most popular new program ("The Andy Griffith Show"); television's most popular single program for the past three years ("Gunsmoke"); and the program with the longest record of popularity ("The Ed Sullivan Show"). In fact, in 135 Nielsen reports issued since July 1955 this network has averaged 22 of the 40 top-rated programs. This corner on program popularity helps explain why the CBS Television Network continues to carry more weight with viewers than any other network and more weight with advertisers than any other advertising medium.





NET

A

NET

B

*Average, 9 Nat'l. Nielsen reports.
Oct. '60 - Feb. '61;
AA basis, evening programs.

The BIG KRLD-TV PICTURE

Texas greatest TV

coverage area...

30%

of Texas retail sales



KRLD-TV beams its far-reaching Channel 4 signal — lowest frequency in the Dallas-Fort Worth Area — at maximum power from atop Texas' tallest tower (1,685 feet above average terrain).

58 Texas and Oklahoma counties, including the Dallas-Fort Worth Metropolitan Areas, are in the KRLD-TV picture . . . \$4.8 billion in spending potential, \$3.6 billion in retail sales.

(Source: SRDS Consumer Market Data, July, 1960)

KRLD-TV Monthly Coverage Area*



* NCS #3 percentages as applied to Nielsen's U.S. TV estimates as of Spring, 1959



THE DALLAS TIMES HERALD STATIONS

Channel 4, Dallas-Ft. Worth

Chyda W. Rembert, President

MAXIMUM POWER
TV-TWIN to KRLD radio 1000,
CBS outlet with 50,000 wms.



Represented Nationally by the Bronson Company

MARCH 20, 1961

Television Age

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Sharpening of network news rivalry ought to lead to new forms and benefit viewership

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. . . long enough for WBTV Charlotte to tell its story to the Russians, via the USIA

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The lighter side

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WESTERN ROUND-UP!



Heading your way—for the first time in television—a library of three of the most successful Western adventure programs ever presented. A walloping 250 half-hours in all: 81 episodes of **ANNIE OAKLEY** (named the “Best Western Performer” on television for two consecutive years by The Billboard)...78 episodes of **RANGE RIDER** (“Action with a capital A is the byword in these films.” Radio Television Daily)...and 91 episodes of **GENE AUTRY** (“King of the Cowboys” and one of the biggest money-makers in the Western field). This sure-fire three-in-one library, backed by a national merchandising campaign, is available now for unlimited run (and profits) from  **CBS FILMS**



“Few will dispute that television is among the most challenging tools available to the advertising business. It is also one of the most complex and demanding in professional background, technique, creativity and awareness of purpose.

To keep abreast of its amazing growth pattern, an advertising executive needs all the specialized information he can obtain and that is why the latest issue of Television Age has a regular spot—front and center—on my work table.”

ERNEST A. JONES

President, MacManus, John & Adams, Inc.

Television Age

WGAL-TV

on target!

Lancaster

Harrisburg

York

is

**one
TV
market**

when

you use

Channel 8

**MULTI-CITY
TV MARKET**

STEINMAN STATION
Clair McCollough, Pres.



Representative: **MEEKER**

Letter from the Publisher

Lee on Uhf

FCC commissioner Robert E. Lee, recently addressed the Kiwanis Club in Harrisburg. Bob Lee's address was a cogent, logical exposition of his plea for an all-uhf system.

"I believe that television broadcasting," he said, "will eventually come to an all-uhf service. I know the transition will not come overnight. But it will and must come eventually. Were there to be receivers in every home capable of receiving uhf programs, transition could be accomplished in no greater time than it takes to assemble and erect the broadcasting stations—a matter of months."

Bob Lee is one of the most conscientious commissioners ever to sit on that august tribunal. He is one of the few commissioners who has bestirred himself out of Washington and studied tv problems firsthand. A few years ago, he made the rounds of agencies in New York, Chicago, St. Louis and other capitals of advertising to discuss firsthand the problem of uhf. However, there is one basic aspect of an all-uhf system that Commissioner Lee by-passes.

A Matter of Economics

The crux of the entire matter is one of economics. Uhf is a perfectly reliable and excellent service for many areas. The presence, however, of 50 million vhf receivers, is one that is insurmountable even over a 10-year period. The FCC put together a television allocation system in its Sixth Report that made sense from the engineering standpoint. There was only one thing wrong with it. It did not take into consideration practical economics. It intermixed markets with abandon. The net result was a graveyard of uhf efforts in such cities as San Francisco, Charlotte, Jacksonville, Dayton, Oklahoma City and Tulsa. In a seven-year period over 60 stations went black.

As a matter of fact, the surviving uhf stations have done an outstanding job—in spite of the commission. The commission did not give preferential treatment to the uhf operators who applied for vhf facilities.

There is a great deal of discussion about a competitive system of television. The mere fact that more channels will be available is no guarantee that the public will be better served. Certainly there is no doubt but that several markets with two stations should have an additional service. However, to apply this on a general basis would be disastrous to the entire structure of television.

Bob Lee can talk all he wants to about American ingenuity, but if the economics are not present for an all-uhf system, a lot more entrepreneurs are going to lose a lot more money in proving him wrong.

Critique of Critics

We are pleased to publish (on page 34) the views held by Max Wylie of Lennen & Newell on television critics. We think his analysis worthy of note because Mr. Wylie is no blind apologist for every program on the air. He is, however, rightly concerned over the hostility of critics and the misinformation that passes for criticism of television.

Cordially,



YOU MAY NEVER WRITE 67 MILLION WORDS* —

BUT... A Few Well-Chosen Words On WKZO-TV Move Merchandise In Kalamazoo-Grand Rapids!

NSI SURVEY—GRAND RAPIDS-KALAMAZOO AREA
October 17-November 13, 1960

Quarter Hours in Which Stations Deliver Most Homes	No. of Quarter Hours		Per Cent of Total	
	WKZO-TV	STATION B	WKZO-TV	STATION B
Mon. thru Fri.				
7:30 a.m.-Noon	55	25	68.7%	31.3%
Noon-6 p.m.	70	50	58 %	42 %
Sun. thru Sat.				
6 p.m. 9 p.m.	72	12	85.6%	14.4%
9 p.m.-Sign off	110	3	97.3%	2.7%

Here are a few of the reasons why WKZO-TV and the Kalamazoo-Grand Rapids area should be first-line choices on any advertiser's schedule.

Both Kalamazoo and Grand Rapids are among the 55 fastest-growing markets in population and households (source: Television Magazine), and WKZO-TV is the overwhelming leader in this big, on-the-go market. WKZO-TV delivers an average of 103% more homes per quarter hour than Station B, Sunday through Saturday, 9 p.m.-midnight Oct. 17-Nov. 13, 1960!

Depend on WKZO-TV for effective coverage of Greater Western Michigan. *And if you want all the rest of Michigan worth having, add WWTV, Cadillac, to your WKZO-TV schedule.*

*Grantland Rice is credited with having written 67 million words during his long sports writing career.



The Felzer Stations
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 WWTV — CADILLAC, MICHIGAN
 KOLN-TV — LINCOLN, NEBRASKA

WKZO-TV
 100,000 WATTS • CHANNEL 3 • 1000' TOWER
 Studios in Both Kalamazoo and Grand Rapids
 For Greater Western Michigan
 Avery-Knodel, Inc., Exclusive National Representatives

Television Age

Vol. VIII

NO. 7

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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

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Production

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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

Jerry Trontstein

5866 Hollywood Blvd.

Los Angeles

Hollywood 6-2131

**Member of Business Publications
Audit of Circulations, Inc.**

EPA

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**Anytime
is choice
time on
KTVE
channel
10**

Choice time to reach
over 158,000 tv
homes at low CPM
choice time to sell
the 700,000 persons
in the prosperous
oil and timber
area who regularly
enjoy the top NBC-
ABC programs on
Channel 10.



To buy these choice
times—call your Bolling
man—or see your
Clarke-Brown Representative
in the South!

JOHN B. SOELL
Vice President-General Manager

El Dorado, Arkansas
Monroe, Louisiana

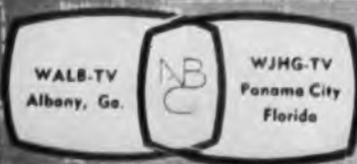
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INCORRECT ISSUE, SHOULD READ #17.



Gray Television, Inc.



REPRESENTATION:

NATIONAL - Yeard, Rintoul & McConnell, Inc.
 REGIONAL - James S. Ayers Company



Facilities

WALB-TV

CHANNEL 10
 VIDEO 316,000W
 AUDIO 150,000W
 ANTENNA 1360' ASL
 TRANSMITTER DORRUM, GA.
 STUDIOS ALBANY, GA.

WJHG-TV

CHANNEL 7
 VIDEO 180,000W
 AUDIO 80,000W
 ANTENNA 1026' ASL
 TRANSMITTER YOUNGSTOWN, FLA.
 STUDIOS PANAMA CITY, FLA.

Combined Market Data

POPULATION 1,224,700
 HOUSEHOLDS 332,700
 TV HOMES 311,000
 COMBINATION RATES AS LISTED IN BROS.

SERVING FOUR MARKETS

ALBANY - TALLAHASSEE - DOTHAN - PANAMA CITY

WITH EXCLUSIVE  PROGRAMMING

One Buy Delivers 82,990 More Homes
 Than The Nearest Competitor



Right before your eyes...



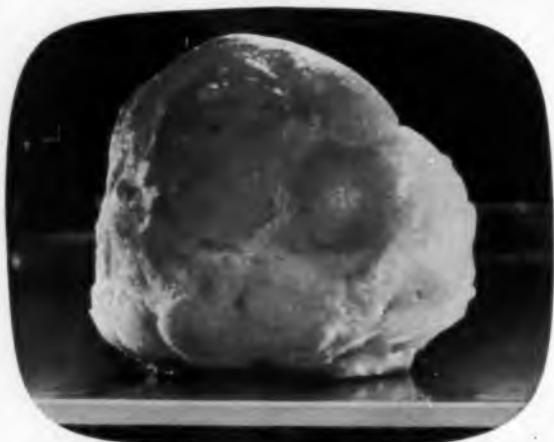
UP...



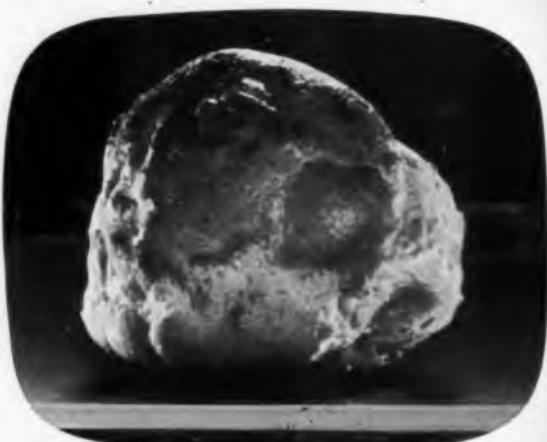
UP...



UP...



UP...



UP...

FIL
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Think
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eat—

M
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pack
mag
film!

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FILM does the 'impossible'!

Think of it! A front-row seat in a baking oven! Right before your eyes, mounds of dough puff up . . . and up . . . into tender, golden shells—lovely, luscious, ready-to-eat—all in brief seconds!

Magic? Yes, the magic of time-lapse photography—magic that packs minutes into seconds . . . magic that's possible only with film!

But that's only part of the story! Only part of the reason why so many advertisers are turning (or returning) to film. For film and film alone, gives you the optical effects you must have . . . gives you commercials—crisp, vivid, exciting—the way you want them—and when!

What's more, it's film alone that assures you the convenience, coverage and penetration that today's total marketing requires.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**

Agents for the sale and distribution of
Eastman Professional Motion Picture
Films, Fort Lee, N.J., Chicago, Ill.,
Hollywood, Calif.

ADVERTISER:

General Foods Corp.

AGENCY:

Young & Rubicam Inc.

PRODUCER:

MPO Videotronics

444

International Awards

Your "Letter from the Publisher" (TV AGE, Feb. 20) concerning the International Broadcasting Awards was very much to the point and should earn the gratitude of everyone connected with broadcast advertising.

KEN C. T. SNYDER

*Vice President and Tv-Radio
Director*

*Needham, Louis & Brorby, Inc.
Hollywood*

SAG-AFTRA Contract

I have read with interest and appreciation both the editorial comment and the article concerning the new television commercials contract recently negotiated by the Screen Actors Guild and the American Federation of Television and Radio Actors ("Equity for Actors," TV AGE, Feb. 6).

Your analysis of the potential effects on television advertising is penetrating indeed, and your grasp of the complexities of the contract provisions, with a couple of minor exceptions, is quite accurate. You refer to the payment of talent use for a spot commercial in any one of the three big cities as a \$200 fee with additional population units charged at \$1.25 each. As a matter of fact, the \$1.25 unit payment rapidly decreases to \$1.20 and then to 25 cents as the number of units reaches the breaking points set forth in the wild-spot payment formula.

More important, and to me somewhat confusing, is your statement that, compared to the time charge for the top 100 markets, the talent cost for a 20-second spot would average about one per cent. As I see it, this would be true only if one play time were purchased in the 100 markets. This is almost inconceivable. I would imagine that the actual time charge for a normal play of a 20-second spot throughout a 13-week period would be many, many times the amount of money you

have set forth. In consequence, the talent charge, remaining the same, would comparatively be decreased to possibly hundredths of one per cent.

As the sound and fury die away, I think that both industry and the actors' unions can look back on a workmanlike job with a reasonable degree of satisfaction. In my opinion, the future of television as an advertising medium is much more likely to be affected by content than by cost.

JOHN L. DALES

*National Executive Secretary
Screen Actors Guild
Hollywood*

Tv Code Review Board

A warm note of appreciation . . . for the "Standards and Censorship" article and Sol Paul's supportive reference to it (TV AGE, Feb. 20). Just what pattern will develop on NYCO traffic still remains to be seen, but prodding of agencies to exploit our availability to their and the medium's best advantage continues in order.

The coverage of the possibilities that this office offers, at this juncture, could not be better timed. So accept, please, my gratitude both professionally and personally.

STOCKTON HELFRICH

*Director, New York Code Office
NAB Tv Code Review Board*

. . . The support of your fine magazine in covering the subject of "Standards and Censorship" is greatly appreciated. Mr. Paul too was very thoughtful in his editorial reference to the Code Board.

We're in business ready to serve the advertisers, the agencies and the reps in the New York office on any commercial problems that develop . . . Stockton [Helfrich] is hard at it and ready to cooperate with all our good friends placing advertising in the television medium.

The Television Code Review Board is grateful for the thorough manner in which TELEVISION AGE has been covering our activities.

E. K. HARTENBOWER

*Chairman, Tv Code Board
Vice President and General Manager
KCMO-AM-TV Kansas City*



Spend your time more profitably
in North Carolina where WSJS
television gives you grade A
coverage of more people
than any other station

WSJS television
Winston-Salem / Greensboro



CHANNEL 12



PETERS, GRIFFIN, WOODWARD-REPS.

News Capsules to be Stretched?

Will the five-minute newscast become a thing of the past? Top news executives at two of the networks have recently expressed dissatisfaction with the quickie formula, and are floating plans to convert to a full 15 minutes and a half-hour where possible. A CBS-TV executive noted that the network had recently gone to 10 minutes an hour in radio, and that tv news actually takes more time to tell, contrary to the old saw about one picture equaling a thousand words.

Will Boycott Affect Sponsors?

An advertiser (not I&M) on *The Untouchables*, threatened with a boycott by Italian-American citizens, feels the matter is serious enough for top-level management consideration. "We usually get a few letters of complaint about one thing or another," said a company official in charge of consumer relations, "and our reply has always been that we do not interfere in the program itself. We try to select good programs that will reach a large audience, of course. Sponsor interference in program content also brings protests. Recently, however, we've had an increase in the number of letters, with some having a great many signatures. And now that our name is appearing in the newspapers, the problem will have to be brought to the attention of those upstairs."

New Program Source: Station Groups

It looks as if most of the major station groups will be in program production (and possibly even distribution) in the near future. Westinghouse Broadcasting Co. has produced many programs in the past and recently set up a production unit (see Film Report, page 41), and the CBS-owned stations have been engaged in an exchange of locally produced programs for more than a year. In addition, another major station group is now working on a series, which, should it develop beyond the script stage, is expected to be distinctly different from the routine of entertainment shows.

New P&G Kid Product?

While Procter & Gamble moved its Jif Peanut Spread from Leo Burnett Co., Inc., Chicago, to Gardner Advertising Co., St. Louis, it's understood that the advertiser requested the Burnett agency to hold a spot open for a replacement—that is, avoid taking on competitive products in the children's field. The belief is that P&G is about to unveil another major consumer item for kids.

ABC-TV's New Quality Fare

Although the "limited engagement" run on its Winston Churchill series, *The Valiant Years*, precludes that program returning to ABC-TV next fall, at press time the

network announced that the production unit set up to turn out the show will remain together to produce a "similar, high-quality" program for the 1962-63 season. Entitled *The Roosevelt Years*, the show will consist of 26 half-hours on the late FDR, with Mrs. Roosevelt serving as consultant.

Tanny Flexes Muscles

Moving out of the strictly gymnasium field into the world of program production, Vic Tanny—through the Charles N. Stahl Advertising Agency—is preparing a taped exercise program for sale to stations. A "Mr. and Mrs." set of instructors should attract both male and female viewers. The 11-minute shows, shot in a modern Tanny-like gym, reportedly might go along with a couple of paid-for spots for Tanny Tads, a new high-protein product. Contact is Robert Franklin in the recently expanded New York office of the Stahl agency.

Beer Bombardment

Heading into its fourth annual campaign, Budweiser beer opens its "Pick a Pair of Six-Packs" promotion late in May, with about 145 tv stations in some 90 markets to get minutes and shorter spots for six weeks. Frequencies will be heavy, and the six-pack theme will also run in the brewery's *The Third Man* series. Tv-radio director Harry Renfro is the contact at the Anheuser-Busch, Inc., agency—D'Arcy Advertising Co., St. Louis.

WBC-Desilu Rumor Grounded

The rumors that recently went wild concerning a possible purchase of Desilu Productions by the Westinghouse Broadcasting Co. have been vigorously denied, though a WBC spokesman concedes that some such deal is not inconceivable in the future. If so, however, the purchase price would be at least four times the \$20-million figure most frequently quoted. The rumor began when a WBC official and Desilu official, two old friends, were seen at lunch at the Beverly Hills Hotel.

Reasons for Return

"We've seen the great job tv has done for others, as well as for some of our own products," said Ed Hueston, advertising manager at Pharmaco, Inc., in discussing a planned return of Chooz antacid gum to a small group of markets for a spot test. The schedules of filmed minutes will kick off next month in an appraisal of new copy approaches. "Our temporary withdrawal from the medium was simply because we weren't getting the results we expected," said Mr. Hueston. A change of agencies—Chooz is now handled out of N. W. Ayer & Son, Inc., Philadelphia—also influenced the back-to-tv move.

new 1305 ft. tower

major market coverage of
708,400 people*

with

\$865,478,000 Retail Sales*

and

\$1,142,205,000 Buying Income*

and

\$604,060,000 Gross Farm Income*

in

178,600 Tv Homes**

KROC-TV covers 26 counties in
Minnesota, Iowa and Wisconsin.

*Sales Management, 1960

**ARB Jan. 1, 1960

promotion in motion ...

30,000 lines of advertising
in seven area newspapers

3,000 spots

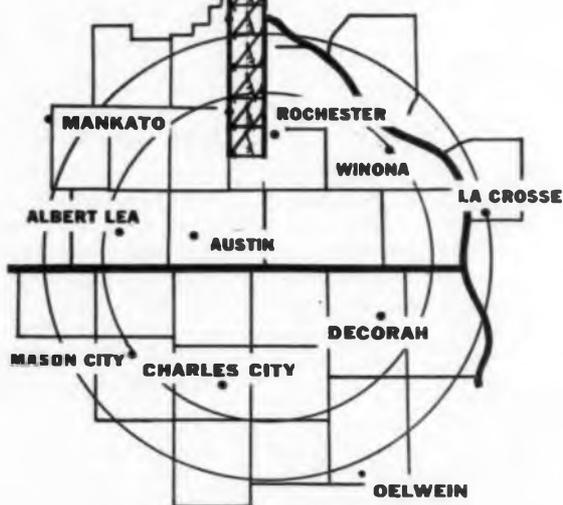
over nine area radio stations

PLUS

on air promotion announcements
direct mail

ALL

during the first three
months of 1961



KROC-TV

Channel 10

Rochester,

Minnesota



National Representative: Venard, Rintoul & McConnell, Inc.

In Minneapolis: Harry S. Hyett Co.

Network Rep.: Elisabeth Beckjorden

Business barometer

The decline in national spot billings for the first month of 1961 was less than the average drop customarily taken by this division of television business during previous comparable periods.

The Business Barometer survey shows that spot was off 2.8 per cent in January under the totals for December. The average January loss over the seven years in which these reports have been made is 3.3 per cent.

Totals for the month were, however, higher than the year before. There was an increase of 11.6 per cent in January 1961 over January 1960, 1.1 per cent more than the 10.5 latter-month rise over January 1959.

The 2.8-per-cent drop in national spot from December to January, in addition to being slighter than usual, represents a distinct improvement over the slump recorded for January '60.

In that month spot took a sharp 10.5-per-cent slide from December 1959 totals (coincidentally, the identical percentage gained in the year-to-year comparison), the most severe drop for the period since 1954 and the start of Business Barometer reports.

In 1954 the December-to-January loss was 7.4 per cent. In 1955 spot was off 3.2 per cent. The only gain recorded for spot in January occurred in 1956, when it was up 2.5 per cent.

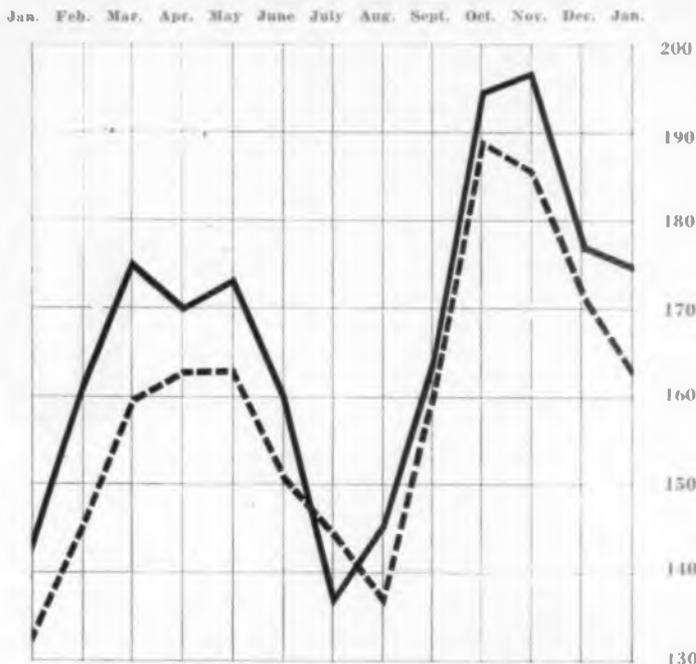
There was a decline again in 1957, this time of 2.6 per cent, and a repeat performance the following year, when a drop of 4.4 per cent was recorded. In 1959 the loss was 2.1 per cent.

In 1960 the month-to-month comparisons of spot business, each figure comparing with billings of the month before, were as follows: January, off 10.5 per cent; February, up 18.2 per cent; March, a gain of 13.5 per cent; April, down 4.4 per cent; May, up 2.8 per cent; June, a drop of 12.6 per cent, and July, off a peak 22.7 per cent.

In August there was a recovery gain of 9.6 per cent, and in September the jump was 18.3 per cent. October spot hit a record 30.6-per-cent increase, November showed a 2.5-per-cent rise, and in December there was a drop of 18.8 per cent.

NATIONAL SPOT

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



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.)

BUY THE BIG

3

...LV/TV!

CHECK THESE BIG 3 REASONS . . .

- **LAS VEGAS TELEVISION COVERS THE BIG LAS VEGAS AREA MARKET . . .** TV homes outnumber circulation of the largest printed medium by over 50%!
- **LAS VEGAS VIEWERS VIEW MORE . . .** 7.36 hours per household daily versus national average of 6.20 hours.*
- **LAS VEGAS VIEWERS BUY MORE . . .** \$8027 retail sales per household last year against a national average of \$4117 . . . almost double the buying power!

SPEND YOUR TV DOLLAR FOR MAXIMUM RESULTS . . . cash in on one of the nation's richest markets . . . the Big Las Vegas Area . . . buy LV/TV!

BUY LAS VEGAS TELEVISION!

NEVADA

LAS VEGAS

KLRJ - TV
CHANNEL 2

Headley-Reed Co.

KLAS - TV
CHANNEL 8

Weed TV Corp.

KSHO - TV
CHANNEL 13

Forjoe-TV, Inc.

* Figures from an independent source . . . for the year ending January 1, 1960.

The board chairman on network television . . . page 21

Does Prudential think tv is good insurance? . . . page 23

A glad glance at some competing media . . . page 23

NBC and the Future

If one word had to be used to sum up NBC these days, it might well be "flexibility."

At least that impression is left with a visitor after talking to the company's chairman of the board, Robert W. Sarnoff, whose reflexes and outlook are not especially doctrinaire.

In an informal interview with this magazine (in a sitting room just off his office) the relaxed board chairman spoke in detached, almost dispassionate tones about television and the directions the business might take.

"We strive not only for diversity of programs but diversity of advertisers as well," he noted, when it was suggested that participating programs appear to be one inexorable direction in which network television is moving. Mr. Sarnoff would not predict a trend as such, but noted that participating programs "have become fixtures in network schedules."

And he saw certain factors that help make them fixtures—the trend toward hour-long programs, "which allow greater development of storyline and character," as well as the problem of increased dollars which the advertiser must pay. "He is getting greater value—his cost-per-thousand is down, whereas it is up almost everywhere else—but the end dollar must be looked at, and there are very few advertisers left today either willing or able to sponsor an entire program.

"You must remember," he said, "participations create a greater reservoir of support for network television since they induce more advertisers to come into the medium and allow those already in it to use it to a greater extent." In brief, the NBC board chairman feels these forces work for an increase in the use of participating programs: (1) from the standpoint of end dollars, advertisers can only afford so much; (2) from a

programming standpoint, it is desirable to get support for hour-long shows, and (3) "it is an effective advertising medium by itself and can be used in combination with conventional program investments to increase exposure and circulation."

The conversation turned to the problem of "minority audiences" and their articulate supporters. Did Mr. Sarnoff agree with those who have argued that the networks should make a reduction in rates to attract special advertisers in support of cultural programs? Mr. Sarnoff did not agree that there should be a distinction on rates. Again, he sees an answer to this problem in a multiplicity of advertisers supporting such ventures (as they do now) as *Omnibus* and the *NBC White Papers*.

While in this general area, he was asked about the evident and apparently new advertiser interest in public-affairs programming. What brought it about? "A major impetus,

certainly, was the conventions coverage and, later, the election," he said, and then noted that in recent months there has been increased public attention on various overseas crises as well as on such domestic problems as defense.

"Actually, there has been a constant increase over the years, and I guess this year can be called a sort of pay-off year." He noted that although the number of advertisers supporting such ventures and others now coming in has not been large, they have recognized that they're getting a "certain kind of commercial impact—stature and depth." Some of the advertisers worth noting: Timex, Purex, Gulf, Firestone and even Procter & Gamble and Lever Bros.—two of the most circulation-conscious sponsors in the business. "This kind of support," Mr. Sarnoff notes, "makes it possible to experiment and to develop new things."

What about the cost factor? Has that been reduced at all? Mr. Sarnoff remembered that several years ago he had estimated NBC lost approxi-

(Continued on page 23)



"... the public usually picks the best ..."

"We've used the Ampex VTR to make money and increase business . . . very definitely," says George Harvey. "We'll go on record as we have in the past. We know that the Ampex Television Recorder used properly, and sold aggressively, will pay for itself very easily . . . It's increased our business by virtue of the volume that we couldn't have obtained without the machine. It's so successful that we frequently go out to the used car lots, for example, or the furniture stores, or even the banks, and do their commercials on location on tape. There are so many ways we've used the Ampex Television Recorder to make money, that it's hard to pick out the ones to talk about . . . We wouldn't have the VTR's if they didn't make money. We think so highly of ours we're about to spend another 50 thousand dollars on Ampex equipment. I guess that lets you know how we feel about Ampex. *Videotape*[®] is their baby all the way. Always has been." ♦♦♦♦ **Ask Ampex today for specific station histories of the *Videotape* Television Recorder as a basic money-making component of any competitive TV facility. Ask, too, about Ampex financing and leasing arrangements. Write Dept. AH.**

AMPEX

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Newsfront (Continued from 21)

mately \$11 million per annum on its news and public-affairs operations. Although he did not have an up-to-date figure, he observed that it was still a losing venture. "by many, many millions."

"It will always cost money, and that's one of the reasons," he said with a slight smile, "that entertainment programs are so important."

Asked if at least theoretically a news and public-affairs operation could be profitable, Mr. Sarnoff was pessimistic. "It can never be. When we pre-empt a program there is no way we can recover the money."

How will the increased three-network competition, both in news and straight entertainment, affect the television business? The NBC board chairman thought a moment. "Competition in broadcasting often has had a tendency to create similarities. We as a program service must select from all sources the best available, but at the same time a lot of independent producers will follow a trend—as you know, a lot of cartoons are being made this year. That's why I like to think of us as a sort of bulwark in a sieve—we filter out what we believe is best.

"It is, after all, human nature to imitate and that's one of the things a network does: offers protection against too much imitation. But competition does help improve quality, and that's one of the reasons I feel broadcasting has been unfairly criticized with the charge of catering to 12-year-old minds. The proof [refuting the charge] is that the public usually picks the best of a particular kind of program—only the best of the westerns, for instance, remain on the air."

The next important development in television—what would that be? "Color," he said immediately. "There's a groundswell developing, and I think we're ready for a real breakthrough. There will be other cases like Eastman Kodak [which will sponsor the hour-long *Walt Disney's Wonderful World of Color* next season] through the year, and I think you'll find that ABC-TV and CBS-TV will change their tunes when they face an adver-

tiser demand for color. We're on the threshold now."

Prudential Pull-out?

Reports that Prudential Insurance Co. of America is pulling out of CBS-TV's *The Twentieth Century* because of dissatisfaction with tv are infinitely exaggerated. Werner Michel, tv and radio director of the agency, Reach, McClinton, states that "there is definitely not the slightest diminution of interest at all in the tv medium, and that quite the contrary is true." He emphasizes that it is as yet uncertain that the company will quit the show, with which it has expressed the greatest satisfaction over the past four years. Tv will continue to be the "backbone" of the account, and no budgetary cut is expected.

The truth of the matter is that the company and agency are jointly re-examining the job the prize-winning documentary show has done in terms of audience income level and age. There is a feeling that the company should perhaps try to tap a younger, less sophisticated, lower-income group with a more direct sales message.

Testing along these lines, the agency has been "looking at everything" prior to deciding to renew *Twentieth Century*. Before the company began sponsorship of the show, it will be recalled, Prudential's big sales were in smaller and cheaper policies. In the year 1958-9, after signing for the CBS show, the company found its sales in blue-chip policies suddenly skyrocketing. One report showed the company's sales up 35 per cent in one year.

Network's Summary

Selling the medium as a whole rather than its particular tv services, NBC-TV has issued *Television and Modern Marketing*, a booklet in the form of a personal flip-card presentation that summarizes video's rise in the past decade and gleefully compares its effectiveness to non-broadcast media.

Clarity of presentation is what makes the case for the brochure; little that's new is offered, but the form in which it is stated makes it easy to explain tv's surge to where it has been the number-one salesman on the

media force of national advertisers for the past six years. The most important reason for the medium's position, says NBC, is that "the manufacturer in today's picture has become the primary seller of his product." By advertising extensively, the manufacturer pushes people toward his product and pressures the dealer to stock it.

Within the decade, national advertisers increased their share of total budget to television from six to 39 per cent. Of the top 100 advertisers in 1959, the booklet points out, 48 spent more than half their total budgets in tv, 68 used tv as their basic medium and 98 used tv to one degree or another. (The two companies not advertising in the medium were distillers.)

In its inter-media comparisons, the network says television alone separates advertising messages from entertainment, claiming newspapers and magazines place ads near editorial matter which competes for the reader's attention. "When the commercial comes on," implies NBC, "the viewer must make an effort to avoid it." Obviously the inference is that this is not easy to do—at least not so easy as in avoiding print ads.

Reiterating the well-known thesis that video offers sight, sound and motion, the brochure goes into a time-study survey of how people stay with tv, newspapers and magazines. Video, with three hours and 20 minutes per day, comes out well ahead of magazines' 38 minutes and newspapers' 40 minutes.

Closing with a discussion of measurement trends in various media, the brochure shows that tv has gone to lower and more meaningful figures, while some magazines and newspapers have shifted toward inflated, hard-to-define and hard-to-verify numbers.

"In the final analysis," NBC states, "tv's swift success . . . is explained not only by its ability to reach consumers in greater numbers and faster than ever before, but also because its technological advantages represent an important step beyond mass advertising . . . Television is mass selling . . . to the nation."

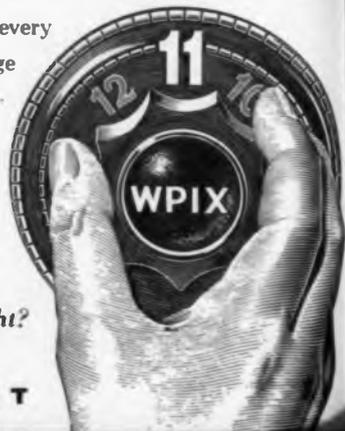


Unprivate

The programming standards of a television station are exposed every minute of every hour of every day. All you need do is *look* to see that WPIX-11, New York's Prestige Independent, has the "network look" . . . network-proved and network caliber programs night after night. Programs like M Squad, Air Power, the Honeymooners, Mike Hammer, You Are There. When you, the advertiser, painstakingly produce TV commercials, you have a right to expect they will be presented in programs that do justice to your product *and* your company. WPIX-11 is the only New York Independent Television Station qualified to display the Seal of Good Practice.

where are your 60 second commercials tonight?

NEW YORK'S PRESTIGE INDEPENDENT



Factuals: their future

*Sharpening of
network news rivalry
should lead to new forms
and benefit viewers*



In an age of inquiry . . .

A "factual," to coin a definition for the programs now called news, specials, documentaries, informationals and public affairs, includes any tv show that urgently takes the viewer through the looking glass into the world—not necessarily where he thinks he lives—but the real world where his life is being lived.

A factual may be only a five-minute kernel of hard news or a whoozy 500 minutes of Election Night; it may be a slice of life, a philosophical question, or a knotty abstract problem that has to be hotted and breathed on, thought, timed and tricked into communicable dimensions.

Finally, a factual seeks truth. Therefore, it

is always informative, often controversial, usually educational, sometimes unpopular, rarely sensational and never completely neutral.

This is the first of two articles dealing with the state and future of factuals on network television. It will cover the general picture in terms of public interest in factuals, scheduling, ratings, sponsorship and general organization; the second article will compare points of view on specific matters such as "pushbutton powers" editorializing, controversial content, philosophical differences, technological changes and option time.

It has been assumed that there is an increased



... tv can bring perspective to the sudden and unexpected ...

viewer "appetite" for factuials in America. This is virtually a matter of judicial notice, but salesmen who want to prove the point can save the charts prepared for this series. Factuials are getting an ever higher share of the audience; if that share of the audience is not yet high enough for the reluctant advertiser, he may perk up when shown that factuials are tuned in by two per cent fewer people who earn less than \$5,000 and proportionately more people who earn over \$8,000, according to a special analysis by A. C. Nielsen.

When you talk about ratings and appetite, you are, of course, begging the question of entertainment value and audience measurement. An executive at one of the networks says: "Sure, the appetite for factuials is improving. But you make that appetite. You make it just as you make an appetite for violence. You make an appetite for violence by selling violence. Take the case of the little girl in the newspapers. It was given so much attention that in three or four days you could hardly help reading it. Put Walter Lippmann in

the midst of that and who will read him?"

At CBS, Fred Friendly, executive producer of *CBS Reports*, says he believes the appetite for news and documentaries has risen, but that the over-all appetite for tv has declined. "Tv is a creature of habit," he says, "and people today are less confident that they'll be reached, involved, touched, if you will, by it. Today a great many people have lost much of their appetite. They don't just turn on the set, as they once did; they peer at the schedule and pick, and sometimes shake their heads."

Loss of Quality

Mr. Friendly, who claims never to have looked at a rating, lays much of the fault to a loss of quality in entertainment shows. "The real problem is to recreate an appetite for television. In the short run, ratings and bad entertainment may seem to win, but they do not win in the long run. Producers and sponsors must soon come to understand that."

At NBC, William R. McAndrew, executive vice president in charge of

news, also sees a strong uptrend in public interest in factuials. Irving Gitlin, executive producer, creative projects, interviewed independently, agreed, but cautioned against an overly optimistic view. Although there will be a larger number of such shows next season, he was not convinced that the *quality* of the shows would be maintained. The temptation to inject elements of "showmanship" into factuials might prove irresistible to some producers under pressures of rating-seeking and sponsor-hunting. "The danger is that in groping for a larger audience, there may be a sacrifice of accuracy, even of truth."

With regard to ratings, Mr. Gitlin, who has scored highly with such shows as *The U-2 Incident*, notes that it is difficult to measure factuials due to unwieldy variables such as a program's subject matter and timing. "Some of the best productions get relatively poor ratings; some of the poorest shows have had unbelievably high ratings."

In view of the variables in the area of factual production, Mr. Git-

... heed the private anguish of men ...



... and mirror and interpret the violent struggles on a once-distant continent



ABC News



Hagerty

Velotta

Madigan

Coe

CBS News



Salant

Clark

Friendly

Kiermaier

NBC News



Kintner

McAndrew

Gilin

Hyatt

lin feels strongly that each show should be judged on its own merits, not as part of a category. Nor should such shows be compared to similar kinds of program on the same or other networks. Each show is unique in content and should be judged in terms of how well it has said what it set out to say.

Mr. Friendly shares this feeling. "Why scale everything?" he asks. "I don't think NBC should be compared to us every time out, or us compared to their projects. The U-2 report was wonderful, and no one could have been happier than myself. If someone comes in that door and tells me someone produced a dog, I'm not happy. 'Each man's failure diminishes me.'"

'A Wonderful Job'

Richard S. Salant, president of CBS News showed the same amicable attitude towards the efforts of the other networks. "ABC and NBC are both doing a wonderful job. There has been tremendous progress at each. At ABC things are looking very good, and all of us welcome their active competition in this area. Jim Hagerty is a tremendously capable person. He's not there as a figure-head."

Mr. Salant, alone among the heads of the three network news departments, voiced disquietude about the future of the factual, and the appetite for it—at least, the sponsor's appetite for such programming. This seemed a shade ironical, since CBS had done so much to pioneer this form of program. But his outlook may have been momentarily prejudiced by rumors that Prudential Life Insurance was on the verge of canceling its long sponsorship of *The 20th Century*, and Firestone might desert *Eyewitness to History*. "I think it [public-affairs and news programming] will have to increase." Mr. Salant said finally, "After all, this is a world of reality. But there are steps forward and there are steps backward."

"Much of the problem lies with the stations. If networks were the monoliths we're supposed to be, we'd have a half-hour news show on every night of the week. But the local stations also have their job to do, and their rights and responsibilities to local audiences.

"When you discuss the public appetite for such programs, you must also look at the responsibility that lies out there among teachers, preachers, parents and educators on every level. There are many factors that we at the network cannot control."

At ABC, Mr. Hagerty emphasized that much of the future and appetite for factuals could be determined only by history. "Take the world situation last year, with the visit of Khrushchev, his visit to the United Nations, pounding on the table and acting up; and Castro and his friends. People were reading it, and they were watching it; it was news, hard news.

"On the other side of the coin, with regard to documentaries, specials and so forth, I have the feeling that the 'lead time' may be too long on some of these shows. I wonder how much the public really cares three or four months after the event takes place. Sure, I could go on the air tonight with a basket of film clips and paste them together, but that's not what people want either. News is news, and that is what people seem to be most interested in. The other kinds of show—the why and the how—are important, we're not neglecting it—but for the moment I'm concentrating on the news side of things."

Mr. Hagerty begins his job of building a news department at ABC with due respect for what NBC and CBS have achieved, but he is charting his own course. "I'm the first to grant that they did a fine job and that they're a big jump ahead. But we're going to catch up and we're going to do it in our time, in good time, with our timing, regardless of what the other networks do."

Mr. Hagerty's plans presently seem to be based on overtaking the CBS and NBC news departments in little more than two years. "In two-and-a-half or three years," he says confidently, "ABC will be the number-one network in news coverage. But it takes time. You can't do it with mirrors overnight."

Taking one step at a time, and beginning in the area he feels he knows best, Mr. Hagerty is rapidly butressing the Washington bureau, headed by John Scalli. Besides Mr. Scalli, Mr. Hagerty said he had hired Bob Clark and okayed Pete Klapper, who was hired shortly before Mr. Hagerty joined the company. Mr. Hagerty said he had also appointed Jules Bergman, author of *90 Seconds into Space*, as science editor, only to learn that ABC was apparently the first network to create

build up our own camera crews on our owned-and-operated stations in Detroit, San Francisco, Los Angeles. And they are good cameramen. But in the over-all picture of news, where we're weakest is overseas. I'm going over at the end of the year—to study putting men there."

Asked how much of a budget he had to work with, Mr. Hagerty said he hadn't "the slightest idea," apart from the word of AB-PT president Leonard Goldenson that he would have as much as he needed. He added, however, that he was going "to go slow, spend wisely and build the department soundly and honestly."

The amount which ABC actually proposes to lay out for its news department is, of course, a matter of speculation. The best source puts the figure at "upwards of 8 million a

I. Documentary-Public Service Programs

Evening—NTI Nov. I—Dec. II each year

1958	6 programs	13.8 total audience, 20.0 share
1959	10 programs	13.5 total audience, 20.0 share
1960	16 programs	16.1 total audience, 24.0 share

Not only has the number of factual programs soared, but their average share of audience has also risen—a sign of quickening public interest in such shows.

such a post.

"You know, we don't have our own camera crews," Mr. Hagerty said, "but *Telenews*, which shoots for us, has as many camera and sound crews in Washington as NBC or CBS. And they are every bit as good as the other crews; I know because I worked with them.

"However, we are beginning to

year," though other Sources have put the ABC news budget at \$5.5 million for the next three years. CBS and NBC are reported to spend twice that yearly.

Besides the Bell & Howell-sponsored *Close-up*, ABC has planned four five-minute broadcasts of news for afternoon seeing. The first of

(Continued on page 63)

	Team	Telecasts		Sponsors	Rights ¹	Originating Tv Station
		Home	Away			
National League	PITTSBURGH PIRATES	—	35	Atlantic Refining Pittsburgh Brewing Ford Dealers	\$400,000	KDKA-TV
	MILWAUKEE BRAVES	—	—			
	ST. LOUIS CARDINALS	—	40	Anheuser-Busch	\$100,000	KPLR-TV
	LOS ANGELES DODGERS	—	11	Union Oil American Tobacco	\$600,000	KTTV
	SAN FRANCISCO GIANTS	—	11	Falstaff Brewing American Tobacco Folger Coffee	\$450,000	KTVU
	CINCINNATI REDLEGS	23	30	Hudepohl Brewing Standard Oil of Ohio Colgate-Palmolive	\$350,000	WLW-TV ²
	CHICAGO CUBS	77	—	Hamm Brewing Oklahoma Oil	\$150,000	WGN-TV
	PHILADELPHIA PHILLIES	20	35	Atlantic Refining Ballantine Beer Phillies Cigars Tasty Baking	\$300,000	WFIL-TV ³
American League	NEW YORK YANKEES	81	46	Ballantine Beer R. J. Reynolds Tobacco	\$950,000	WPIX
	BALTIMORE ORIOLES	11	39	Hamm Brewing P. Lorillard	\$175,000	WJZ-TV ⁴
	CHICAGO WHITE SOX	43	13	Hamm Brewing R. J. Reynolds Tobacco	\$400,000	WGN-TV
	CLEVELAND INDIANS	12	44	Carling Brewing Standard Oil of Ohio American Tobacco	\$500,000	WJW-TV
	WASHINGTON SENATORS	13	17	Ballantine Beer R. J. Reynolds Tobacco	\$300,000	WTOP-TV
	DETROIT TIGERS	11	30	Speedway Petroleum Stroh Brewing American Tobacco	\$600,000	WJBK-TV ⁵
	BOSTON RED SOX	30	26	Narragansett Brewing Atlantic Refining American Tobacco	\$500,000	WHDH-TV ⁶
	KANSAS CITY ATHLETICS	—	30	Schlitz Beer	\$300,000	WDAF-TV
	MINNESOTA TWINS	4	46	Hamm Brewing Colgate-Palmolive	\$150,000	WTCN-TV
	LOS ANGELES ANGELS	10	10	Falstaff Brewing Brown & Williamson Chevrolet Dealers	\$100,000	KHJ-TV

¹ Figures include radio as well as television broadcast rights. ² Network: WLW-D Dayton, WLW-C Columbus, WSAZ-TV Huntington, W. Va., and WLEX-TV Lexington. ³ Network: WGAL-TV Lancaster and WNEP-TV Scranton-Wilkes-Barre. ⁴ Network: WBOC-TV Salisbury, Md., WTPA Harrisburg, WBSA-TV York and WLYH-TV Lebanon, Pa. ⁵ Network: WKZO-TV Kalamazoo, WSPD-TV Toledo, WWTW Cadillac, WJRT Flint, WTOM-TV Cheboygan, WILX-TV Onondago, WPTA Fort Wayne, WPBN-TV Traverse City and WJIM-TV Lansing. ⁶ Network: WPRO-TV Providence, WTCV-TV Hartford, WMW-TV Poland Spring, Me., and WABI-TV Bangor.



Box score: '61

*Two new teams,
added sponsor interest
push tv baseball investments
to a new high*

In three weeks and a day the major-league baseball teams will be back in their home dugouts and bullpens, the clarion call of "batter up!" will once more reverberate through the land, and all will again be right with the world for the myriad devotees of America's national pastime.

There was a time, now remote in history, when the bat-and-ball buff was able to watch his diamond heroes perform in the flesh only if he were within subway or bus distance of a ball park and enjoyed easy access to same by virtue of the right kind of job, no job at all, or a recurrently dying grandmother.

The birth of a new era for less endowed baseball fans arrived when the first big-league game—between Brooklyn and Cincinnati—was experimentally televised by NBC back in 1939. It required a complete decade for that pioneer bud to burgeon into full flowerhood, but the seed had been sown for one of television's hardestiest audience-and-advertiser perennials.

Baseball was the trail-blazer in the use of sports telecasting as an advertising vehicle, and since its entrance upon the summer video scene it has continued through the years to take the biggest bite out of the sports-minded sponsor's advertising budget. The reason is basic: a huge, ready-made and eager television audience among the nation's countless baseball addicts.

The diamond season which tees off (to mix a sporty metaphor) on April

11 is no exception to the established rule: once again, the total price tag for bringing both major-league campaigns to the home screens will be considerably higher than it has been in any past season, in spite of the fact that 85 games fewer than 1957's high-water mark of 883 will be given the electronic treatment.

Seventeen ball clubs—the Milwaukee Braves as usual are the lone holdout against the blandishments of television coin on the unshakable (to them) theory that, with consistently high attendance figures, who needs it—will vie with each other before the tv cameras in a total of 798 regular-season contests, 111 more than the 687 which were telecast last year, and 129 more than 1959's aggregate of 669.

To present these games to an avid viewership—along with an additional 97 week-end frays over CBS-TV and NBC-TV, plus the World Series and the two All-Star clashes—27 advertisers will pick up the record tab of \$45.8 million, \$6.2 million over the \$39.6-million outlay a year ago, and \$14 million above the \$31.8 million spent on the peak number of games telecast in 1957.

Such yearly comparisons are, perhaps, out of order this season, for the reason that something new has been added to the baseball picture since the Pittsburgh Pirates captured the World Series last October. That something is, of course, the increase to 10 teams in the American League, with the creation of the Los Angeles



Major-League Attendance Figures: 1957-1960

National League

Team	1957	1958	1959	1960
Pittsburgh Pirates	850,732 (7)	1,311,988 (2)	1,359,917 (4)	1,705,828 (1)
Milwaukee Braves	2,215,404 (1)	1,971,101 (1)	1,749,112 (2)	1,497,799 (2)
St. Louis Cardinals	1,183,575 (2)	1,063,730 (5)	929,953 (7)	1,096,623 (3)
Los Angeles Dodgers	1,026,158 (3)	1,845,556 (7)	2,071,045 (1)	2,253,019 (4)
San Francisco Giants	653,903 (6)	1,272,625 (3)	1,422,130 (3)	1,795,346 (5)
Cincinnati Redlegs	1,070,850 (4)	788,582 (4)	801,298 (6)	663,486 (6)
Chicago Cubs	670,629 (8)	979,901 (6)	858,255 (5)	809,770 (7)
Philadelphia Phillies	1,146,230 (5)	931,110 (8)	802,815 (8)	862,205 (8)
Total	8,817,481	10,164,596	9,994,525	10,684,085

American League

Team	1957	1958	1959	1960
New York Yankees	1,497,134 (1)	1,428,438 (1)	1,552,030 (3)	1,627,349 (1)
Baltimore Orioles	1,029,581 (5)	829,991 (6)	891,926 (6)	1,187,849 (2)
Chicago White Sox	1,135,668 (2)	790,451 (2)	1,422,864 (1)	1,644,460 (3)
Cleveland Indians	722,256 (6)	663,805 (4)	1,497,976 (2)	950,985 (4)
Washington Senators	457,079 (8)	475,288 (8)	615,372 (8)	743,404 (5)
Detroit Tigers	1,272,346 (4)	1,098,924 (5)	1,221,221 (4)	1,167,669 (6)
Boston Red Sox	1,181,087 (3)	1,077,047 (3)	984,102 (5)	1,129,866 (7)
Kansas City Athletics	901,067 (7)	925,090 (7)	963,683 (7)	774,944 (8)
Total	8,196,218	7,289,034	9,149,174	9,266,526
Combined Totals	17,013,699	17,453,630	19,143,699	19,910,611

Numbers in parentheses indicate positions in which teams finished each season.

Angels and the Minnesota Twins perforce putting a crimp in the validity of figure comparisons that previously found a common denominator in the long-established eight-club set-up in each league.

Be that as it may, the soaring sum of \$45.8 million, no mere bagatelle expended by dollar-conscious advertisers without good and sufficient reason, encompasses \$12.7 million for the broadcast rights—radio as well as television—alone: \$7.5 million for the regular play-by-play stanzas, \$2 million for the Saturday and Sunday affrays on CBS-TV's *Game of the Week* and NBC-TV's *Major-League Baseball*, and \$3.2 million for the Gillette-sponsored World Series and All-Star classics.

Accounting for the remaining \$33.1 million are the actual costs of producing the telecasts—time, talent and facilities—and the national, regional and local sponsorship of pre- and post-game packages. The 1961 bill for the former: \$12.4 million; for the latter: \$20.7 million.

As of yore, brewing companies are the heaviest, numerically speaking, supporters of baseball on television; 10 of the '61 sponsor line-up are lager concerns. Leader of the sudsy set in backing the national pastime electronically would appear to be the Theo Hamm Brewing Co. with its shared sponsorship of one National League club and three American League teams. P. Ballantine & Sons will be involved with three eastern clubs, and Falstaff Brewing holds the rights to two west-coast teams, along with sponsoring half of the Saturday games and one-quarter of the Sunday contests on *Game of the Week*.

In addition to its split sponsorship of the Chicago Cubs with Oklahoma Oil, of the Chicago White Sox with

the R. J. Reynolds Tobacco Co. and of the Baltimore Orioles with P. Lorillard—all a repeat performance of last year—Hamm Brewing this year bought the rights to the games of the erstwhile Washington Senators, now the brand-new Minnesota Twins, for \$450,000, plus \$75,000 for the pre- and post-game programs, and, at press time, had sold one-third to Colgate-Palmolive.

Interestingly, if the change of scene and climate happens to revitalize Calvin Griffith's lads and take them out of their somewhat traditional cellar repository and boost them into the upper brackets, it will cost Hamm more money—\$25,000 additional if the Twins wind up in third place next fall, \$50,000 if they're number two, and \$75,000 if, wonder of wonders, they should cop the American League pennant.

Fifty for Twins

The new Minneapolis-St. Paul adjunct of the junior loop will televise 50 games during the season, four of them from their home grounds at Metropolitan Stadium. Seventeen of the tilts will be aired on Saturday or Sunday afternoons, the remainder on week nights. WTCN-TV Minneapolis-St. Paul will be the originating station for the games and will carry them exclusively.

Falstaff Brewing is in the forefront of the picture that depicts two new important tv-baseball developments on the west coast. The beer firm is paying \$100,000 for the tv rights to the games of the American circuit's second newly franchised team, the Los Angeles Angels, and has sold one-third of them for this season to the Brown & Williamson Tobacco Co. and one-third to a Chevrolet dealer group; Falstaff itself will spon-

sor the remaining third. The televised schedule calls for 10 home and 10 away games over KHJ-TV Los Angeles.

The 10 Angel home contests will be televised in color, and all 20 tv games will be taped and given same-day repeat airings on KHJ-TV at 8 p.m. if a day game and at midnight if played under the lights.

The second deviation from the California baseball-tv norm involves the San Francisco Giants. When the quondam Polo Grounders departed Gotham's shores, the major reason reputed for the 3,000-mile jump was the budding romance between Horace Stoneham and Skiatron; pay television was the Lorelei that lured the New York club's president and his chattels from the shadows of Coogan's Bluff and out to the beautiful city of hills in 1958. But the siren song was destined to end on a sour note.

Three summers ago the Giants had no telecasts on a regular-sponsor basis—the 11 home games they played with the Los Angeles Dodgers were aired over KTTV Los Angeles. In 1959 a spokesman for the team told TELEVISION AGE that "the Giants are again committed to pay television," and again there was baseball air silence from the Bay City except for the series with the Dodgers, seen only in Los Angeles.

Last season the story was the same, but there appeared a chink in the dike: 13 Giant Saturday-afternoon home games were televised as part of a 25-contest ABC-TV game-of-the-week package (which the network is abandoning this year). And now the Lorelei *chanson* has reached, if not its final chord, at least its coda.

Falstaff beer has bought the video

(Continued on page 70)

What's wrong with our critics

Author-lecturer Max Wylie, in an acerbic

assau

?

Mr. Wylie, novelist, playwright, scriptwriter, teacher and lecturer, is perhaps best known in the television business for his book, *Clear Channels*, which was, in his words, "a deliberate effort to answer all the misinformed criticism about television that has been circulated." A supervisor of tv programs, New York, for Lennen & Newell, Inc., he continues to feel that tv critics, "obliged to criticize stuff that wasn't intended to entertain them, miss the whole point: people who are looking at *Gunslinger* never even heard of John Crosby." On these pages TELEVISION AGE publishes excerpts from a rather lengthy lecture Mr. Wylie made on this very point at Pasadena City College early this year.

The author is in a position to know the rights and wrongs of tv and of tv criticism. With CBS for many years, he was a writer, producer, script director and executive editor. A co-founder of the Columbia Workshop, Mr. Wylie has been associated with such programs as *Wide World* and *Omnibus*.

Mr. Wylie began his career teaching the history of the English novel at India's Punjab University. After his first novel was published he moved to the writing staff of *Time* magazine and then to CBS. A new novel, *Never the Twain*, based on his experiences in India, will be published next month.

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assault on television's reviewers, says they're just not people

For educated people, Americans in the mass are quite uninformed.

If you were presented, for example, with an outline map that had these countries appearing on it—Austria, Bulgaria, England, France, Poland, Roumania, Spain and Yugoslavia—could you put your finger correctly on each one? If you could, you're a very special person. The average is three out of eight. College graduates get only four out of eight. Twenty-three per cent of us cannot get one single country right in an outline map. This is bad. But what is worse, for some years now our chief ally in the cold war with Russia has been, as you know, England. One American in every three does not know where England is and cannot point to where it is on an outline map.

This survey was made by the editor-in-chief of the *Des Moines Register and Tribune*.

I have some other revealing and depressing statistics before we get into the good news. What and how much do we read? We number 105 million adults, two-thirds of us have attended high school or college. In England those who have had formal schooling after the age of 15 are less than three per cent. Now, if you rang a doorbell and asked an American if he were reading a book, any book at all, 21 per cent of the Americans would say yes. If you did the same in England, 35 per cent would be reading a book. Vance Packard, who doesn't seem to like anything that's

going on, has reported that 30 per cent can't remember reading any book ever.

Just in passing, I'm going to list the names of four books that we all read, books that we grew up on: *Heidi*, *Black Beauty*, *The Scarlet Pimpernel*, *Swiss Family Robinson*. No one can name the authors of any of those books.

Only 14 per cent of our adult population can identify the following quote: "The world must be made safe for democracy." But 61 per cent can remember who said, "Come up and see me sometime."

Even Worse News

I have worse news than this. Sixty-four per cent of American adults do not know what Marconi invented; 75 per cent cannot tell you what country the Parthenon is in. The above findings have recently been released by the Institute of Public Opinion, Princeton, N. J.

As we go on, it will be more and more apparent that television does not address itself to an audience that has seen, heard and cherished all that is permanent and beautiful. Or significant.

At the same time, to keep the discussion fair, are there not serious faults within the structure of the industry? And if there are, what are they and what are the remedies, if there are such?

I believe there are some faults. I have been an official of a network. I'm employed by an advertising

agency. I don't feel that anyone is looking over my shoulder as I write this; I don't have any sense of editorial abridgement. I think that the following evils of television exist and are important. And that they should be acknowledged.

1. I believe top executives should see more of the finished product.

2. I believe top executives should read more of the finished product.

3. I believe that there are too many packagers who don't create anything.

4. I believe that lawyers who believe they are producers are an evil.

5. I believe that there is a problem of the independent producer, making good money but with a poor product, with no way to force him to improve it and himself unwilling to try.

6. Networks carry too much that they cannot sufficiently control or modify in terms of quality.

7. There is no effective machinery to stop poor stories at the source.

8. Advertising agencies can reject material only on grounds of taste or policy. They can never reject material because of its poverty of inspiration.

9. The subordinate position of the editor is calamitous. The fact that a script is a dreadful bore cannot keep it off the air if some producer wants it to go on. Sponsors, from time to time, find themselves paying heavily for entertainment of which they strongly disapproved.

(Continued on page 50)

One year ago this week, one of television's most successful soap operas came to an abrupt end with the announcement by founder-president Jacob L. Barowsky that he had sold his family-owned Adell Chemical Co. in Holyoke, Mass., to a group of New England investors. The price: \$12 million.

To many in advertising who had avidly followed the ups and downs of this true-life, fringe-time cliff-hanger* the news came as no great surprise.

Indeed, some even had gone so far as to suggest that Lestoil had outlived its usefulness, now that Procter & Gamble and Lever dominated the liquid-detergent market—a somewhat shockingly cruel appraisal for an industry that only eight months earlier had lionized Mr. Barowsky for spending nearly \$12 million in tv spot.

And since so little (if anything)

*The dramatic possibilities of the Lestoil saga have been realized by a former employe, Jack Perry, who has written a play about a detergent named "Easy." Titled *The Whole Darn Shooting Match*, it opens on Broadway April 3.

was known about Standard International Corp., the Andover, Mass., holding company that was raising the money, it was assumed in some quarters that the smartest thing the purchasers could do to protect their investment would be to leave well enough alone. That is to say, to hold onto what was left of Lestoil's market and keep clear of Mr. Clean.

But the men at Standard International—John Bolten Sr. and Jr., Daniel F. Hogan Jr. and Samuel S. Dennis III—didn't quite see it that way.

Great Track Record

They had had an enormously successful track record at picking up thriving concerns hamstrung by tax problems and making them even more successful (see sidebar at far right). Moreover, they could bring something to Holyoke that Mr. Barowsky himself seemed to lack: a team of seasoned professional managers who believe in long-term planning.

First they set up Lestoil Products,

Inc., a publicly held corporation consisting of an executive committee and vice presidents for manufacturing, sales and research. Secondly, they began going over Adell's traditional one-man media strategy with a fine-tooth comb to put it on a more even keel with the group-system technique of media planning used by the Big Three. Then they struck out for new markets, package redesign and new-product development. And, most important—and from Mr. Barowsky's autocratic point of view, most horrifying—they began emulating some of the very same P&G and Lever techniques in prime-time saturation that had been giving Adell such a hard time since mid-1959.

As a result, Lestoil may be in far healthier shape today, 12 months later, than it was at the time the Barowsky family relinquished its hold on the firm.

Obviously, this last point alone raises a number of intriguing questions, not the least of which is: what really motivated Mr. Barowsky to sell

From a family concern to a public concern: the fates and fortunes

A look at a liquid

Samuel S. Dennis III



John Bolten Jr.



Daniel F. Hogan Jr.



Charles J. McCarthy



John Bolten Sr.

out? And, just *who* are these new owners and how does their philosophy differ from Mr. Barowsky's? Last, in just what shape was Adell back in March of 1960?

The answers to these and other questions are not easy to come by. For, unlike the Barowskys, president Dan Hogan and his associates are "great seekers of anonymity." Then, too, Lestoil Products, Inc., is only one link in an extensive chain of holdings scattered throughout the Western Hemisphere and Europe.

From the Bolta Co., a thriving New England plastics concern founded in 1929 by Mr. Bolten Sr., has sprung an industrial empire that includes several printing establishments, a factoring concern, a steel-housewares manufacturer, an electronic-components plant and an intricate maze of Latin American Coca-Cola franchises.

While the actual operations of these firms are obscured by the fact that its owners avoid publicity, one thing

(Continued on page 66)

The New Team: A Primer

"I lived the Lestoil saga vicariously for more than three years," recalls its new president, Dan Hogan, in looking back to that snowbound weekday in New York a year ago last February when it occurred to him that he and his partners ought to call on Jacob L. Barowsky.

What the comment suggests is that while it took Mr. Barowsky only a few weeks to decide to sell out, the men at Standard International Corp. had been following Adell's fate and fortunes for a number of years.

To understand what led up to that moment last March 25 when the deal was finalized, it is necessary to go back to 1954, when Standard International board chairman John Bolten Sr., now 68, decided to get out of the plastics business to become an investor.

He had founded the Bolta Co. in 1929 to manufacture what was then a brand-new idea: injection-molded plastics such as the familiar cafeteria tray. By the time Dan Hogan, his son-in-law, joined the firm in 1946 as sales manager, Bolta had become a tidy \$4-million-a-year business. With Bolta standing the threshold of the new world of poly-vinyls, it wasn't long until the firm was deeply immersed in plastic sheeting (Boltaflex) for auto seat-covers, handbags and even clothing. During the Korean War, sales hit \$28 million.

When Bolta was snapped up in 1954 in a \$1.3-million stock swap by Tom O'Neil's General Tire & Rubber (RKO General), it left Mr. Bolten, son John Jr., now 41 and Lestoil treasurer, and Mr. Hogan with a surfeit of GT&R stock and two foreign subsidiaries, Boltawerke G.m.b.H., Nuremberg, and Bolta-Argentina, Buenos Aires.

They disposed of some stock, reinvested the balance, and in 1955 picked up the first of what was to become an impressive list of acquisitions. Cincinnati's Standard Publishing Co. was 92 years old, prosperous, but its aging (70) president was childless. For \$5 million Bolten & Associates took over, and the next year they added an old Bolta supplier, Rochester's 49-year-old Roehlen Engraving Works, whose founder had died six months earlier, leaving heir-apparent Hans Vohs with some staggering inheritance taxes to pay.

A pattern began to emerge: to find those going concerns with great potentials but faced with aging management and/or high tax loads and to run them profitably. In due time, this thinking would motivate the Lestoil purchase.

Thus, a fourth party entered the picture. Samuel S. Dennis III, reputed to be one of the smartest tax lawyers in the country (the unusual product of both Harvard Law and Harvard Business School), at 48 is a partner in Boston's venerable law firm of Hale & Dorr. A protégé of the late Joseph N. Welsh of McCarthy-hearings and *Omnibus* fame, Sam Dennis began counseling Mr. Barowsky in 1957, around the time Adell ran afoul of the FTC regarding those early tv commercials. It was Mr. Dennis to whom Mr. Hogan turned that snowbound day last February and said, "About Barowsky's business . . ."

Now a quartet, the Boltons and the Messrs. Hogan and Dennis

(Continued on page 68)

of the new Lestoil



Gale Deam

The curtain is lifted

. . . long enough
for WBT Charlotte,
through the USIA,
to tell its story
to the Russians

Muscovites queue up for America Illustrated . . .



вызвали разрушения в Чарлстоне и других районах, — такие сообщения составляют лишь часть радио- и телепередач станций WBT и WBTU обслуживающих население Северной и Южной Каролины. Работая почти по 20 часов в сутки, эти станции передают для 3 500 000 слушателей и зрителей последние известия и спортивные новости, а также музыкальные, драматические, религиозные и просветительские программы.

As they have been doing since 1956, many of the more enterprising citizens of the Soviet Union will flock to newsstands this month in some 80 major cities of that country to pick up the latest (April) issue of *America Illustrated*, a handsome, Russian-language monthly published by the United States Information Agency. The magazine, the only effective penetration yet made through the Iron Curtain, strives, in the words of the USIA, "to tell the story of America today." This month, and for the first time, its readers are to be treated to the story of American radio and television.

More specifically, the Russians will learn about WBT and WBTV Charlotte, N. C., and how these stations serve their community.

The publication of the story in *America Illustrated* (which is distributed by the official Soviet news distribution agency, Soyuzpechat) culminates several years of effort by the top management of WBT and WBTV to bring just such a story to the Russian people.

"We felt," says John Dillon, promotion manager of the stations, "that the Russians always hear about the commercial aspects of America and the commercial aspects of broadcasting. We thought we could put a reverse twist on this: it's because we have a commercial operation that we can take on costly public-service ventures."

Titled *Behind the Broadcast*, the USIA story is precisely that: how these two Jefferson Standard Broadcasting Co. stations serve their community. Commercial aspects, however, are not ignored. For instance, Russian readers are told:

"Many broadcasts by WBT and WBTV are 'sponsored' by firms which want to advertise wares or services. These firms pay the station fees—based on the estimated size of the broadcast audience—in return for sales talks usually about a minute long, made by announcers. The listening public pays nothing. American stations—unlike those in many other countries—are

not subsidized by the Government. They depend on their revenue from advertisers to finance their activities, and this revenue enables them to carry on many non-revenue educational and cultural programs."

How did the story develop? As Mr. Dillon relates its development, it was back in the summer of 1958 that management, convinced it was time that the facts about American broadcasting were presented behind the Iron Curtain, contacted the Government. Charles H. Crutchfield, vice president and general manager of Jefferson Standard, wrote Lincoln White, then press-information officer of the State Department. Mr. Crutchfield was referred to Herbert McGushin, editor of *America Illustrated*, who expressed some interest in the project, and the first material related to the story was sent to him in July of 1958, where it



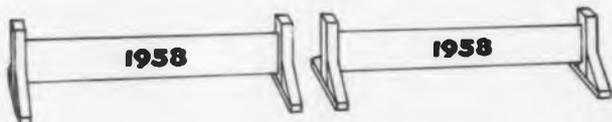
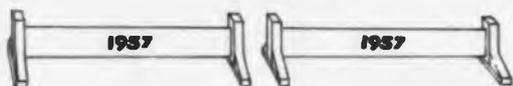
... and read about this—

was discussed at editorial board meetings. Much more correspondence was to follow, and ultimately a staff writer, Richard Montague, went to Charlotte to spend a week researching the story.

Although some of his research, as translated into prose, may sound terribly basic to most Americans, it will probably seem unnecessarily complicated to the average Russian. Some examples:

(Continued on page 74)





**AFTER 4 YEARS,
RATINGS ARE** **STILL JUMPING**

UAA's Popeye and Warner Bros. cartoons, after four years on the air, are rating higher this year than last. Popeye scored a Nov. 1960 ARB average of 15.4 in 122 markets. Warner Bros. cartoons scored a solid 13.2 in 104 markets. This outstanding result* includes all markets for which ratings are available, regardless of station, time period or competition. No wonder that stations, almost without exception, have been renewing these profitable cartoon programs. Be sure you stay on this winning team. Call or wire.

*tabulation of individual market ratings available on request.

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CHICAGO 75 E. Wacker Dr., DE 2-2030

DALLAS 1511 Bryan St., RI 7-8553
LOS ANGELES 1041 N. Formosa Ave., HO 7-5111

Film Report

WBC SURPRISE PACKAGE

The Westinghouse Broadcasting Co. is experimenting with what it feels is a totally new kind of tv show. Two back-to-back late evening shows—one an hour emanating from New York, the other a half-hour originating from San Francisco—will be produced by WBC Productions, Inc., a corporation recently set up to produce programs for the five WBC tv stations and six radio stations.

Though full details are not available, a reliable source described the piggy-back production as a kind of "human comedy" or "divine comedy"—a grand and fast-moving, far-ranging montage that will employ material from the world of science, business, entertainment, art and elsewhere. Main emphasis will be on people, but

not necessarily famous people.

The exact format has not yet been decided, but it is likely that the show will always leave wide room for flexibility. Human interest, news, controversy, cartoons, etc., will be combined in what amounts to a 90-minute consumer magazine. Tip-off comes from the fact that newly formed WBC Productions, Inc., will carry quite a few people with consumer-magazine experience.

Heading up the production company is Ben Park, who produced the science series *Lab 30*. Other staff members include associate producer William Peters, formerly a freelance writer specializing in social problems; production manager Roger Murphy, who has served in a similar capacity on shows such as the NBC-TV *White*

Paper program, *Sit-In*, and as associate producer on *Assault on Antarctica*; research director Marlene Sanders, who was an associate producer of *Night Beat*, and writer Marvin David.

Additions are planned for the staff, and auditions for major talent are already under way. Target date for premiere is June 19. The show will appear five nights a week. After being taped for distribution to the five WBC stations the series will be syndicated.

Rumors that WBC is negotiating for the purchase of Desilu are without any foundation in fact, say company spokesmen.

DESILU DESERTS

Just when some people (not many, admittedly) have been arguing that the syndicated product backlog is about used up and it's time to start introducing new programs on a market-by-market basis again, Desilu Productions pulls out. Desi Arnaz, its president, is convinced the thing is too risky, and his company now will produce only network programs in the foreseeable future. (It has had several of its series, notably *This Is Alice*, *Grand Jury* and *Walter Winchell File*, syndicated by National Telefilm Associates.)

The syndicated market, Mr. Arnaz says, has become so uneconomical that Desilu would be forced to invest large sums of money on a speculative basis and is unwilling to do this.

Desilu, Inc., meanwhile, reported a slump in net from \$701,121 to \$264,949 in its nine-month financial report for the period ending Jan. 28. The respective grosses were \$17,553,899 and \$14,432,798.

MORE AWARDS . . .

The approximately 140 films which reached the "finalist" classification in the International Broadcasting Awards competition organized by the Hollywood Advertising Club of America will not be eligible for the eighth International Advertising Film Festival to be held in Cannes June 12. Entries that did not reach the finals will be eligible.

FILM SUCCESS.....Mayflower Products

Deputy Dawg, one of the newer and more successful cartoon properties to be placed into a tight syndication market, appears to be doing quite a job in numerous markets across the country. The series, distributed by CBS Films, has done phenomenal things for an advertiser in Boston—and for someone who had previously shied away from tv.

The client, Mayflower Products, which manufactures Barclay preserves, attributes a healthy increase in business, as well as an extension of its distribution area, to its sponsorship of the series. Says Parker Vorland Kirk, vice president, Ray Barron, Inc., advertising agency for Mayflower: "Going in with this sponsorship of *Deputy Dawg* we all expected, of course, to have a successful property . . . Barclay preserves had long been reluctant to venture into television. We had a higher-priced line, some holes in distribution and 32 varieties to promote.

"Well, we've watched the ratings zoom to 22.3 from a 10 for the first show, doubling and more the audience delivered by our nearest competition. We are now one of the top syndicated shows in New England.



Of greater importance, however, is the fact that Mayflower Products has had results. Specifically, we have been accepted into the last large supermarket chain not carrying Barclay; over 60 independent accounts took the line and sales have been increasing monthly at the rate of 10 per cent." And he adds, "Obviously, we all have the right product." The program is telecast in Boston by WHDH-TV, and Barclay alternates with La Rosa spaghetti.

Deputy Dawg, produced for CBS Films by Terrytoons, has been sold in 92 markets. It consists of 26 half-hours or 104 separate cartoons. Dayton Allen does the voices of the numerous characters who star in the series, which is set in a wooded section of the U.S. southland.

Advertising Directory of SELLING COMMERCIALS

Aqua Velva • Parkson



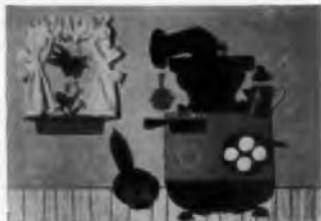
GENERAL TELEVISION NETWORK, New York-Detroit

Brown's Velvet Ice Cream • Fitzgerald Advertising



KTTV TAPE PRODUCTIONS, Hollywood

Armour & Company • N. W. Ayer & Son



PELICAN FILMS, 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 STREECH PRODUCTIONS, INC., New York

Colgate-Ajax • Grant Advertising (of Canada) Ltd.



PARAPIC SERVICE CORPORATION, Hollywood

Bar-S Meat • Miller, Mockay, Hoeck & Hartung



RAY PATIN PRODUCTIONS, Hollywood

Comet Car • Kenyon & Eckhardt



MPO VIDEOTRONICS, INC., New York

The Emmy Awards of the New York chapter of Academy of Television Arts and Sciences will be telecast this year over WNBC-TV New York in color on May 13, with Jay Miller producing and directing. The show will include a panorama of Gotham-area television and entertainment by prominent New York personalities. *The Untouchables*, produced by Alan Armer, Josef Shaf-tel, Herman Hoffman and Walter Grauman for Desilu, Inc., has received the Screen Producers Guild award as the best tv series of 1960. Others nominated were *My Three Sons*, *Naked City*, *Perry Mason*, *The West-erner* and *Winston Churchill—The Valiant Years*.

PRODUCTION . . .

On the west coast, Bing Crosby Productions is re-entering the tv film production field, starting on a co-production base on two series pilots. They are *The Colonel's Lady*, starring Eve Arden and Brooks West, Stanley Roberts producing, and *Ben Casey*, created and produced by James E. Moser, an hour show dealing with the problems of young doctors.

Screen Gems has added two new programs to its long list of pilots. They are *The President's Man*, a private-eye drama featuring a former Secret Service agent, and *Father Came Home*, half-hour comedy based on the Robert Carson stories. The first show will be produced by the Greene-Rouse team, the second by Harry Ackerman.

Belmont Productions, the Danny Kaye-Sylvia Fine company, has started work on three tv projects under the direction of Robert Forrest, formerly with California National Productions.

SALES . . .

Tidewater Oil Co. has purchased two hour specials, *The Race for Space* and *Project: Man in Space*, from David L. Wolper Productions for spot booking in 50 markets in 15 states and the District of Columbia.

For one of the highest prices ever paid on an average per-picture basis in the Los Angeles market, KHJ-TV has bought 40 post-1950 Warner Bros. pictures from Seven Arts Associated. Although exact figures were not revealed, the price paid reportedly was slightly over \$800,000, or more

than \$20,000 per feature. Twenty-six are in color, and will be telecast in color.

Top Cat, a new animated comedy by Hanna-Barbera Productions, will bow on ABC-TV next fall, under the joint sponsorship of Bristol-Myers and the Kellogg Co. Hanna-Barbera and Screen Gems, its distributor, began developing the new show six months ago. "T.C.," the feline hero, is a shrewd urbanite who cavorts with both two- and four-legged friends. Production has already started on the series.

The Hathaways, a Screen Gems production, will be sponsored by Ralston Purina on ABC-TV next fall. Principals in the show are a childless couple and the Marquis Chimps. Ezra Stone will produce and direct. The sales brings to 12 the number of nationally sponsored shows under the Screen Gems emblem next fall.

Ziv-UA's *Miami Undercover* now totals 131 markets, with new advertisers including International Harvester, Johnson's Wax and Southern State Drug.

Sea Hunt, also out of Ziv-UA, has reached 93 per cent of saturation renewal in its fourth year of new production.

Television Industries, Inc., has arranged with NHK Television Network, Japan, for the showing of 100 RKO feature films. It is the largest deal of its kind ever made in Japan.

PERSONNEL . . .

William T. Orr, for the past five years production chief of Warner Bros. telefilm division, has been appointed vice president in charge of all production at the major studio. It is expected that Hugh Benson, Mr. Orr's executive assistant, will take over day-by-day tv supervision, although his position was not completely clarified. Mr. Orr replaces Steve Trilling, who continues as a vice president in another capacity.

WORLD'S LARGEST STOCK FOOTAGE LIBRARY

Columbia Pictures, Pathe News, and many others

SHERMAN GRINBERG FILM LIBRARIES, INC.

1430 N. Gower St., Hollywood 28, Calif., HO 4-7491
245 W. 51th St., New York 19, N. Y. JU 6-8759

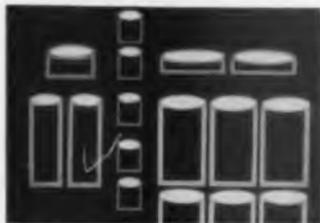
Advertising Directory of SELLING COMMERCIALS

Dr. Pepper Co. • Grant Advertising



KEITZ & MERNDON, Dallas

G. E. Can Opener • Mazon Inc.



hFH PRODUCTIONS, INC., New York

El Producto Cigar Co. • Compton Advertising



ELEKTRA FILM PRODUCTIONS, INC., New York

Greyhound Corporation • Grey Advertising



TRANSFILM-CARAVEL INC., New York

Folgers Coffee • Cunningham & Walsh



FILMEX, 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

Hertz • Campbell-Ewald Co.



GROUP PRODUCTIONS, INC., Detroit

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H. Hohner (Melodica) • Smith-Dorian, Inc.



DOLPHIN PRODUCTIONS, INC., New York

Mishawaka Rubber Co. • Campbell-Mithun, Inc.



PANTOMIME PICTURES, INC., Hollywood

Kellogg's Company • Leo Burnett Co.



FILMFAID, Hollywood

Nestle's Strawberry Quik • McCann-Erickson



WONDSEL, CARLISLE & BUNPHY, INC., New York

Kroger Stores • Campbell-Mithun, Inc.



ANIMATION, INC., Hollywood

Standard Oil Company • BBDO



AMERICAN TELEVISION ENTERPRISES, Hollywood

Millbrook Bread (Nabisco) • McCann-Erickson



RAY FAVATA PRODUCTIONS, INC., New York

Trans-Lux Television, Inc.



FELIX THE CAT CREATIONS, New York

Warner Bros. has also named Fenton Earnshaw, president of the tv branch of Writers Guild of America, West, as producer on the new *Solitaire* series. Mr. Earnshaw resultantly resigned the WGAW presidency (unofficial but accepted Guild procedure), and the post will be filled at a forthcoming election.

Seymour "Stretch" Adler has been appointed general manager of KTLA Los Angeles by Paramount Pictures, the parent company. Mr. Adler, previously sales director for Paramount TV Productions, and formerly an executive with Ziv, Official Films and Screen Gems, replaces James Schulke, who resigned at the end of last year.

Russell C. Stoneham, formerly with CBS-TV, has been appointed director of program development for NBC-TV on the west coast. . . . E. Charles Straus has resigned as director of talent and property contracts at CBS-TV, Hollywood, to form his own company, Three Crown Productions. Mr. Straus, an attorney, had been with the network for the past four years. . . . Allen Ash has been appointed head of the Chicago office by NTA. He will report to E. Johnny Graff, vice president in charge of eastern sales.

Vernon Burns, vice president of NTA International, Inc., has been appointed general manager. He will be



MR. BURNS

responsible for the administration of all divisions of the company. Also at

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ABC FILMS, INC.
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NTA, Allen Ash has been appointed head of the Chicago office.

Jerry Thorpe appointed to the newly created position of vice president in charge of programming at Desilu Productions, Inc. Mr. Thorpe, presently executive producer of *The Untouchables*, will direct all new program development and have responsibility of the creative supervision of all productions.

Matthew Fox has resigned as president and director of Television Industries, Inc., reportedly to devote full time to Television of America, Inc., his pay-tv operation. Basil Estreich, senior vice president of the company, has been elected president and chief executive officer.

George Mitchell has been appointed west-coast division manager of Seven Arts Associated. . . . Graham Spencer has joined Robert Lawrence Productions as an account executive in the sales contact and service department.

At Independent Television Corp. Abe Mandell has been appointed vice president in charge of administration, a newly created post. He will report to president Michael Nidorf. In what was

described as an effort to strengthen the ITC sales organization, other shifts followed at the international film distribution company: John Pearson became assistant director of international sales; Hershel Harris became sales manager of ITC of Canada, Ltd.; Samuel Gang became Mexican and Central American division manager and head of ITC's new offices in Mexico City, and John Darnton became manager of the newly created East Sales Division.

Among domestic appointments at ITC: Carl Russell was named sales manager of the central division, in charge of the Chicago office; Bert Weiland became manager of syndicated sales administration. Added to the syndicated sales force: Jack Rhodes, Jack Meadows, Hal Danson, Tony Wysocki and Chris Remington.

COMMERCIAL CUES . . .

NBC TeleSales, the network counterpart of CBS Production Sales, (which was abandoned by CBS last month), reports that black-and-white commercial tape production doubled during 1960. Production of color commercials for the October 1960-January 1961 period were up 75 per cent over the same period a year before, according to the NBC unit.

At Van Praag Productions, Douglas J. Baker was appointed director of production. Most recently he was production head at Film Counselors, Inc. . . . Edwin A. Grower appointed sales production supervisor of Videotape Productions. Edward C. Stevens was named his assistant. . . . Len Appelson

has been raised to director of live-action films at HFH Productions, Inc. Mr. Appelson recently wound up an assignment as editor for the John Cassavetes production of the film, *Shadows*.

Playhouse Pictures and Graphic Films Corp. have received awards of distinctive merit for the best tv commercials at the 16th annual Western Exhibition of Advertising and Editorial Art.

Film Commercials

AMERICAN FILM PRODUCERS

Completed: Advertising Council (confidence campaign), M-E. In production: General Motors Corp., Frigidaire Div. (appliances), D-F-S; Nestle Co. (Nestle's Quik), M-E; Westinghouse Electric Corp. (Eye Saving Bulbs), M-E.

DOLPHIN PRODUCTIONS, INC. (NY)

Completed: M. Hohner (Melodica), Smith-Dorian; Quaker Oats Co. (Puss 'n Boots), Lynn Baker. In production: Rose-X Chemical Co. (Rose-X), Chalek-Dreyer.

DOLPHIN-ROSS

Completed: Capitol Cities Broadcasting (station promotions), direct.

ELEKTRA FILM PRODUCTIONS, INC.

Completed: Quaker Oats Co. (Puss 'n Boots), Spitzer, Mills & Bates; Humble Oil & Refining Co. (gas), M-E; Sandura Co. (Sandran), Hicks & Greist; California Oil Co. (Chevron Supreme), BBDO; Boyle-Midway Co. (Antrol), JWT; Johnson & Johnson (Band-Aid), Y&R; General Electric Co. (skillet), Maxon; GM Corp., Oldsmobile Div. (cars), Brother; U.S. Steel Corp. (institutional), BBDO; Radio Corp. of America (tv sets), JWT; Nestle Co. (Nescafe), Esty.

In production: General Electric Co. (show opening), Maxon; Coca Cola Co. (soda), M-E; Dutch Masters Cigar Co. (cigars), EWR&R; Minnesota Mining & Mfg. Co. (Scotch Brite), BBDO; Brillo Mfg. Co. (soap pads), JWT; Quality Bakers of America (Sunbeam bread), direct; Pan American Coffee Bureau (institutional), BBDO; Bristol-Myers Co. (Vitalis), DCS&S; New York Telephone Co. (Yellow Pages), BBDO; Philadelphia-Girard Bank (services), Albert, Frank, Guenther, Law; Westinghouse Corp. (bulbs & institutional), M-E; El Producto Cigar Co. (cigars), Compton; Sperry & Hutchinson Co. (trading stamps), SSC&B; American Can Co., Dixie Cup Div. (cups), Hicks & Greist; P. Lorillard Co. (Kent cigarettes), L&N.

FILM FAIR

Completed: Ralston Purina Co. (Ry-Krisp), GB&B; General Foods Corp. (Jell-O), Y&R; Bardahl Oil Co. (Bardahl), MMH&H; Kellogg Co. (Kellogg's break-

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fast foods), Burnett; California Oil Co. (Chevron), Rippey, Henderson; Frito Co. (Fritos), EWR&R; Chrysler Corp. (Chrysler cars), Burnett.

In production: Kellogg Co. (Kellogg's breakfast foods), Burnett; Blitz Brewing Co. (beer), Johnson & Lewis; Max Factor & Co. (lipsticks), Carson-Roberts; Western Oil & Fuel Co. (gasoline), J. W. Forney; GM, Delco-Remy Div. (batteries), C-E; Bank of America (BankAmericard), Johnson & Lewis.

GRAY & O'REILLY

Completed: Remington Rand (Lektronic shaver), Y&R; American Home Foods (Chef-Boy-Ar-Dee), Y&R; Northam-Warren Corp. (Odorono), Ellington; De Luxe Toy Co. (toys), Zlowe; Minute Maid Corp., Snow Crop Div. (orange juice), KHCC&A.

HUNN, FRITZ, HENKIN PRODUCTIONS, INC.

Completed: Sterling Drug, Inc. (milk of magnesia, Majoral), direct; Best Foods (Nucoa), D-F-S; General Electric (clocks), Maxon; Procter & Gamble (Comet), Compton; Lever Bros. Co. (Good Luck margarine), OB&M; Wise Co. (potato chips), Lynn; Brillo Mfg. Co. (Brillo), JWT; American Machine & Foundry Co. (institutional), C&W; Texas Co. (oil), East Ohio Gas Co. (institutional), KMG. In production: Pharmaco, Inc. (Chooz), Ayer; Sterling Drug, Inc. (Andrews Liver Salt), direct; National Biscuit Co. (show opening), M-E; Aluminum Co. of America (institutional), KMG; East Ohio Gas Co. (incinerators), KMG; Best Foods (Nucoa), D-F-S; American Gas Assoc. (gas ranges), L&N; Wise Co. (potato

chips), Lynn; General Electric (can opener), Maxon; HFH Productions (entertainment feature), direct; Air France (industrial), direct.

IMAGINATION, INC.

Completed: Standard Oil Co. (heating oil), BBDO; Sano Guard, Inc. (On Guard), Nor Cal; Pacific Sales Co. (Fruit Stik), Dawson & Turner; California Spray-Chemical Corp. (Ortho, Isotox), M-E; Alemite Co. (Alemite), R. S. Durstine; Kilpatrick's Bakery (bread), Reinhardt; Lucky Lager Brewing Co. (beer), M-E; Pacific Telephone Co. (service), BBDO; Sunlite Corp. (bread), BBDO; Golden Grain Macaroni Co. (Noodle-Roni), M-E; City Transfer & Storage (Poly-Kleen), Sturges.

In production: *San Francisco Examiner* (newspaper), direct; Standard Oil Co. (Pepe), BBDO; Pacific Telephone Co. (Westerner), BBDO.

KEITZ & HERNDON

Completed: Dr. Pepper Co. (soft drinks), Grant; Household Finance Corp. (services), NL&B.

In production: Lone Star Gas Co. (appliances, Spring Range campaign), FWR&R; Patterson Bakeries (Holsum Bread), Rovers & Smith; Campbell-Taggart Assoc. Bakeries, Inc. (Rainbo French Loaf, Rainbo Colonial bread), Bel-Art; Frito Co. (Fritos), Tracy Locke; Carey Salt Co. (salt), Lowe Runkle; Humble Oil Co. (Humble-Enco gas), M-E.

PAUL KIM & LEW GIFFORD

Completed: General Electric (show opening), BBDO; Lever Bros. (Handy Andy), K&E; Downyflake Foods (frozen foods), Smith/Greenland; Rowntree Candy (Kit Kat), JWT; Schwader Bros. (Samsonite luggage), Grey; Ford Motor Co. (Mercury cars), K&E; National Biscuit Co. (Nabisco party snacks), M-E; Campbell Co. (soup), BBDO; General Mills (Trix), D-F-S; Ford Motor Co. (Falcon), JWT; Schaefer Brewing Co. (beer), BBDO.

In production: Chase & Sanborn (instant coffee), JWT; Windsor Salt (salt), JWT; Endicott-Johnson (shoes), Hicks & Greist.

JAMES LOVE PRODUCTIONS

Completed: Bell Telephone Co. of Penna. (extension phones), Gray & Rogers; Dow Chemical Co. (Handi Wrap), NC&K; Westinghouse Electric Corp. (institutional), KM&G; Consolidated Cigar Sales Co. (Harvester cigars), EWR&R; Ohio Art Co. (Etch-A-Sketch), Perry-Brown; Mister Softee (Mister Softee ice cream), Gray & Rogers.

In production: Warner-Lambert Co. (Formula S), Lambert & Feasley; *New York Herald Tribune* (newspaper), D&C; Corn Products Co. (Bosco), D&C; Aluminum Co. of America (trucks), F&S&R; Chemical Corp. of America (Freewax), direct; Getz Exterminators (Getz), Harris & Weinstein.

FRED NILES PRODUCTIONS

Completed: International Shoe Co. (shoes), Krupnick; Montgomery Ward (various products), direct; GM Delco Remy Div. (batteries), C-E; International Breweries (beer), Marcus; Fendrich Cigar Co. (La-Fendrich), Noble-Dury; Coca Cola Bottlers of Atlanta (Coca Cola), McCann-Marshak; Stroh Brewing Co. (beer), Zimmer, Keller, Calvert; Shoppers' World, Worman Rothenberg; Procter & Gamble Co. (American Family detergent), Tatham-Laird. In production: Montgomery Ward (paint), direct; Restonic Corp. (mattresses), Bozell & Jacobs; Sealtest Dealers of Chicago

(Sealtest ice cream), Henry Senne; Westley Industries (Auto Gloss), Marc Wyse; Fairmont Foods Co. (dairy products), Allen & Reynolds; Leonard Refiners (Leonard gasoline), Aves, Shaw & Ring.

RAY PATIN PRODUCTIONS

Completed: Jack's Cookie Co. (cookies), Fitzgerald.

In production: Hospital Trust (banking services), Creamer, Trowbridge & Case; Consolidated Food Corp. (Sara Lee cakes), C&W; Seattle Packing Co. (Bar-S meats), MMH&H; National Sugar Refining Co. (Godchaux sugar), Fitzgerald.

PINTOFF PRODUCTIONS

Completed: General Electric (vacuum cleaners), Y&R; Nestle Co. (Zip), M-E; Standard Oil Co. (Esso), M-E; U. S. Steel Corp. (steel), BBDO; Texas Co. (Texaco), C&W; Minute Maid Corp. (orange juice), Ted Bates; Kemper Insurance Co. (insurance), C. E. Frank; Reynolds Metal Co. (aluminum), L&N; S. C. Johnson & Son (wax), B&B.

In production: American Tobacco Co. (Lucky Strikes), BBDO; American Gas Co. (gas), L&N; Burry Biscuit Corp. (Scooter Pies), Weightman; National Guard (promotional), FRC&H; Charles Pfizer Co. (Beam), Ted Gottlieb; Procter & Gamble (Charmin), B&B; Nestle Co. (Nestle's chocolate), M-E; Stahl-Meyer Inc. (Ferris Bacon), Hicks & Greist; Proctor-Silex Corp. (Proctor-Silex), Weiss & Geller; Procter & Gamble (Li'l Abner contest), D-F-S; Paper Mate Co. (Papermate pens), FC&B.

WILBUR STREECH PRODUCTIONS, INC.

Completed: B. T. Babbitt Co. (Bab-O), GMM&B; Potter Drug Co. (Cuticura, Cuticone), KHCC&A; Golden Press, Inc. (Quizac, Golden Atlas), direct; Television Bureau of Advertising (National Retail Store Week), Wexten; Lehn & Fink Corp. (Lysol), KHCC&A; George Helme Co. (snuff), KHCC&A; Sinclair Refining Co. (H-C gasoline), GMM&B; Grand Union Co. (Grand Union Stores), KHCC&A.

In production: Golden Press, Inc. (Golden Dictionary, institutional), direct; Knomark Co. (Esquire shoe polish), Mogul, William & 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; BC Remedy Co. (BC tablets & powders), Knox Massey; Canadian Telephone Co. (Yellow Pages), Spitzer & Mills & Bates.

TV GRAPHICS

Completed: General Foods Corp. (Gaines Gravy Train, Yuban), B&B; Lambert-Hudnut (Quick home permanent), I&F; General Foods Corp. (Instant Maxwell House), B&B.

In production: Procter & Gamble Co. (Dreft), D-F-S; Bristol-Myers Co. (Mum), DCS&S; Goodyear Rubber Co. (flooring), Kudner.

VIDEO FILMS

Completed: Chrysler Corp. (Chrysler cars), Y&R; Mid-States Co. (Classmate shoes), E. A. Oppenheim.

In production: Ford Motor Co. (tractors & implements), Meldrum & Fewsmith; Automobile Club of Michigan (AAA services), Stockwell & Marcuse; E & B Brewing Co. (beer), Simons Michelson; (Political Campaign), W. B. Doner.

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Wall Street Report

NEWEST TV SECURITY. Wometco Enterprises, Inc., brings a well-known financial name into television. It's the name of Wolfson, a name that Louis Wolfson carved into financial history with his raids on Montgomery Ward, Merritt-Chapman-Scott and New York shipbuilding. In this case Louis Wolfson is only indirectly involved, although other members of his family are intimately connected with the newest tv-linked security to be offered the public.

Wometco Enterprises—originally Wolfson-Meyer Theatre Enterprises, Inc., organized in 1925—owns and operates WTVJ Miami and WLOS-TV-AM-FM Asheville, N. C. It also owns a large portion of the voting and preferred stock of WFGA-TV Jacksonville. Also, it has signed a contract for the acquisition of KXOS-TV Bellingham, Wash.

The company operates a chain of 23 motion-picture theatres, of which 21 are located in Greater Miami and the remaining two in Palm Beach and Tampa. Wometco also sells soft drinks, cigarettes and candy through the vending machines in its theatres and in other theatres where it has the concession, and is operating the Seaquarium in Miami, one of the main tourist attractions in Florida, with only two others like it in the U.S. The Seaquarium contains tropical fish, turtles, iguanas, alligators and on occasion trained porpoises and sea lions.

Finally Wometco has acquired the franchise to bottle and sell Pepsi-Cola in the Bahamas.

HIGH STATION EARNINGS. WTVJ Miami is one of the strongest units in its area. The station's revenue, totaling over \$4.7 million in 1959, came in the following manner: 12 per cent from network programming; national advertising, 61 per cent, and local advertising, 27 per cent.

WLOS-TV is an ABC affiliate. It serves a market with a population of 2.3 million, and in 1959 it had revenue totaling \$799,697, of which 19

per cent was contributed by network programming, 56 per cent from national advertisers and 25 per cent from local advertisers.

Wometco owns 47 per cent of the outstanding common stock of Florida-Georgia Television Co., which operates WFGA-TV. It also owns 60 per cent of the preferred stock of the same company. This station is an NBC-TV affiliate and also carries ABC-TV programs. Its gross revenue in 1959 totaled \$1,673,848, of which 27 per cent came from network programming, 54 per cent from national advertising and 19 per cent from local advertisers.

COLOR-EQUIPPED. All three stations are equipped to transmit color programs. KXOS-TV is to be purchased by Wometco for \$3 million in cash. This station is about 40 miles south of Vancouver, B.C., and serves that area along with the city of Victoria and six counties in the state of Washington. KXOS-TV is a CBS affiliate. The management of Wometco thinks it has an advantage over the Canadian stations in the area because advertisers cannot sponsor news programs on Canadian tv stations, because of requirements that 45 per cent of programming on Canadian stations be basically Canadian, and because pre-noon telecasting without special permission is restricted in Canada.

Wometco's capitalization consists

of 399,848 shares of Class A common and 607,909 shares of Class B common outstanding out of an authorized three million shares. The Wolfson family, including Louis Wolfson II, and associates own 7.4 per cent of the Class A stock and 19.9 per cent of the Class B stock. The latter is convertible into Class A, and prior to conversion is entitled to receive dividends per share amounting to 13/35ths of the cash dividends per share on the A stock.

Shares of the A stock have been traded on the over-the-counter market since April 28, 1959, and have ranged in price since then from a low of 9 $\frac{7}{8}$ to a high of 14 $\frac{1}{4}$.



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Critics (Continued from page 35)

The misunderstanding and mishandling of writers and writing—the average television executive's inability to understand writing, the basic materials upon which his whole empire stands—this, to me, is the most serious weakness in television today and the biggest waste.

In the same season when Fred Coe gave us the unforgettable excitement of *A Plot to Kill Stalin* and J. P. Miller's great story on alcoholism, *Days of Wine and Roses*; in the same season when Herb Brodtkin gave us *In Lonely Expectation* and the unforgettable *Child of Our Time*, and when John Houseman gave us Henry James' *Wings of the Dove* and Howard Brown's exciting *Seven Against the Wall*, it's enough to make a sensitive man weep to think that for a lack of editorial control these *Playhouse 90* beauties and those impassioned human experiences are no more.

At the same time, you can't ram culture at people. You can't change anybody's background. Beauty can never be forced. It must be wooed like a woman. Yet critics assume that television can create a cultural epidemic that would, in fact, turn every American into a college graduate, poetry lover or art-gallery habitué overnight. Critics say that television *should* do this. Here is my answer:

Right for Right Now

What television is doing right now is about right for right now. Television is changing all the time. That's because we are changing all the time. Television will always be (as I feel radio was before it): an honest projection of what America is like, is interested in, is doing; what America wants to hear about, or object to, or support.

Here is an interesting illumination of American culture for those who insist that television is downgrading America's taste:

In the 66 years from 1895 to now, the top 15 best-sellers included three inspirational books, two cook-books, one book on baby care, and nine novels. The baby book, of course, is

the one that you know, Dr. Spock. You're familiar with two of the inspirational books, Dale Carnegie's *How to Win Friends* and Charles Sheldon's *In His Steps*. Of the novels, *God's Little Acre* by Erskine Caldwell was a dirty book. *Peyton Place* was a dirty book. Those are two of the nine. *The remaining seven novels among the best-sellers of the past 66 years were all written by the same man—and his name is Mickey Spillane.*

Television critics hate to have to take this unhappy truth into account.

Endless Diversification

Most of what will entertain a well-educated man can't be expected to entertain a poorly educated man. Most critics don't realize that there is an endless diversification between all of us—that most Americans fall between two extremes, and that, therefore, most of television's output and time is directed toward them.

There is nothing wrong with mediocrity if you are mediocre. Mediocrity is exactly right. Most tv critics never take this into account.

Moving now from the sociological to the practical and perhaps to the physical: most television is looked at when viewers have been active all day long and are tired. I don't believe this has ever been brought out before. Husbands who have been in offices and stores and garages; wives who have been banging around in a supermarket; kids who have been doing their homework or trying to avoid doing it. And when I say tired, I mean tired.

Why do television critics hate us so? Well, there are a good many reasons. Hating us makes better copy. They can't be caught. We can't retaliate. Hating television is fashionable. Destructive writing is a lot more fun to read. There's nothing dramatic about purity. There's nothing vivid about goodness. Most television critics, however, *have* to look at hundreds of hours of tv, very little of which was created *for them*. The critic doesn't react to it as a creation for the audience it is reaching. He wouldn't select it, yet he *had*

to look at it and to comment on it. Of course he scorns it.

I'm going to quote a few things of John Crosby, a fellow I know well and like a great deal. He uncorked what I thought was his most absurd diatribe in *McCall's* magazine last November. An unthinking and irresponsible piece. Maybe he needed the money. At any rate, he said that the artistry of some of our best writers is smudged or blunted by interference from advertising agencies and sponsors. He has a solution for this. It is a Program Advisory Board.

Who would be on the board? Herbert Hoover, Harry Truman, Pearl Buck, Mrs. Millicent McIntosh, Mary Lord, Walter Lippmann, Arthur Schlesinger Jr., Nathan Pusey, Clare Booth Luce, William Benton, Leonard Bernstein, Adlai Stevenson and Harry Sherman (chairman of the board of the Book-of-the-Month Club).

All I can say is that John Crosby has got to be kidding. If you ever got these people in the same room, some of them, and I can name them, would kill each other.

Impractical Advisors

There is an almost militant piety about John Crosby that's beginning to amount to a psychiatric disorientation. There are other things the matter with his advisory board. Those people are too busy. They don't have 1,000 hours to spend—two or three hours a day for a full year—looking at television to see what the public is really getting. Mr. Crosby says they don't need it. How much time does he say they *do* need? "This matter can be taken care of two hours once a year," he says. And fix up television.

I would like to say that I think this is a little nutty.

Mr. Crosby is asking a lot of famous people who don't know anything about television programs to *take charge of them*. I know a few of these people. Just as an example, Leonard Bernstein would leave the room if Harry Truman ever approached the piano. Yet this is the very way Mr. Crosby would impose culture on us. *His* culture.

(Continued on page 75)

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Which is better: national spot schedules placed by the manufacturer's agency, or locally scheduled commercials set by the market's distributor with co-op funds?

While some might say it makes little difference so long as the stations get the business, one agency time-buyer—discussing why one client was reverting to the co-op route after running an agency-placed spot campaign last spring—had positive ideas on the subject.

"There just isn't any doubt in my mind," he said, "that the agency can do a better job for the client—even if we're in New York and the local dealer is there on the scene. The local man may know his customers and his business, but the chances are he doesn't know tv, or how to get all the facts and both sides of a salesman's story. He gets into a pattern—uses the same station year after year for no other reason than that he used it last year."

With the kind of product advertised in this instance, the effectiveness of a tv campaign of brief duration and moderate weight would be difficult to measure. The manufacturer in question is the kind who advertises primarily to secure local dealer cooperation in displays, shelf space and so on during the spring-cleaning season.

"Two problems arose with the campaign last year," noted the buyer. "First of all, it was decided to use minutes, even though media had been asked about availabilities in the large

group of markets, and we'd suggested 20's. When the dealers started asking why the commercials, which were aimed at male viewers, were showing up in daytime and the late shows, there wasn't a suitable answer. The second thing was that some dealers complained that we had neglected to buy 'their' station—the one they'd been using for years. Naturally, in each instance, we knew 'their' station was the poorest one in the market."

As stated earlier, protests by distributors to the manufacturer have changed the picture for this spring. Co-op money is furnished the local man to spend as he sees fit. Reminded that misuse of co-op funds, with kick-backs to the distributor from local media, has long been an open secret, the agency buyer declined to make a statement on whether or not any tv



At Lambert & Feasley, Inc., New York, Frank Sweeney buys on Warner-Lambert's Listerine and on Pro tooth brushes.

stations might be involved in deals with the distributors.

"That in itself isn't the problem," he said. "It's a case where the agency feels tv can do a great job for the account when it's properly used. Under the present set-up, it's not used correctly—and the choice is up to the local man to use tv—or radio, newspapers or other media we feel may not be as effective."

* * *

"Spotlight on La Crosse," is the title of a new market study issued by Avery-Knodel, Inc., on behalf of its represented station, WKBT, in the area. Among the facts included are specifics on buying power, industry diversification, isolation from other stations, population, etc.

The survey follows a similar one recently released on Roanoke, Va., which was prepared for WSLs-TV, that city. Copies of both are available from the representative.

Among current and upcoming spot campaigns from agency and advertisers across the country are the following:

AMERICAN HOME PRODUCTS CORP., Boyle-Midway Div.

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

Not surprisingly, Ted Bates began the month by setting a 40-market spot campaign on its recently acquired AEROWAX account. Day and night minutes run for 13-26 weeks in the product's first major schedule since changing agencies last October. Jack Flynn is the timebuyer.

64%



WWLP DELIVERS
64% MORE TV HOMES THAN THE
NUMBER 2 SPRINGFIELD
STATION*

In rich western New England, WWLP-WRLP, the combination reaching 375,000 TV homes, delivers more sales impressions per advertising dollar — 64% more than the #2 Springfield Station. Our combined Grade A signals reach up and down the Connecticut Valley for over 125 miles.

First in ratings, acceptance and service □ 3 times as many local, live shows. □ Most national, regional and local advertisers of any Springfield station □ Vigorous merchandising — exclusive in the market (WWLP's in-store displays reach 75% of all grocery shoppers weekly).

The powerful force that's selling western Massachusetts and North-Central Connecticut is WWLP, Channel 22 with bonus coverage; WRLP, Channel 32 covering southern Vermont and New Hampshire. NBC for 7 years.

SEE YOUR HOLLINGBERRY MAN

*Average Homes Reached
ARB - Mar. 1960



52 March 20, 1961, *Television Age*

AMERICAN HOME PRODUCTS CORP., Boyle-Midway Div.

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

Adding to the 50 markets reportedly set last month (Feb. 20 Spot Report) for GRIFFIN shoe polishes, a small group of additional areas should get 13 weeks of primarily 20-second spots in day and night slots early in April. Don Douglas is the timebuyer.

AMERICAN TOBACCO CO.

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

A group of selected major and secondary markets got new schedules of minutes and 20's in male-audience viewing periods at the middle of the month for ROI-TAN cigars. The placements are for about 13 weeks. Sandy Gasman is the timebuyer.

ARMOUR AGRICULTURAL CHEMICAL CO.

(Liller, Neal, Battle & Lindsey, Inc., Atlanta)

This maker of BIG CROP and VERTAGREEN plant foods set minutes and ID's in a dozen markets at the middle of the month in a six-week campaign to reach farmers and male gardeners. Media director Pamela Tabberer is the contact.

BUTONI FOODS CORP.

(Albert Frank-Guenther Law, Inc., N. Y.)

Following its Space Men, Wagon Wheels and other child-slanted macaroni products, this advertiser is now on the air in New York, Florida and other areas with spot schedules for POPEYE SPINACH macaroni. As usual, live minutes in children's shows are used, supporting a

light schedule on *Captain Kangaroo*, which is the account's first network appearance. Other spot markets—now in use or about to be scheduled—include Boston, Providence, Washington, Philadelphia and west-coast areas. Larry Butner is the contact.

BUTTER-NUT FOODS CO. (D'Arcy Adv. Co., St. Louis)

As noted here Jan. 23, activity was expected for this company's coffee in the west-coast areas handled by D'Arcy. At press time, buying was reported under way, with top markets in Oregon, Washington, Arizona, Nevada and California probably getting eight weeks or so of mostly daytime minutes. Al Meyer is the timebuyer.

CAMPBELL SOUP CO.

(Leo Burnett Co., Inc., Chicago)

For a new frozen-food product in the Swanson line—DEEP DISH DINNER—this firm reportedly will use daytime minutes in a small group of selected markets, beginning at issue date and running 15 weeks. Frequencies will be moderately heavy. Eloise Beatty is the timebuyer.

CARNATION CO.

(EWR&R, Los Angeles)

For a powdered-cream type of product—INSTANT COFFE-MATE—that the company is testing, schedules are running for four months in Spokane, Nashville and Buffalo. Pat Hipwell is the buying contact.

CARTER PRODUCTS, INC.

(SSC&B, New York)

ARRID deodorant, having set placements at the first of the year to cover about 50 major markets, last week did some renewing and adding in about a dozen areas, with another 13 weeks of day and night minutes scheduled. Frequencies are

(Continued on page 54)

Account Activity

In what will hereafter be referred to as the "Book-of-the-Month" account move, Mobil Oil Co. took its \$6 million in billings from Compton Adv., Inc., to Ted Bates & Co., Inc. The switch was reportedly influenced by a soon-to-be-published tome on advertising by Rosser Reeves, Bates chairman.

Doyle Dane Bernbach, Inc., and Philip Morris, Inc., split in a policy disagreement, with the agency reportedly withdrawing from the tobacco firm's \$4-million Alpine and Benson & Hedges accounts. A replacement agency had not been named at press time.

Chock Full O' Nuts, in a similar policy dispute, is taking its \$1.5-3 million in billings from Grey Adv. Agency, Inc., to another firm yet to be selected.

Billing about \$500,000, Exquisite Form Brassiere, Inc., named Kastor Hilton Chesley Clifford & Atherton,

Inc., to replace the largely barter operation of Regal Advertising Associates.

Parker Pen Co. completed a four-month agency search by naming Leo Burnett Co., Inc., Chicago, to handle all its consumer advertising—including its Eversharp division, which had been at Compton Adv., Inc. Compton, serving as an interim agency on Parker after it left Tatham-Laird, Inc., last fall, had been one of numerous agencies pitching for the \$3-million account.

Nalley's, Inc., west-coast food specialties firm, helped Compton save face when it named the agency's San Francisco branch to its \$1-million account, replacing Pacific National Adv. Agency, Seattle.

Hazel Bishop, Inc., made its to-and-fro relationship with Raymond Spector Co. a permanent dissolution when it appointed North Adv., Inc., as its new agency. The account bills about \$2 million.

The Buyer Talks About . . .

THE BEST POLICY

The media department of a major agency received publicity of a sort recently when it instituted a "new" spot-buying policy. The word *new* appears in quotes because—as any conscientious buyer knows—the policy was neither new nor unusual. Its announcement, however, is worthy of comment.

In case you missed the reports of what one headline writer called the "sudden death" policy, the idea is that the agency, running a client's schedule on one station in a market, will cancel immediately and switch to a rival station if said rival offers an improved avail. In the past, it was stated, a schedule would be moved only after the station originally used was notified of the competitor's offer—and declined to, or could not, meet the improvement. The reason behind the change: to get stations carrying schedules to notify the agency immediately upon having an improved time period open up.

Sounds simple, doesn't it? It should—after all, it's the policy used by nearly every spot buyer I can think of. Basically, it comes down to this: "If I can find a better deal, I'll buy it."

Nobody is going to be terribly unnerved by the agency's announcement. Stations and reps are pretty used to being threatened with loss of business to a rival—just as that rival is threatened with loss of business to another—and he fears the first.

And, in a word or two, that's the difficulty as it appears to me about *announcing* such a policy. From a sheer standpoint of practicality, it's not really workable, simply because station rivalry works two ways. Or three or four ways in a multi-channel market.

Let's consider what happens if the agency sticks to the letter of its announcement. Channel B looks at its latest ratings and sees that it has a spot rated a point or two higher than the one the agency is using on Channel A. Notification is swiftly given. "Gee," A tells the agency, "you've already got the best we have to offer." The agency says ta-ta and cancels, sending out a new schedule to B. The week B starts the schedule, A suddenly hits on moving a few advertisers around and opens up an avail that's now a point higher than B's. Does the agency say, here we go again, and swing back. And does B or C rush in with new offers?

One buyer here who knows the paperwork involved in placing and canceling and switching schedules hopes not.

Let's admit it, fellows (and not look for our names in print or for how much excitement we can stir up among the reps), with a two- or four-week schedule, such a policy is useless. With an eight- or 13-week placement, it might work out—providing you're notified early enough of the new availabilities. Some people, it would seem, forgot that even a "sudden death" cancellation takes two weeks' notice. With a lengthy or year-long schedule, of course, there's plenty of time to change, but who's going to move an entire spot schedule because an unused station offers a single higher-rated minute? If you're buying a plan, you probably can't afford to cancel one minute here and switch it over there. And what about those continuity discounts?

Certainly, we're all looking for the best avails at all times. But are threats—particularly the kind that can't be sensibly carried out—the way to get them? Certainly a public announcement of its policy gives the agency an "out" when a disgruntled rep wants to know, "Why'd you guys drop my station?" But one buyer at least thinks cooperation with the reps and stations—not "sudden death" warnings—is the way to get improved schedules.

Indianacardotes

by
Hugh Kibbey

Sales Manager,
WFBM-TV
Indianapolis



"Gentlemen, Start Your Engines!"

● That's the traditional signal from Tony Hulman, President of the Indianapolis Motor Speedway, starting the world-famous 500 Mile Race on Memorial Day. And it's only natural that a special-events-minded station like WFBM-TV devotes the month of May to a broad range of exciting coverage of the events surrounding the race.

Very shortly, I'll be pounding the Madison Avenue beat. Chances are that I won't have very much of our Speedway coverage available for sale by then . . . last year the WFBM Stations sold 113½ out of 114 hours of coverage. (Only reason for that 30 minutes was that it was planned too late for sale.)

Just to give you an idea of the range of our coverage, here's a partial listing. (These are not necessarily available when you read this.)

Daily Trackside Telecasts
Qualifications Highlights
\$50,000 Golf Tournament
Old Timers' Bar-B-Que

And so on. Your KATZ man has the details. But even if you can't get the Speedway program you want, this type of coverage is proof of the fact that WFBM-TV is a mighty exciting, lively, potent selling vehicle. You'll find it easier to get people excited about your product or service when you buy WFBM-TV.

"Gentlemen, Start Your Engines!"

Represented
Nationally by
The KATZ
Agency

CHANNEL 6
WFBM-TV
INDIANAPOLIS
BASIC NBC-TV AFFILIATE
A Service of TIME-LIFE Broadcast

ATTENTION TIMEBUYERS:

KTRE-TV, Lufkin, Texas has one of the highest ARB share of audience in the U. S.

93.4

sign-on to sign-off Sunday through Saturday [ARB, MARCH 1960]

KTRE-TV is recognized by national advertisers as a necessary network buy.

KTRE-TV has a full network lineup with the best of NBC, CBS and ABC.

Ask today for availabilities around these top rated shows.

Call Venard, Rintoul & McConnell, Inc., national representatives.

KTRE-TV

Lufkin, Texas

Channel 9



RICHMAN LEWIN

Vice President & General Manager

Rep Report

Robert M. McGredy, formerly national tv sales manager for Westinghouse Broadcasting Corp., was



named general sales manager of Television Advertising Representatives. He replaced Jack Mohler, resigned.

John Fernandez is the new general sales manager of NTA Spot Sales, replacing Donald Quinn who resigned to join RKO General, Inc., as director of national sales. Mr. Fernandez was previously sales manager of NTA Spot Sales.

Daniel Kelly was named manager of sales promotion and research for CBS-TV Spot Sales, having joined the department as assistant research manager in late 1959 and serving most recently as manager of sales presentations.

Douglas MacLatchie rejoined Avery-Knodel, Inc., as manager for tv sales in Los Angeles after a leave of absence.

Guy Capper, formerly of Headley-Reed and the Bolling Co., joined Venard, Rintoul & McConnell, Inc., as an account executive.

Art DeCoster moved from the Chicago office of CBS Spot Sales to the tv sales staff of the Katz Agency,



Inc. He started his career in broadcasting as an account executive at WBBM-TV Chicago.

Samuel Jackson joined the New York sales staff of Weed Television Corp. He was previously with Headley-Reed as a salesman and once served as sales director for WMBD-TV Peoria.

Walter E. Harvey, Henry J. O'Neill and Dennis Gillespie were added to the New York tv sales staff of Peters, Griffin, Woodward, Inc. Mr. Harvey, last at Dancer-Fitzgerald-Sample, Inc., as assistant sports director for Falstaff, spent five years with the agency in time and media-buying capacities. Mr. O'Neill's experience includes four years with both CBS-TV and as national sales manager of the Bolling Co. Mr. Gillespie was formerly in PGW's sales service department.

Avery-Knodel, Inc. moved into new Chicago quarters at the Prudential Plaza Bldg. in an expansion.

Spot (Continued from page 52)

light. Mike Cambridge is the timebuyer.

D. I. CLARK CO. (Maxon, Inc., Detroit)

While Spot Report has not listed this maker of CLARK BAR and other candies in several years, the firm was reported about to enter a dozen markets at issue date with new schedules of minutes in juvenile programming. The placements will run 13 weeks. Al Duz, media director, is the contact.

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

The middle of the month saw new placements get under way for COLGATE DENTAL CREAM in better than 30 markets, with moderate frequencies of prime-time ID's set for 13 weeks. Ed Kobza is the timebuyer.

DELI. PUBLISHING CO. (Fuller & Smith & Ross, Inc., N.Y.)

Last Dec. 26 Spot Report announced this comic-book publisher's plans to unveil its first major spot campaign this spring—and Dell is now set to go. At the end of the month, some 30 markets get eight weeks of minutes and ID's, primarily in kid shows, to promote a contest. Bernie Rasmussen is the timebuyer.

DELUXE READING CORP. (Zlowe Co., Inc., N.Y.)

Having entered spot for the first time this past pre-Christmas season, this maker of large dolls and toys distributed chiefly through supermarkets has plans for a major expansion next fall. Strong frequencies of kid-show minutes in a great many markets will carry from a September start into the holidays if plans jell. Media director Pauline Mann is the contact.

ELDON INDUSTRIES (Guild, Bascom & Bonfigli, Inc., L.A.)

With the test campaign on its JUMPING
(Continued on page 56)

Profile

SAM NOVENSTERN

Sam Novenstern, media director at North Advertising, Inc., has a complaint to register against the thorny Section XIII (f) of the National Association of Broadcasters Television Code. This section deals, in short, with women's personal-hygiene products.

As Mr. Novenstern sees it, "brasieres, laxatives and toilet tissue—unsuitable conversational topics—have passed the code, and they have done this, on the whole, by producing commercials in good taste. Just about any agency could present commercials on women's hygiene products in as equally good taste as these products are advertised in magazines and newspapers," he points out.

But the media director on Lanvin, Hazel Bishop and others finds an inconsistency between print and television. "The first medium is opened to anyone to look at—child, teen-ager, elderly man," he under-



scores. "While television, buttressed by such rulings as no advertising of these products before 9 p.m., would actually limit its audience to the buyer. This, in effect, would be less expensive, less offending, yet a more effective medium for the advertiser."

"The NAB is hurting tv," Mr. Novenstern declares. "Television is going on 14 years old, and it's about time it learned the facts of life. Tv is losing a pile of money from these

highly budgeted advertisers — especially in the summertime," he emphasizes. "There are never enough advertisers to go around in a market. If tv doesn't start eradicating some of its priggish ideas, the starving stations will begin under-the-table dealings. And this," he notes, "can result in some pretty offending advertising."

"Why not set rules for the products now," he offers, "so that the station and agency can do efficient jobs.

Mr. Novenstern believes that "station people will eventually get these products through the board, especially when they view the money involved. Broadcast industries should decide what goes on the air rather than the selected few on the NAB board—who are too conservative."

Before his one-year association with North, Mr. Novenstern spent 10 years at NBC in network sales development. He lives in Nanuet, N. Y., with his wife and two boys. Photography and carpentry (early American) are his other interests.

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
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

6

Remarkable
ROCKFORD BELONGS IN YOUR MARKET MIX

STIR UP SALES
BUY WREX-TV
THE HOT BUY EVERY MONTH

GET THE FACTS FROM OUR PERSPIRING REPS

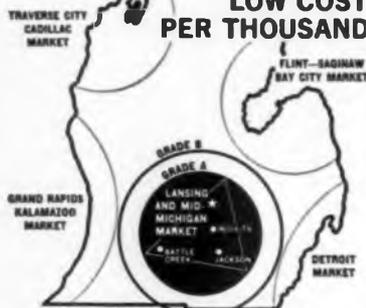
H-R TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD

J. M. BAISCH
Vice Pres. & Gen. Mgr.

LANSING and MID-MICHIGAN No. 1 MARKET OUTSIDE DETROIT

WILX-TV COVERAGE LOW COST PER THOUSAND



WILX-TV FACTS

- STUDIOS IN LANSING JACKSON BATTLE CREEK
- FULL TIME NBC TOWER HT. 1000' POWER 316,000 WATTS

Represented by
VENARD, RINTOUL & McCONNEL, INC.
THE GOLDEN TRIANGLE STATION

WILX-TV CHANNEL 10

Associated with
WILS — LANSING / WPOM — PONTIAC

Personals

Foods and other accounts. He is re-



MR. WOODRUFF

placing ROBERT BRIDGE, who left the agency. BOB CARNODY took over Mr. Woodruff's former duties as assistant timebuyer on the American Tobacco account.

ART EDELSTEIN, formerly with Grey, New York, joined Zlowe, New York, as media buyer on Deluxe Reading Toy Co. and other accounts. At Grey, THERESA GANNON is replacing Mr. Edelstein in the network group.

E. CORDON JOHNS joined J. Walter Thompson, New York, as assistant timebuyer on Beechman, *Reader's Digest* and R. T. French. He replaces GREG BATHON, who moved to the editorial department.

MADLINE BLOUNT has been promoted to timebuyer at JWT New York. She assumes the duties of ROBERT CORBY (Personals, Feb. 20.)

LEONARD KAY joined George H. Hartman Co., Chicago, as media director. Previously for five years he was at McCann-Erickson, Inc., as broadcast supervisor.

ED KOBZA, formerly with Kenyon & Eckhardt, Inc., New York, joined Ted Bates & Co. as timebuyer on Colgate dental cream. He is replacing FRANK MORELLO, who has been named assistant media supervisor on the household-products division. Mr. Morello assumes the duties of CORDON DEWART, now an account executive on Fab.

ROBERT MORTON has been raised to timebuyer at K&E on the Lincoln-Mercury account, replacing Mr. Kobza. RAY FERTAKON has been named an assistant timebuyer on the same account.

HERB WERMAN joined Zlowe Co., Inc., New York, as associate media director. He has been a timebuyer at Grey Advertising on Chock Full O' Nuts, P&G and other accounts. JUDY MEILMAN is taking over Mr. Werman's duties at Grey.

JACK SCANLAN, timebuyer, moved to Ted Bates & Co., New York, on Anacin. Mr. Scanlan formerly was with Benton & Bowles, on the Norwich Pharmacal account. JACK FLYNN, who was on Anacin, moved to the Boyle-Midway account at Bates.

STAN ROSENFELD, media buyer, has joined BBDO, New York. He was previously with Benton & Bowles, that city, on the S. C. Johnson account. STAN KREISER has assumed Mr. Rosenfeld's duties at B&B. WALTER REICHEL has been promoted from assistant media buyer to media buyer on Mutual of New York. Shulton and other accounts at B&B.

CHARLES WOODRUFF has been promoted to timebuyer at Sullivan, Stauffer, Colwell & Bayles, Inc., New York, on Lever Bros., Best

Spot (Continued from page 54)

JACK toy (Dec. 26 Spot Report) having evidently gone well, this toymaker announced at the New York Toy Fair early this month its plans to hit 24 major markets with several new items—YAKKITO YOB robot. WORLD MAKER kit and AUTO RACE sets. An outdoor-type toy, the Jumping Jack should see action this summer, while activity on the others will probably be held off on a major scale until fall. Filmed minutes and 20's in kid shows will be used. Markets include New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Cleveland, Detroit, Cincinnati, Pittsburgh, St. Louis, Atlanta, Dallas, Hartford, Minneapolis, Milwaukee, Buffalo, Denver, Miami, Seattle, Des Moines, Oklahoma City, Portland and Salt Lake City. Media director Lyn Gross is the contact.

ELIZABETH ARDEN SALES CORP.

(Hockaday Associates, Inc., N.Y.) Completely absent from television for about five years, this cosmetics-beauty salon organization used a five-minute newscast in Washington, D.C., last year and is currently on the WRC-TV show. Media director Michael Marzuk notes that the buy was made at the request of the local manager, and that the situation varies among the 15-20 markets where salons are located. While additional tv is hoped for, budget problems are apparently the chief consideration.

EL PRODUCTO CIGAR CO.

(Compton Adv., Inc., N.Y.) Noted here Feb. 6 as moving into 25-30 top national markets, EL PRODUCTO

cigars reportedly will set new year-long schedules of filmed minutes and 20's in a large number of markets next week. Light frequencies in prime and non-prime periods will run. Carl Sandberg is the buying contact.

GENERAL FOODS CORP.
(Ogilvy, Benson & Mather, Inc., N.Y.)

While it set year-long schedules in top markets at the start of January (Dec. 26 Spot Report), Regular MAXWELL HOUSE coffee is slated to unleash a two-week drive April 1 in some 60 major areas. Day and night filmed minutes will make up the bulk of the schedule. Head buyer Peter Berla is the contact.

GENERAL MILLS, INC.
(Knox Reeves Adv., Inc., Minneapolis)

WHEATIES, primarily sport-program minded, is setting a series of two-week campaigns, the first to start in mid-April and others to follow. Filmed minutes in about 20 markets will run in moderate frequencies, with day and late-night periods used. The spots will stay clear

of sports shows in an effort to woo the housewife. The cereal maker is also using spots around baseball telecasts for 26 weeks. Phil Archer is the buying contact.

GENESEE BREWING CO., INC.

(McCann-Marschalk, Inc., N.Y.)
Not reported here since last July 11, this brewer in its upstate New York and Pennsylvania distribution area is currently renewing the time slots in which it has the *Manhunt* series. Company's fiscal year, starting May 1, prompts resetting at this time. Currently midway through its second year, *Manhunt* will wind up in October, with the agency's program department now looking for a successor. Otis Hutchins is the timebuyer.

HELENE CURTIS INDUSTRIES, INC.
(Campbell-Mithun, Inc., Chicago)

Breaking at issue date to get a jump on the shampoo schedules noted below, SUAVE hair conditioner moves into a good-sized group of markets with four weeks of filmed minutes. Nighttime will carry the bulk of the schedule, but choice

The Whole vs. The Parts

(A monthly study of the performances of network programs in local markets.)

Do children watch everything they're offered by way of juvenile programming? Or do they have preferences according to the part of the country in which they live? From a city-by-city study of three network children's shows, it's evident that geographical factors play a part in determining audience size.

CHILDREN'S SHOWS

	<i>Sky King</i>	<i>Rocky & Friends</i>	<i>King Leonardo</i>
Total U. S.*	10.6	11.7	8.8
NORTHEAST	6.7	10.3	9.4
New York (7 stations)	4.8	6.9	6.0
Philadelphia (3)	3.8	6.6	8.2
Washington (4)	3.1	4.3	—
SOUTH	11.8	15.5	4.8
Birmingham (2)	10.7	14.9	14.8
Jacksonville** (2)	11.2	14.9	7.2
New Orleans (3)	16.3	23.0	—
Richmond† (3)	13.4	8.0	17.6
Little Rock** (3)	12.4	16.2	—

*NTI; others NSI four weeks ending Dec. 4 except **, four weeks ending Dec. 6 and †, four weeks ending Dec. 11.

In general, southern markets appear to attract larger audiences to the Saturday morning programs than do the northern cities. New Orleans' ratings are well above both the national figures and those of markets of similar size and number of stations. Washington, D. C., might be a poor bet for re-runs of these particular programs in syndication, or might need an extra advertising allocation from the shows' sponsors. With kid shows on Saturday morning—as with adult programming in prime evening time—it's important to study the local ratings and results.

What they see on WJAC-TV



THEY BUY!



Statistics may be a pretty dry subject, but they do show that more people watch WJAC-TV in the Johnstown-Altoona market than any other station. (The statistics are those of both Nielsen and ARB.) It's more important, however, to know that WJAC-TV turns those statistics into sales for dozens of happy advertisers.

Whatever you have to sell, you'll sell it faster, and in greater quantities, to the purchasing people who watch WJAC-TV!

For Complete Details, Contact:
HARRINGTON, RIGTER AND PARSONS, INC.

New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco



day periods will be used as well. Mary Peter is the timebuyer.

HELENE CURTIS INDUSTRIES, INC.

(Edward H. Weiss & Co., Chicago)
Early next month sees the start of a four-week campaign for ENDEN shampoo in the top 20 markets. Nighttime minutes will be slotted for a female audience. Media supervisor Armella Selsor is the contact.

INTERNATIONAL LATEX CORP.

(Ted Bates & Co., Inc., N.Y.)
Having started the year with PLAYTEX girdle schedules in top markets, this firm reportedly renews and adds at the first of April to cover about 10 areas. Mostly night minutes will go for eight-13 weeks. Greg Sullivan is the timebuyer.

INTERNATIONAL MILLING CO.

(Wade Adv., Inc., Chicago)
Adding to the markets noted here Jan. 23, ROBIN HOOD flour sets a large group of new areas in the east and midwest at issue date. For a special promotion, three weeks of Wed.-Thurs.-Fri. daytime minutes and 20's will run in frequencies of 10 spots per week. Nancy Sweet is the timebuyer.

KENNER PRODUCTS CO.

(Leonard M. Sive & Associates, Inc., Cincinnati)

The third toymaker to announce fall plans in this edition of Spot Report, KENNER was noted looking for half-hours in a couple of dozen top markets for a program to start in October and run through Christmas. Vice president Robert Grannen is the contact.

KIPLINGER WASHINGTON EDITORS, INC.

(Albert Frank-Guenther Law, Inc., N.Y.)

Reported here Nov. 28 as having moved out of its test stages, the publisher of *Changing Times* magazine has since used a dozen markets and is reported considering others. A quarter-hour taped "program" commercial is slotted in Saturday-Sunday periods, similar to the well-known radio programming. The important thing in selecting a market, notes buying contact Larry Butner, is the availability of good time periods.

KITCHENS OF SARA LEE, INC.

(Cunningham & Walsh, Inc., Chicago)

A three-week spot campaign on SARA LEE cakes gets under way late this month in four major markets, with filmed minutes and 20's in strong frequencies used. Marian Manzer is the timebuyer.

KNOMARK MFG. CO., INC.

(Mogul Williams & Saylor, Inc., N.Y.)

Backing up its network buys of *Alfred Hitchcock Presents* and *Wagon Train*, ESQUIRE "Touch of Magic" shoe polish will use spring schedules of filmed minutes in day and night slots in selected areas. All major markets on the west coast started early this month, with other regions to come in shortly. The product, introduced last fall, held off its advertising until full distribution was set, with initial results reported good enough to rapidly deplete stocks. Lynn Diamond is the timebuyer.

KRAFT FOODS

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

A typical spring campaign on Kraft's MIRACLE MARGARINE got under way last week in the usual group of about 10 southern and southwestern markets. Daytime minutes run for eight weeks. Phil Morrow is the timebuyer.

LEVER BROS.

(SSC&B, New York)

While LIFEBOY was noted here Feb.

MORE THAN **33** HOURS
of LOCAL programming
EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — more effective than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

	PRESIDENT Col. B. S. Palmer VICE-PRES. & TREASURER D. G. Palmer EXEC. VICE-PRESIDENT Ralph Evans SECRETARY Wm. D. Wagner RESIDENT MANAGER Ernest C. Sanden SALES MANAGER Pat Shuler
THE QUINT CITIES	TV channel 6
DAVENPORT } IOWA	
BEYTTENDORF } IOWA	
ROCK ISLAND } ILL.	
MOLINE } ILL.	
EAST MOLINE } ILL.	
MEERS, GRIFFIN, WOODWARD, INC. EXCLUSIVE NATIONAL REPRESENTATIVE	

Elisabeth M. Beckjorden

Station, Network and Personal Representative

representing

KELO-TV, Sioux Falls, S. D.

KROC-TV, Rochester, Minn.

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

20 as lining up top markets for a 13-week campaign, minutes in 35 areas reportedly will start late this month for a similar period. Day and late-night announcements in light frequencies are used. Steve Suren is the timebuyer.

MISHAWAKA RUBBER & WOOLEN CO.

(Campbell-Mithun, Inc., Chicago)

The spring buy reported here last Dec. 12 was being set at press time for RED BALL JETS children's sneakers. Animated minutes in juvenile programming will go for 13 weeks in 50-60 markets. Bill Stenson is the timebuyer.

NORWICH PHARMACAL CO.

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

Continuing its series of four-week drives, PEPTO-BISMOL returns at issue date with filmed minutes and 20's in non-prime and prime nighttime slots in better than 90 markets. Bill Watterson is the buying contact.

PAN AMERICAN COFFEE BUREAU

(BBDO, N.Y.)

After a hiatus following the brief schedules set late last year, some 18 markets were to start new three-week drives on this organization's coffee promotion early this month. Filmed minutes in day and night positions run in moderate frequencies. John Nielan is the timebuyer.

PET MILK CO.

(Gardner Adv. Co., St. Louis)

Having announced a pull-out of network tv, this dairy-type firm will be relying more and more on spot in the future. Beginning about issue date, introductory schedules of taped minutes get under way for two new products—SEGO and PET 900—both dietary products in the Metrecal vein. Selected test areas are used. Media supervisor Pat Schinzing is the contact.

(Continued on page 62)

Buyers' Check List

New Representatives

WHP-TV Harrisburg, Pa., appointed Blair Television Associates as its national sales representative, effective immediately.

WLYH-TV Lebanon-Lancaster, Pa., appointed Blair Television Associates as its national sales representative, effective immediately.

WSBA-TV York, Pa., appointed Blair Television Associates as its national sales representative, effective immediately.

WSVA-TV Harrisonburg, W. Va., appointed Vernard, Rintoul & McConnell as its national sales representative, effective immediately.

Rate Increases

ABC:

KYTV Springfield, Mo., from \$350 to \$400, effective March 1.

WJAR-TV Providence, from \$1,400 to \$1,550, effective March 1.

WLEX-TV Lexington, from \$150 to \$225, effective Feb. 15.

WSAU-TV Wausau, Wisc., from \$325 to \$400, effective March 1.

WSOC-TV Charlotte, N. C., from \$1,100 to \$1,200, effective March 1.

WTOC-TV Savannah, from \$300 to \$325, effective Feb. 15.

WTVY Dothan, Ala., from \$150 to \$250, effective Feb. 15.

CBS:

KDUB-TV Lubbock, Tex., from \$375 to \$400, effective Feb. 15.

KENS-TV San Antonio, from \$700 to \$750, effective March 1.

KSWB-TV Roswell, N. M., from \$250 to \$275, effective Feb. 1.

KTBC-TV Austin, from \$525 to \$575, effective Feb. 15.

WSAU-TV Wausau, Wisc., from \$325 to \$400, effective March 1.

NBC:

WFBC-TV Greenville, S. C., from \$700 to \$800, effective Feb. 1.

WLEX-TV Lexington, from \$150 to \$225, effective Feb. 1.

WNBC-TV New York, from \$8,350 to \$8,600, effective Feb. 1.

WRCP-TV Chattanooga, from \$500 to \$550, effective Feb. 1.

WTOC-TV Savannah, from \$300 to \$325, effective Feb. 15.

Station Changes

KBMT-TV Beaumont will become a primary affiliate of ABC-TV, approximately May 15. It will replace KFDM-TV Beaumont and KPAC-TV Port Arthur.

WAFB-TV Baton Rouge is now operating at a maximum power of 316 kw. Previously, the video power was 257 kw.

WBRC-TV Birmingham has become an affiliate of ABC-TV.

WCPO-TV Cincinnati will become a primary affiliate of CBS-TV, effective April 30.

WITI-TV Milwaukee replaces WISN-TV as a primary affiliate of ABC-TV.

WKRC-TV Cincinnati has become an affiliate of ABC-TV.

WKYT-TV Lexington has become a primary affiliate of ABC-TV.

WTVY Dothan, Ala., has become a CBS interconnected affiliate, effective Feb. 15. Prior to this change it was listed as an extended market plan station.

WVUE New Orleans has begun operating under a maximum power of 316 kw. It was previously working under 250 kw.

WWTW Cadillac has resumed full station operations.



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

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ARB City-by-City Ratings January-February 1961

BALTIMORE 3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Johnny Midnight (MCA) WBAL-TV	19
Thu. 10:30	
2. Sea Hunt (Ziv-UA) WBAL-TV Mon. 7	16
3. Bugs Bunny (UAA) WBAL-TV Fri. 7	16
3. Derog (Official) WJZ-TV Tue. 7:30	12
3. Best of the Post* (ITC) WBAL-TV Tue. 10	12
3. The Play of the Week* (NTA)	
WBAL-TV Sun. 3	12
5. Mr. Ed (Filmways-MCA) WBAL-TV Thu. 7	12
6. Rescue 8 (Screen Gems) WBAL-TV Tue. 7	12
4. Death Valley Days (U. S. Boras)	
WBAL-TV Wed. 7	12
4. Lock Up (Ziv-UA) WBAL-TV Sun. 10:30	12
3. San Francisco Beat (CBS) WBAL-TV	
Tue., Thu. 6:30	11
5. Whirlbirds* (CBS) WBAL-TV Wed. 6:30	11
6. Popeye (UAA) WJZ-TV Sat. 4:30	10
6. Shotgun Blade (MCA) WBAL-TV Sat. 7	10
6. Highway Patrol (Ziv-UA) WBAL-TV M-F 6	10

TOP FEATURE FILMS

1. Early Show WJZ-TV Sat. 6-7:15	14
1. Big Movie WBAL-TV Sat. 10:30-1:30 a.m.	14
2. Early Show WJZ-TV Fri. 6-7:15	13
3. Early Show WJZ-TV Tue. 6-7:15	13
3. First Run Theatre WJZ-TV Fri. 11:15-1 a.m.	13

TOP NETWORK SHOWS

1. The Untouchables WJZ-TV	42
2. Gunsmoke WBAL-TV	39
3. The Real McCoy WJZ-TV	32
3. Perry Mason WBAL-TV	32
4. My Three Sons WJZ-TV	32
4. Candid Camera WBAL-TV	32
5. What's My Line WBAL-TV	31
5. Pete and Gladys WBAL-TV	30
6. Adventures in Paradise WJZ-TV	30
6. Wagon Train WBAL-TV	30
6. Have Gun, Will Travel WBAL-TV	30

MIAMI

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Ziv-UA) WTVJ Fri. 7	21
2. Shotgun Blade (MCA) WTVJ Mon. 7	21
2. Woody Woodpecker* (Burnett) WOPR Wed. 7	20
2. Huckleberry Hound (Screen Gems)	
WCKT Thu. 7	20
3. Death Valley Days (U.S. Boras)	
WTVJ Sat. 6:30	24
4. The Third Man (NTA) WTVJ Sat. 10:30	22
5. The Brothers Brannagan (CBS)	
WTVJ Sat. 7	21
6. Trackdown (CBS) WTVJ Thu. 7	20
7. Mr. Ed (Filmways-MCA) WOPR Mon. 7	19
7. Quick Draw McGraw (Screen Gems)	
WOPR Tue. 7	19
8. Bugs Bunny (UAA) WFSB-TV Tue. 7:30	18
8. Two Faces West (Screen Gems) WTVJ Wed. 7	18
9. Case of the Dangerous Robin* (Ziv-UA)	
WTVJ Thu. 8	14
10. Navy Log (CBS) WFSB-TV Mon. 7	13
11. Johnny Midnight (MCA) WCKT Fri. 8:30	12

TOP FEATURE FILMS

1. Big Show WTVJ Tue. 7-8:30	32
2. Hollywood Special WCKT Fri. 7-8:30	22
3. Theatre* WCKT Sat. 8:30-10	14
4. Theatre* WOPR Sun. 2-5:30	12
5. Impact WTVJ Sat. 3-4:30	10
5. Errol Flynn Theatre WTVJ Sun. 12:30-2:30	10

TOP NETWORK SHOWS

1. Perry Mason WTVJ	36
1. Gershwin Years/Ed Sullivan WTVJ	36
2. Bob Hope/Perry Como WCKT	32
2. Gunsmoke WTVJ	32
2. Candid Camera WTVJ	32
2. Surfside 6 WFSB-TV	31
3. Wagon Train WCKT	31
3. The Untouchables WFSB-TV	31
3. Lassie WTVJ	31
4. Jack Benny WTVJ	30

*Indicates programming changes during four-week period.

CLEVELAND

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Huckleberry Hound (Screen Gems)	
KYW-TV Mon. 7	20
1. U. S. Marshal (NTA) WWSW Fri. 10:30	20
2. Man Without a Gun* (NTA)	
WWSW Thu. 10:30	20
2. Bugs Bunny (UAA) WWSW Thu. 7:30	20
4. Woody Woodpecker* (Burnett)	
KYW-TV Thu. 7	20
5. Quick Draw McGraw (Screen Gems)	
KYW-TV Fri. 7	22
5. Mr. Ed (Filmways-MCA) KYW-TV Sun. 6:30	22
6. Jim Backus Show (CNF) WJW-TV Sat. 10:30	20
7. Sea Hunt (Ziv-UA) WJW-TV Thu. 7:30	19
7. Death Valley Days (U. S. Boras)	
KYW-TV Wed. 7	19
7. Assignment Underwater* (NTA)	
WWSW Wed. 7	19
8. Three Stooges (Screen Gems) WWSW M-F 8	18
9. Mike Hammer (MCA) WWSW Sun. 10:30	20
10. Tombstone Territory (Ziv-UA)	
KYW-TV Thu. 7	15
10. Royal Canadian Mounted Police (CNF)	
KYW-TV Thu. 10:30	15
10. Mr. D. A. (Ziv-UA) WJW-TV Sat. 8	15
10. Fellow That Man* (MCA) WJW-TV Sat. 4	15

TOP FEATURE FILMS

1. Picture For Sunday KYW-TV Sun. 4-5:30	18
2. Movie of the Week KYW-TV Sun. 1-3	15
3. Nite Movie WJW-TV Fri. 11:15-1:15 a.m.	10
3. Nite Movie WJW-TV Sat. 11:15-1:15 a.m.	10
4. Andy Hardy Theatre KYW-TV Sat. 1-3	9
4. Late Show KYW-TV Sat. 11:15-3 a.m.	9

TOP NETWORK SHOWS

1. The Untouchables WWSW	54
2. My Three Sons WWSW	43
3. 77 Sunset Strip WWSW	42
4. Gunsmoke WJW-TV	41
5. The Flintstones WWSW	37
6. Lawrence Welk WWSW	37
6. Adventures in Paradise WWSW	36
7. Surfside 6 WWSW	34

MILWAUKEE

4-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Ziv-UA) WISN-TV Thu. 9:30	21
2. Bugs Bunny* (UAA) WISN-TV Tue. 6:30	24
2. Mike Hammer (MCA) WISN-TV Fri. 9:30	24
2. Death Valley Days (U. S. Boras)	
WTMJ-TV Sat. 9:30	24
2. Lock Up (Ziv-UA) WTMJ-TV Wed. 10:15	20
4. Best of the Post (ITC) WTMJ-TV Mon. 9:30	19
5. Johnny Midnight* (MCA) WISN-TV	
Mon. 9:30	18
5. Border Patrol (CBS) WTMJ-TV Thu. 10:15	18
5. Assignment Underwater (NTA)	
WISN-TV Fri. 7	18
5. Phil Silvers (CBS) WTMJ-TV Sun. 9:30	18
6. Case of the Dangerous Robin (Ziv-UA)	
WTMJ-TV Thu. 8	17
6. Mr. Adams and Eve* (CBS)	
WTMJ-TV Fri. 10:15	17
7. Mister Ed (Filmways-MCA) WTMJ-TV Fri. 7	16
7. Whirlbirds (CBS) WTTI-TV Sat. 6	16
8. Divorce Court (KTTV) WTTI-TV Mon. 9:30	15
8. The Brothers Brannagan (CBS)	
WTMJ-TV Mon. 10:15	15
8. Shotgun Blade (MCA) WTMJ-TV Thu. 9:30	15
8. Three Stooges (Screen Gems)	
WISN-TV Sat. Sun. 12	15

TOP FEATURE FILMS

1. Saturday Night Theatre WTMJ-TV	
Sat. 10-12 mid.	25
2. Star Award Theatre WTMJ-TV Sun. 1-3:30	14
3. Early Show WTTI-TV Sat. 2-3:30	10
4. Big Movie WISN-TV Fri. 10:45-12:45 a.m.	8
5. Big Movie WISN-TV Thu. 10:45-12:15 a.m.	7

TOP NETWORK SHOWS

1. The Untouchables WISN-TV	40
2. 77 Sunset Strip WISN-TV	44
3. My Three Sons WISN-TV	43
4. Candid Camera WTTI-TV	38
5. The Real McCoy WISN-TV	37
5. Gunsmoke WTTI-TV	37

DES MOINES

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Death Valley Days (U. S. Boras)	
WCO-TV Thu. 9:30	32
2. Case of the Dangerous Robin	
(Ziv-UA) KMTN-TV Sat. 9:30	27
2. Rescue 8 (Screen Gems) KMTN-TV Sat. 5:30	10
4. Huckleberry Hound (Screen Gems)	
WCO-TV Thu. 6	10
4. Roy Rogers (Roy Rogers Synd.)	
KMTN-TV Sat. 10:30 a.m.	10
5. Lock Up (Ziv-UA) WOI-TV Tue. 9:30	10
5. Manhunt (Screen Gems) WCO-TV Wed. 9:30	16
5. Two Faces West (Screen Gems)	
WCO-TV Thu. 9:30	10
6. Polka Parade (Paramount) WCO-TV Sat. 6	15
7. Grand Jury (NTA) KMTN-TV Fri. 9:30	14
8. Popeye (UAA) WCO-TV Sat. 9:30 a.m.	12
8. U. S. Marshal (NTA) WOI-TV Sat. 9:30	12
8. Western Marshal (CNF) WCO-TV Sun. 5:30	12
8. Polka Parade* (Paramount) WCO-TV Sun. 9:30	12
8. Quick Draw McGraw (Screen Gems)	
WCO-TV Mon. 6	12
9. Coronado 9 (MCA) WCO-TV Mon. 9:30	12
9. Mr. Ed (Filmways-MCA) WOI-TV Tue. 9:30	12
9. Woody Woodpecker (Burnett) WOI-TV Wed. 6	12
9. Sea Hunt* (Ziv-UA) WOI-TV Fri. 6	12
9. The Californians (CNF) WOI-TV Sun. 6	12

TOP FEATURE FILMS

1. Movie KMTN-TV Sat. 1:30-3:15	12
2. Late Show* WCO-TV Fri. 10:30-12:30 a.m.	12
3. Fred MacMurray Theatre WCO-TV	
Sat. 10:30-12 mid.	12
3. Astoria Theatre KMTN-TV Sat. 11:12-45 a.m.	11
4. Late Show WCO-TV Wed. 10:30-12:15 a.m.	9
4. Twentieth Century Theatre WCO-TV	
Sun. 10:15-12 mid.	9

TOP NETWORK SHOWS

1. What's My Line KMTN-TV	51
2. Candid Camera KMTN-TV	48
3. Gunsmoke KMTN-TV	46
4. Wagon Train WCO-TV	44
5. Andy Grimm KMTN-TV	38
6. Perry Como/Bob Hope WCO-TV	37

MINNEAPOLIS-ST. PAUL

4-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Death Valley Days (U.S. Boras)	
WCCO-TV Sat. 9:30	26
2. Manhunt (Screen Gems) KMSP-TV Thu. 9:30	22
2. Roy Rogers (Roy Rogers Synd.)	
WCCO-TV Sat. 10:30 a.m.	22
2. Huckleberry Hound (Screen Gems)	
WCCO-TV Tue. 6:30	20
4. Grand Jury (NTA) WCCO-TV Tue. 7	12
4. Sea Hunt (Ziv-UA) WTCN-TV Tue. 9:30	12
5. Mike Hammer (MCA) KMSP-TV Sat. 10:30	12
5. Bugs Bunny (UAA) WTCN-TV Tue. 6:30	11
7. Mr. Ed (Filmways-MCA) WTCN-TV	
Fri. 8:30	10
7. Cannonball (ITC) KMSP-TV Fri. 7	10
7. Lonely Tunes Club (UAA) KMSP-TV M-F 6	10
8. Championship Bowling (Schwimer)	
KMSP-TV Sat. 5	9
8. Soldiers of Fortune (MCA)	
KMSP-TV Sat. 5:30	9
8. This Man Dawson* (Ziv-UA)	
KMSP-TV Sat. 11	9
8. Lock Up (Ziv-UA) KMSP-TV Wed. 9:30	9

TOP FEATURE FILMS

1. Theatre* WCCO-TV Sat. 2-3:30	10
1. Critics Award WCCO-TV	
Sat. 10:30-12:15 a.m.	10
2. 9 O'Clock Movie KMSP-TV Thu. 9:10-45	9
3. 9 O'Clock Movie KMSP-TV Fri. 9:10-45	9
3. Gold Award Theatre WCCO-TV	
Fri. 10:30-12:15 a.m.	9
3. Select Theatre WTCN-TV	
Sat. 10:30-12:30 a.m.	9
3. Hollywood Matinee KMSP-TV Sun. 4-5:30	9

TOP NETWORK SHOWS

1. Candid Camera WCCO-TV	40
2. Garry Moore WCCO-TV	38
3. The Untouchables WTCN-TV	35
4. Gunsmoke WCCO-TV	32
5. Lawrence Welk WTCN-TV	32
6. Danny Thomas WCCO-TV	31
6. Red Skelton WCCO-TV	31
6. What's My Line WCCO-TV	31

ARB City-by-City Ratings January-February 1961

HOUSTON 3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Bugs Bunny (UAA) KTRK-TV Tue. 9:30	..24
1. Coronado 9 (MCA) KHOU-TV Sat. 9:30	..24
2. Lock Up* (Zir-UA) KTRK-TV Thu. 9:30	..25
2. Manhunt (Screen Gems) KTRK-TV Tue. 9:30	..25
4. Whirlbirds (CBS) KHOU-TV M. Sat. 8	..26
5. Mr. Ed* (Filmways-MCA) KPRC-TV Fri. 7	..17
5. Sea Hunt* (Zir-UA) KPRC-TV Fri. 10	..17
6. Blue Angels (CNP) KPRC-TV Sat. 4	..16
6. Jim Backus Show* (CNP) KPRC-TV Thu. 9	..16
7. Divorce Court* (KTTV) KPRC-TV Sat. 5	..13
8. Dr. Hudson's Secret Journal (MCA) KPRC-TV Tue. 10	..10
8. State Trooper (MCA) KPRC-TV Thu. 10	..10
9. Grand Jury (NTA) KPRC-TV Mon. 10	..9
9. Sheriff Of Cochise* (NTA) KTRK-TV Sat. 10:30	..9

TOP FEATURE FILMS

1. Academy Award Theatre KHOU-TV Sat. 10-12 mid.	..29
2. Playhouse* KHOU-TV Sat. 1-2:30	..15
3. Early Show KHOU-TV Sat. 4-6	..15
4. Late Show KHOU-TV Fri. 10:15-12:30 a.m.	..7
4. Triple Crown Theatre KTRK-TV Sat. 10:59-12:15 a.m.	..7
4. Big Adventure KHOU-TV Sun. 12-1:30	..7

TOP NETWORK SHOWS

1. The Untouchables KTRK-TV	..46
1. The Real McCoys KTRK-TV	..46
2. My Three Sons KTRK-TV	..42
4. Gunsmoke KHOU-TV	..42
4. Hawaiian Eye KTRK-TV	..40
4. Naked City/Hong Kong KTRK-TV	..39
5. 77 Sunset Strip KTRK-TV	..39
6. Rebel KTRK-TV	..39
7. Wagon Train KPRC-TV	..38
8. Donna Reed KTRK-TV	..37
8. Andy Griffith KHOU-TV	..37

OMAHA

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. The Third Man (NTA) WOW-TV Sat. 9:30	..20
2. Sea Hunt (Zir-UA) KFTV Thu. 9:30	..21
2. Bugs Bunny (UAA) KFTV Tue. 9:30	..21
3. Coronado 9 (MCA) KFTV Tue. 9:30	..21
4. Highway Patrol (Zir-UA) KFTV M. Tue. 6	..18
4. Blue Angels (CNP) WOW-TV Sat. 10:15	..18
5. Bishop Sheen (NTA) WOW-TV Tue. 6:30	..15
5. Roy Rogers (Roy Rogers Synd.) WOW-TV Sat. 10:30 a.m.	..15
6. Burns and Allen* (Screen Gems) WOW-TV Sat. 4:30	..14
7. Grand Jury (NTA) KFTV Tue. 6:30	..13
7. Divorce Court (KTTV) WOW-TV Sun. 10:30	..13
8. City Detective* (MCA) KFTV Fri. 6	..12
8. Death Valley Days (U.S. Borax) KFTV Wed. 9:30	..11
8. Popeye (UAA) KFTV Sat. 11 a.m.	..11
8. Three Stoges* (Screen Gems) WOW-TV Sat. 5	..11

TOP FEATURE FILMS

1. Movie Masterpiece KFTV Wed. 10:15-11:45	..12
1. Movie Masterpiece KFTV Thu. 10:15-11:45	..12
2. Movie Masterpiece KFTV Fri. 10:15-12:30 a.m.	..11
2. Best of Hollywood* KFTV Sun. 1:30-3	..11
3. Movie Masterpiece KFTV Thu. 10:15-12 mid.	..10
3. Movie Masterpiece KFTV Sat. 10:15-12:45 a.m.	..10

TOP NETWORK SHOWS

1. The Untouchables KFTV	..42
1. Gunsmoke WOW-TV	..42
2. Lawrence Welk KFTV	..41
3. Candid Camera WOW-TV	..41
4. My Three Sons KFTV	..40
5. The Real McCoys KFTV	..39
6. Naked City/Hong Kong KFTV	..36
7. Wagon Train KFTV	..35
8. Garry Moore WOW-TV	..33
8. Andy Griffith WOW-TV	..31
8. Bonanza WOW-TV	..31
8. Red Skelton WOW-TV	..31
8. The Flintstones KFTV	..31
8. 77 Sunset Strip KFTV	..31
8. Maverick KFTV	..31
9. What's My Line WOW-TV	..31

INDIANAPOLIS 4-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Huckleberry Hound (Screen Gems) WLW-I Mon. 4:30	..28
1. Bugs Bunny (UAA) WLW-I Tue. 7:30	..28
2. Death Valley Days (U.S. Borax) WISH-TV Sat. 7	..26
2. Quick Draw McGraw* (Screen Gems) WLW-I Wed. 4:30	..25
4. Blue Angels (CNP) WLW-I Fri. 7	..23
4. U.S. Marshal (NTA) WISH-TV Sat. 10:30	..23
5. Sea Hunt (Zir-UA) WLW-I Thu. 7	..23
6. Mr. Ed (Filmways-MCA) WLW-I Mon. 7	..21
7. Woody Woodpecker (Barnett) WLW-I Fri. 6:30	..20
7. Roy Rogers (Roy Rogers Synd.) WISH-TV Sat. 11:30 a.m.	..20
8. Mr. Magoo (TV Personalities) WTTV Wed. 7	..19
8. Whirlbirds (CBS) WISH-TV Sat. 9:30	..18
8. Trackdown* (CBS) WLW-I Sun. 6	..17
10. Coronado 9 (MCA) WFBM-TV Thu. 10:30	..15
10. Polka Parade (Paramount) WISH-TV Sat. 6	..16

TOP FEATURE FILMS

1. Cowboy Theatre WFBM-TV Sat. 9-10 a.m.	..12
2. Late Show WISH-TV Sat. 11:15-1:30 a.m.	..12
3. Saturday Theatre* WFBM-TV Sat. 3-4:30	..11
4. Late Show* WISH-TV Fri. 11:15-3 a.m.	..10
5. Hardy Theatre WLW-I Sat. 12:30-2	..9
5. Best Of Hollywood* WFBM-TV Sat. 2-2:15	..9
5. Best Of Hollywood* WFBM-TV Sat. 5:30-7	..9

TOP NETWORK SHOWS

1. Gunsmoke WISH-TV	..42
2. The Flintstones WLW-I	..37
2. The Real McCoys WLW-I	..37
4. My Three Sons WLW-I	..35
4. The Untouchables WLW-I	..35
4. 77 Sunset Strip WLW-I	..35
5. Andy Griffith WISH-TV	..34
5. Wagon Train WFBM-TV	..34
5. Candid Camera WISH-TV	..34
5. Perry Mason WISH-TV	..32
5. Have Gun, Will Travel WISH-TV	..32

PORTLAND, ORE.

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Zir-UA) KGW-TV Tue. 7	..25
1. Huckleberry Hound (Screen Gems) KGW-TV Thu. 6:30	..25
2. You Asked for It (Cephalo/Brown) KFTV Sun. 5	..23
2. Woody Woodpecker* (Barnett) KGW-TV Tue. 6:30	..22
4. Bugs Bunny (UAA) KFTV Tue. 7:30	..20
5. Highway Patrol* (Zir-UA) KGIN-TV Wed. 5:30	..20
6. Quick Draw McGraw (Screen Gems) KGW-TV Mon. 6:30	..20
6. Success Story (ITC) KGW-TV Wed. 7	..19
7. Tightrope* (Screen Gems) KGIN-TV Wed. 7	..18
6. Manhunt (Screen Gems) KGW-TV Thu. 7	..18
9. Mr. Ed (Filmways-MCA) KFTV Thu. 7	..21
9. Assignment Underwater (NTA) KGIN-TV Fri. 6:30	..31
10. The Californians (CNP) KGIN-TV Tue. 6:30	..30
11. Best of the Post (ITC) KGW-TV Sat. 7	..19
12. Topper (Schubert) KFTV M-F 6	..18
13. Blue Angels (CNP) KGW-TV Fri. 7	..18
13. Two Faces West (Screen Gems) KGW-TV Mon. 7	..18
13. Silent Service (CNP) KFTV Mon. 7	..18

TOP FEATURE FILMS

1. Matinee* KFTV Sun. 2-4	..12
2. Movie 15 KFTV Sat. 12:15-1 a.m.	..11
2. Playhouse* KGW-TV Sat. 3-3:30	..10
4. Sunday Matinee KGW-TV Sun. 4-5	..9
5. Armchair Theatre* KGIN-TV Sat. 1:15-4	..7
5. Matinee* KGW-TV Sat. 4:20-6	..7

TOP NETWORK SHOWS

1. The Untouchables KFTV	..37
1. Andy Griffith KFTV	..36
2. 77 Sunset Strip KFTV	..35
3. Perry Mason KGIN-TV	..35
3. Candid Camera KGIN-TV	..35
3. Wagon Train KGW-TV	..35
3. The Real McCoys KFTV	..35
4. Surfside 6 KFTV	..32
4. Hawaiian Eye KFTV	..32
4. Lawrence Welk KFTV	..32

KANSAS CITY 3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Zir-UA) WDAF-TV Sat. 6	..20
1. U. S. Marshal (NTA) KCMO-TV Sat. 9:30	..20
2. Huckleberry Hound (Screen Gems) KCMO-TV Thu. 8	..27
2. Bugs Bunny (UAA) KCMO-TV Tue. 6:30	..26
4. Coronado 9 (MCA) KCMO-TV Thu. 8	..24
5. Death Valley Days (U. S. Borax) KCMO-TV Thu. 9:30	..19
5. Jeff's Collie (ITC) WDAF-TV Sat. 9:30	..19
6. Man From Cheyenne (NTA) KCMO-TV M. W. F 8	..17
7. Blue Angels (CNP) KCMO-TV Sun. 10	..16
8. Lock Up (Zir-UA) WDAF-TV Wed. 9:30	..14
8. Case of the Dangerous Robin (Zir-UA) WDAF-TV Sun. 9:30	..13
10. Roy Rogers (Roy Rogers Synd.) KCMO-TV Sat. 10:30 a.m.	..10
10. Three Stoges* (Screen Gems) KCMO-TV Sat. 12	..10
10. Polka Parade (Paramount) KCMO-TV Sat. 5:30	..10
10. Mr. Magoo* (TV Personalities) WDAF-TV Sat. 9:30	..10

TOP FEATURE FILMS

1. Million Dollar Movie KCMO-TV Sat. 10-12:30 a.m.	..16
2. Million Dollar Movie KCMO-TV Sun. 12:30-4	..15
2. Studio 5 KCMO-TV Fri. 10:15-12:30 a.m.	..12
4. Studio 5* KCMO-TV Sat. 1-2:30	..11
4. Shock Theatre KCMO-TV Sat. 10-11:30	..11

TOP NETWORK SHOWS

1. Gunsmoke KCMO-TV	..44
2. The Real McCoys KCMO-TV	..39
2. Andy Griffith KCMO-TV	..38
4. Wagon Train WDAF-TV	..37
5. The Untouchables KCMO-TV	..36
5. Have Gun, Will Travel KCMO-TV	..35
7. Candid Camera KCMO-TV	..34
8. Donna Reed KCMO-TV	..31
8. 77 Sunset Strip KCMO-TV	..31
8. Jack Benny KCMO-TV	..31

ST. LOUIS

4-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Two Faces West (Screen Gems) KSD-TV Thu. 9:30	..21
2. San Francisco Post (CBS) KMOX-TV Sat. 9:30	..20
3. Sea Hunt (Zir-UA) KFTV Fri. 10	..18
4. Shotgun Slade* (MCA) KSD-TV Tue. 9:30	..17
4. Lock Up (Zir-UA) KSD-TV Wed. 9:30	..17
4. Death Valley Days (U. S. Borax) KSD-TV Sat. 9:30	..17
5. Bugs Bunny (UAA) KFTV Tue. 6:30	..16
5. Huckleberry Hound (Screen Gems) KFTV Thu. 6	..15
7. Highway Patrol (Zir-UA) KFTV Tue. 9:30	..14
7. Popeye (UAA) KMOX-TV Sat. 11:30	..14
8. Phil Silvers (CBS) KMOX-TV Tue. 5:30	..13
8. Championship Bowling (Schwimmer) KFTV Sat. 4	..13
9. Polka Parade* (Paramount) KSD-TV Sun. 3:30	..12
9. The Third Man (NTA) KFTV Wed. 10	..12
9. Grand Jury* (NTA) KSD-TV Sun. 10	..12

TOP FEATURE FILMS

1. Gold Award Theatre KSD-TV Sat. 10-1 a.m.	..17
1. Gold Award Theatre* KSD-TV Sun. 12-3:30	..17
2. First Run Theatre* KMOX-TV Sat. 10:15-11:15 a.m.	..13
2. Late Show KMOX-TV Fri. 10:30-12:30 a.m.	..10
2. Early Show KMOX-TV Sat. 4:30-6	..10

TOP NETWORK SHOWS

1. What's My Line KMOX-TV	..45
1. Andy Griffith KMOX-TV	..41
1. The Untouchables KFTV	..41
2. Candid Camera KMOX-TV	..40
4. Danny Thomas KMOX-TV	..35
4. Red Skelton KMOX-TV	..35
4. Garry Moore KMOX-TV	..35
4. The Real McCoys KFTV	..35
4. Gunsmoke KMOX-TV	..35
5. My Three Sons KFTV	..34

KMID TV

DOMINATES TEXAS' RICHEST "PER CAPITA" MARKET

MIDLAND - ODESSA

WITH 56 PER CENT OF METRO AUDIENCE

SUN - SAT 9 AM - MID

METRO AUDIENCE 30 PER CENT GREATER THAN STA. B

OUTSIDE PENETRATION LESS THAN 1 PER CENT

RANKS FIRST IN METRO RATINGS

178 OF 284 QUARTER HOURS

SAT - SUN SIGN ON - MID

SELL TEXAS' RICHEST HOUSEHOLDS WITH

KMID TV

THE DOMINANT STATION IN THE MARKET

MIDLAND CSI - \$7894 PER HOUSEHOLD

1ST IN TEXAS

ODESSA CSI - \$7432 PER HOUSEHOLD

2ND IN TEXAS

* BIG SPRING

* MIDLAND

* ODESSA

NIGHTTIME DOMINANCE:

6 PM - MID Metro Share Of Audience

KMID

STA. B

M - F 52.2 % 46.6 %

SUN 52.1 % 47.5 %

DAYTIME DOMINANCE:

Sign On - 6 PM Metro Share Of Audience

KMID

STA. B

M - F 63.4 % 39.5 %

SAT 64.1 % 36.0 %

SUN 73.4 % 26.7 %

SOURCES: ARB, NOVEMBER 1960
SRDS, JANUARY 1960

REPRESENTED BY:

VENARD, RINTOUL & McCONNELL INC., NEW YORK
CLARKE BROWN CO., DALLAS

channel 2  

Spot (Continued from page 59)

PLANTERS EDIBLE OIL CO. (Don Kemper Co., N.Y.)

A usual spring campaign was noted in Tele-Scope Feb. 20 as probable. Plans now have jelled to the point where a drive on both peanut butter and cooking oil will start about mid-April in a group of selected markets. Minutes in daytime slots, with kid-show availabilities used for the peanut butter, will run six to eight weeks. Media director Susan Halberg is the contact.

PROCTER & GAMBLE CO. (Gardner Adv. Co., St. Louis)

Handling P&G's special mixes, the agency was lining up a great many markets (Compton recently bought 150 for one of the P&G mixes it handles, and Gardner's list was reportedly over 50) for DUNCAN HINES' "Early American" product. Filmed minutes in all time periods—day, evening, late-night—will start early next month for the "contract year" (realistically, eight-13 weeks). Fred Weber is the timebuyer.

RALSTON PURINA CO. (Gardner Adv. Co., St. Louis)

For its DOG CHOW, this grain processor moves into a large group of national markets next week for 13-26 weeks of minutes and 20's. Both non-prime and prime evening periods will be used. Bill McKinstry is the timebuyer.

SOUTHWESTERN BELL TELEPHONE CO.

(Gardner Adv. Co., St. Louis)

For the new "Princess" telephone being introduced in various areas, the phone company should be using new spots next month in Topeka and Wichita. Light prime-time placements for Yellow Pages promotion and extension phones continue running through the year in large and secondary markets in Missouri, Oklahoma, Kansas, Arkansas and Texas. Account executive John Leach is the contact.

STANDARD BRANDS, INC. (J. Walter Thompson Co., N.Y.)

As the initial schedules placed for TENDERLEAF TEA in January (Jan. 23 Spot Report) are winding up, the product moves late this month in about 15 major cold-weather areas, with moderate frequencies of prime-time ID's set for a few more weeks. Joan Ashley is the timebuyer.

STANDARD OIL CO. OF CALIFORNIA

(BBDO, San Francisco)

As it did last year, the oil firm kicks off a spring campaign early in April in about 25 western markets, with minutes and 20's running for three weeks in both prime and non-prime evening slots. Rula Wilkie is the buying contact.

TIDEWATER OIL CO.

(Foote, Cone & Belding, Inc., L.A.)

The producer of FLYING A gasoline with stations on the west coast and in 13 eastern states is lining up a spring campaign in some 50 top markets. Two hour-long "specials" will be set, the first—Race for Space—will be shown the second week in April; the other—Project: Man in Space—will follow a month later. Media director Gene Duckwall is the contact.

Factuals (Continued from page 29)

these shows, *ABC Mid-day Report*, premiered this month, with Al Mann commenting. ABC also has plans for a regular 15-minute news show, *The Eleventh Hour*. It will be interesting to follow this show, since 11 p.m. is usually the time for local news, and many stations may be expected to balk at carrying the network's news at that time.

The big guns of ABC-TV's factual line-up is the series of special shows produced by Time, Inc., and Bob Drew. Mr. Drew's unusual method of working and revolutionary ideas on the use of tv in news will be presented in the next article in this series, but it is enough to note now that he feels public-affairs shows appearing in prime time should be fully competitive in terms of the size of audience.

Contrasting Outlooks

"Prime time," Mr. Drew says, "should be for massive audiences, and programs must have massive impact in order to pay their own way. Otherwise you have a deficit journalism. You must have a sound economic base for any journalism that is vital."

(This outlook contrasts sharply with that of Mr. Friendly of *CBS Reports*, who says that "if getting a sponsor means getting someone who interrupts a show every six minutes, I'd rather stay sustaining. If getting a sponsor means having to clear your program in advance to someone, I'd rather stay sustaining. Advertisers don't look at magazines in advance.")

Both Mr. Drew and Mr. Hagerty appear to stand side by side in their belief that if factuals cannot be made fully competitive they have no right to prime time and should be moved to fringe time or Sunday afternoons.

NBC and CBS have identical policies regarding the use of outside personnel and material: they will buy film footage but insist on the right to edit it and write the script.

Within the news departments of both of the older networks the competition of the third network in public

affairs and news is genuinely welcomed, but some cynicism persists. This might be expected, considering the fact that they did all the spade work in this area and, at considerable cost, maintained good factual programming, while ABC built up its commercial operation.

"I'll believe ABC means to do good business when they put their money on the table," said one executive. "Meanwhile, I don't see Hagerty burning the comic books, in or out of print."

NBC's Mr. McAndrew says that he frankly hopes Jim Hagerty will turn the business over and stimulate some fresh thinking and interest in the field. Like many others, he feels that ABC has tended too long to try to get along on press releases, and he is taking a wait-and-see attitude regarding the company's present intentions. "They can't use the excuse of being the financial underdog any longer," he said, "and we're anxious to see the new look."

Putting aside the question of NBC's so-called "cult of personality news (Huntley-Brinkley)" for discussion in the next article, it can be noted that the company's news staff is several hundred deep. Irving Gitlin, its driving force in the production of longer shows, is the opposite number of Mr. Friendly at CBS and of Mr. Drew at ABC-Time, Inc.

Heavy Production

Mr. Gitlin's main show, *The Nation's Future*, is going off the air, to be replaced by feature films, but the program is due back in the fall at a different time. The NBC *White Paper*, also produced under Mr. Gitlin, will continue to appear through the year. Counting these, NBC will probably produce about 20 hour specials this year, plus a weekly series called *The Ramparts*. The *Projects*, produced by Don Hyatt, will also appear from time to time.

There is also a strong likelihood that a new show will debut next season in which the camera more or less sits on the shoulder of either Chet Huntley or Dave Brinkley while he makes entries in his journal on the

happenings of the week.

NBC also has a handy \$1.2-million emergency fund, courtesy of Gulf Oil, for use as occasion demands. Most of the money for the current season was reportedly burned up in January and February, when the company did seven specials.

Mr. McAndrew came to the company late in 1951 and began rebuilding the news department. Progress was slow, however, until Robert Kintner arrived as president. Mr. Kintner, according to Mr. McAndrew, "pulled the cord and pulled the news department out from under seven layers of programming." The department is now an independent department equal to the three other departments: tv network, radio network and the company's owned-and-operated stations.

High Factuals Ratio

By the end of the present season, NBC will have produced approximately 110 factuals, as compared to nearly 150 entertainment specials. The steady drop in quality in the entertainment shows has been deplored by people in and out of the network. One executive who is active in the planning of these "specials" referred to them repeatedly as "so-called" entertainment shows. But so far such shows seem to be more than holding their own as bright lures for the big advertising dollar.

CBS, after a sharp shake-up in personnel, is still a bit wobbly, but morale has picked up under new CBS News president Salant and Blair Clark, vice president and general manager, CBS News. The relationship between the two men, according to Mr. Salant, is that of publisher to editor. Mr. Clark "runs the show," while Mr. Salant "relieves him of the endless rounds of budgets, meetings and red tape" in order that Mr. Clark can "have his hands free for the major business."

Asked if this didn't indicate that there might be some truth in outside charges that CBS-TV is topheavy with organization and departments, Mr. Salant smiled and noted that the other networks attended most of the same meetings—meetings on the

Eichmann trial, pool coverage and endless et ceteras.

"This brings me back to a thought," he said cheerfully. "There's a theme in this kind of talk that distresses me: all of us spend too much time backbiting and swiping at the other guy instead of concentrating on doing a better job. We ought to get on with our business. I hope we can stop such talk here at CBS. I can't make the other networks stop, but we should all try."

As was noted earlier, Mr. Salant has some reservations about the pulling power of factuals in terms of paying their own way. He is, in fact, "quite discouraged" by the average advertiser's attitude toward such shows. Nevertheless, CBS-TV continues to present such shows, Mr. Salant says, "because we believe that we ought to do them. If there are ways of improving such shows, and thereby improving the share of the audience, fine," he adds. "We are constantly trying to improve the shows. We've recently made some major improvements in the Doug Edwards 6:45 show, for example."

CBS News is long on history and deep in personnel. Some key figures on the news staff were handpicked by Edward R. Murrow during World War II, and other members of the staff have been with the company even longer, while at the same time the company has constantly brought new blood into the staff with an eye to the future. In the opinion of many, CBS News is still tops and bids to become even stronger under the new department heads and the continued leadership of Messrs. Paley and Stanton, both of whom have a personal interest in the department.

Coups and Awards

Last year most of the major reporting coups and awards fell to CBS for such programs as *CBS Reports*, *Eyewitness*, *The Twentieth Century*, *Tomorrow*, *Small World* and *Face the Nation*. The reporting staff performed like the disciplined, imaginative machine it is. Another first is being added this year when reporter David Schoenbrun opens

the first foreign-based regularly scheduled newscast.

Asked what he considered the major difference between CBS News and NBC News, a close witness of the scene answered: "Heart. At NBC Huntley-Brinkley have lent sympathy and warmth to the telling of the news, but CBS can reach out far afield for a story and record it with compassion."

Behind a chair in the office of Mr. Friendly was a billboard with a quotation from Oliver Wendell Holmes handlettered by Ben Shahn: "If you believe in great things, you may be able to make other people believe in them."

(This is the first of two articles dealing with network news and public-affairs programming.)

New Team (Continued from page 37)

pooled their resources and for \$800,000 picked up a North Carolina factoring concern (J. N. Rawleigh Co.) whose borrowing base had run low, and which would serve nicely as a sounding board for future acquisitions.

The next came sooner than anticipated. In 1958 the first consumer-oriented firm came into the fold. Maryland's 42-year-old Union-Everedy Co., manufacturers of chrome-plated steel housewares, was making scads of money, but its three owners—brothers aged 75, 74 and 68—were in ill health. They had plenty of heir potential, some 35 grandchildren, but the brothers brooked no nepotism, so they gratefully sold out.

But now Mr. Bolten and friends had to bring in new management. From General Tire's Bolta division they brought down Charles (Cal) J. McCarthy, now 38 and Lestoll's sales vice president. And from Lockheed Aircraft they flew in Gale Deam, now 58 and Lestoll's manufacturing vice president. Under the McCarthy-Deam review, Union-Everedy by 1960 had quadrupled its profits and had become a sizable advertiser to boot.

"Around that time," Mr. Hogan recalls, "things got a mite confusing. Here we were calling ourselves Standard Publishing—and selling pots and

pans." Liking the name "Standard," they tacked on an "International" (in honor of those two foreign Bolta companies) and continued on their merry way.

Purchase number five, in 1959, was Cincinnati's McDonald Printing Co., a rotogravure and letterpress shop that would nicely complement Standard's offset operations. Its owners were aged 75, 68 and 65, and fitted the pattern nicely.

Late that year, the sixth addition was made in the form of Atlanta's Jo-Roberts Co., which controls 45 percent of the Latin American Coca-Cola franchises. Owned by the Augusta National Golf Club's 68-year-old president, Cliff Roberts, and ailing golf champ Bobby Jones, Jo-Roberts consisted of the three big Coke operations in Argentina (KNTI S.A.), Uruguay (Montevideo Refresco S.A.) and Chile (Andina S.A.) and, when taken over by Standard International, overnight made Bolten & Co. fairly big radio and billboard advertisers south of the border.

The Seventh Purchase

Then, of course, came Lestoll—purchase number seven—and in December last year, number eight. This was the first company S. I. built from the ground up. By financing four ex-employees of the Clevite Transistor Corp. and thereby starting up Lawrence's National Transistor Corp., the Bolten-Hogan-Dennis group moved into the exploding defense electronics world.

Save for the South American Coca-Cola companies, whose advertising is handled locally and through Coca-Cola Export, all the Standard International divisions conduct their advertising through Sackel-Jackson Associates. S-J is not a "house agency" in the strict sense of the word, in that it also represents such clients as Hamilton-Skotch Corp. (Skotch Koolers) and Goren Packing Co. (Whirl-Frozen and Goldscrip foods).

No matter how shrewd they may be as investors, the Bolten group did not happen to have \$12 million lying

(Continued on page 68)



GOOD THINGS HAPPEN + WHEN YOU HELP RED CROSS

TIMELY

NEW

DIFFERENT "MEANWHILE, BACK ON EARTH"

(13½ minutes—16MM Black and White—sound cleared for TV)

A newsworthy blend of the MISSILE AGE, the CIVIL WAR, and present day RED CROSS activities—this film features the years most dramatic disaster

footage on the CHILEAN EARTH-QUAKE and HURRICANE DONNA. More than a public service film—it's a motion picture with audience appeal.

ANIMATED TV SPOTS

(60-20-10 seconds)

PARKER FENNELLY is again featured as the lovable POSTER BILL. With him is the well-known actor HOWARD MORRIS—as a roving reporter who is left "speechless" in a humorous "bite" by Bill's

loyal dog, Max.

These spots provide the "light" touch to a serious fund drive. They are available in TWO versions—one for MARCH CAMPAIGN cities and one for UNITED FUND cities.

ALSO

COLOR SLIDES TELOPS FLIP CARDS

With voice-over copy

AND—a recording with 5 to 15 second IDs for station breaks—voice over credits and crawls.

STAR STUDDED JINGLES SONGS APPEALS

(all lengths from 05 to 60 seconds)

ETHEL MERMAN with the RUSS CASE orchestra—STEVE LAWRENCE with the UNITED STATES ARMY BAND sing SAUL TEPPER'S great Red Cross Campaign Song GOOD THINGS HAPPEN WHEN YOU GIVE.

THE FOUR LADS with PERCY FAITH and his orchestra sing ARTHUR KENT'S exciting Red Cross jingle WHERE THE NEED IS with voice-over appeals by MITCH MILLER and EDWARD R. MURROW.

Straight appeals by

DAVE GARROWAY JOHN DALY
RALPH EDWARDS DON McNEILL

PLUS—A VARIETY OF SHORT IDs

All these materials available from

YOUR LOCAL RED CROSS CHAPTER
THE AMERICAN NATIONAL RED CROSS
In New York, call MURRAY HILL 9-1000
In Hollywood, call HOLLYWOOD 5-5262

THE ADVERTISING COUNCIL



New York
Chicago
Hollywood

THIS SPACE CONTRIBUTED AS A PUBLIC SERVICE

Lestoil (Continued from page 37)

seems to be apparent: that nearly all of these firms, including Adell, were acquired because they lacked a firm line of succession. In Adell's case, of course, it was rather obvious that at 68, and on top of that being a brand-new millionaire for the first time in his life, Mr. Barowsky had to do some serious thinking about who would take over.

It was not that he lacked heir-apparents, insiders say; it was simply that in Mr. Barowsky's frame of reference, it appeared there was only one man whom he trusted to carry out things his way—and that man was himself.

New Cast of Characters

Obviously, if the detergents battle were to be won, a complete new cast of characters would be needed to take Mr. Barowsky's place. As things turned out, they were managers, not pioneers, reflecting the change that has overtaken the traditional concept of "empire building" in a mass market. It may have taken Henry Ford the elder to build up Dearborn single-handedly, but it required a Henry Ford III and his organization men to manage it successfully.

Thus, when the curtain rose again on Act II of the Lestoil saga last spring, Dan Hogan emerged as the principal actor. At 43 and heir-apparent to the holdings of his father-in-law, John Bolten Sr., Mr. Hogan seems to be the driving force in the new Lestoil organization. His supporting cast is made up largely of former Bolta Co. associates, most of whom are not by definition "marketing men." The sole exception is a 37-year-old former MCA publicist named Sol Sackel who served as Bolta's ad manager from 1947-54, and of whom Mr. Hogan says, "I advertised in *The New York Times* for a \$20,000-a-year man who'd work for me at \$75 a week."

Mr. Sackel runs what now is the biggest advertising agency in New England, having merged his \$1.5-million Sackel Co. into Adell's house agency, Jackson Associates, and having the combine purchased lock, stock

and barrel by Mr. Bolten and friends for \$90,000 around the time of the Lestoil purchase. He may deny it, but most of Lestoil's current media strategy reflects Mr. Sackel's own thinking about ratings and impact.

Certainly, the tv approach of the Hogan-Sackel group and that of the Barowsky family differ as night from day. But then, the liquid-detergent market today bears little resemblance to its former self.

When the company sale was announced last March 25, Mr. Barowsky said nothing of Lestoil's marketing position being in jeopardy. So far as he was concerned, there was only one thing troubling him. "The matter of estate taxes as they apply to family-run concerns such as mine," he said then, "has long weighed heavily on my mind."

(Under Federal and state tax laws, his beneficiaries might have had to pay as much as \$5 million cash were the authorities so capricious as to value the Adell property on a par with sales.)

Certainly, the \$12 million was a handsome stipend for a firm that, only six years earlier, had netted the grand total of \$90,000. At the same time, it was less than half of what Colgate-Palmolive had reportedly offered Mr. Barowsky when Lestoil still enjoyed a clear monopoly on the supermarket shelf.

No Brand-Name Change

But where Colgate might have simply eliminated this pesky rival and turned its semi-automated plant over to the bottling of Genie (which is only now beginning to move following protracted brand-name litigation), the Bolten-Hogan group clearly intended to keep the name "Lestoil" before the public, thus insuring Mr. Barowsky of a modicum of marketing immortality.

Knowing this, and having been guaranteed a directorship of Lestoil Products, Inc., where, as board chairman, he might still wield some influence, Mr. Barowsky moved off-stage.

The new proprietors were not due to take over officially until May 31, at

which time the SEC would approve the sale, but by March 25 they were already fully in command, albeit as "advisors and consultants." In short order, they began to revise much of Mr. Barowsky's thinking on advertising:

Item: inheriting \$1.5 million worth of non-cancelable 52-week tv spot contracts, Sol Sackel's timebuyers not only let it be known that the agency would drop the options, but that it would now renegotiate them towards buying fewer spots in Class A time.

Item: morning and afternoon children's programming was abandoned in favor of high-rated evening adjacencies, e.g., *77 Sunset Strip*, *The Untouchables*, *Wagon Train* and, during the 1960 Presidential campaign, the Messrs. Kennedy and Nixon. ("We've discovered that kids don't buy detergents," Mr. Hogan notes dryly.)

'Mr. Dirt' Rubbed Out

Item: the animated soft-sell "Mr. Dirt" character created by Robert Lawrence Animation was temporarily relegated to limbo, and in its stead came that classic invidious-comparison commercial ("... up to twice the cleaning power of Brand X") that has done so well for everything from soup to nuts. (And instead of assigning production to neighboring Bay State Productions, Inc., as the regionally minded Mr. Barowsky had done, the new owners called in the pros of CBS Television Film Sales to handle these chores.)

Item: for the first time since Lestoil went on the air, actual sponsorship was used, e.g., Ziv-UA's syndicated *Sea Hunt* and *Lockup*, and a 10-day sponsorship of the International Beauty Congress on a California "network" of KTTV Los Angeles, KOVR Stockton and KTVU San Francisco-Oakland.

Item: and where Mr. Barowsky had for years decried and condemned P&G's and Lever's lavish use of premiums, coupons, off-label price cuts and other promotional "gimmicks," maintaining that sooner or later "they" would come around to "his" way of thinking, the new owners began to operate on the theory of

"if you can't lick 'em, join 'em."

Says Mr. Hogan: "We have the greatest respect for P&G. It's among the smartest, most efficient, most progressive and most capable companies we know of. Our opinion may be clearly shown by the fact that P&G is the second biggest stock investment in our various pension plans." The first: IBM.

By putting into effect so many changes so fast, the Bolten-Hogan group left no doubt that all was not well with Lestoil. Above all, their moves suggest that Mr. Barowsky's well-documented insistence on getting the best—that is, cheapest—deal may well have boomeranged once the competition moved in. For what had happened, simply, was that Mr. Barowsky was hoisted on his own petard the minute P&G and Lever began dancing around the dial, leaving Lestoil to enjoy its 52-week runs on *The Late Late Show*. He himself would not hear of cancellation clauses, being convinced that once Lestoil got out, others would move in. But as things turned out, they did not.

Mr. Hogan, of course, will be quick to defend Mr. Barowsky. "He had a formula, and that formula made him a rich man. Would you have changed the formula?" he asks.

Hindsight indicates that he might well have considered it. Certainly the evidence exists. When Adell became Lestoil Products, Inc., the stock prospectus for the first time bared its 27-year financial history. Up to a point, it makes beautiful reading.

Two-Decade Struggle

For 21 years, the Barowsky family had struggled to a man to win consumer acceptance for a product even P&G couldn't see—then. But in 1954 Mr. Barowsky discovered television, and what followed has by now become the tv success story to end all success stories.

Sales shot up overnight from 1.5 million to 100 million bottles. And to those who said it couldn't be done. Mr. Barowsky had a ready answer. When Lestoil really got rolling, the total U. S. wet and dry synthetic-detergents market hovered at \$72.6 million; last year, according to the

American Association of Soap and Glycerine Producers, liquid detergents helped bring the market beyond \$300 million in sales.

But in tackling the giants, Adell took on a formidable array of competitors. In the three years before the inevitable onslaught, Lestoil sales rose, respectively, by \$1.2 million, \$5.6 million and \$12.7 million. There seemed to be no stopping this scrappy little Yankee from Holyoke. But when the 1959 books closed, Lestoil's sales had gained only \$2.5 million, and 1960's 12-month sales figure of \$21,866,814 net represents a plus of only \$293,929.

Sales Up, Income Down

Worse yet, though net sales kept climbing, income kept dropping to where, in 1959, it was 50 per cent less than it had been the year before. Much of it, of course, had gone into starting up and advertising the new Lestare dry bleach, but most of it went into offsetting the rivals (to say nothing of meeting the demands of stations which had upped their non-prime-time rates, made valuable, in part, by Lestoil).

The peak of Adell's monthly tv spending came in July 1959 (\$908,000), two months after its sales hit an all-time monthly high. It was in July, too, when Lestoil first began to feel P&G's pinch in its own New England bailiwick. From that time on, Mr. Barowsky ordered a gradual cutback (to as low as \$464,000 in February 1960). But observers of this sudsy fray suggest that by then it may have been too late.

In any event, Lestoil's strategy of retreat soon became obvious to anyone who cared to follow the month-by-month spending since July 1959. What is suggested was that Lestoil would henceforth defer to its rivals, allow them to wear out their welcomes, and move back in force. But it never came to that. The new management believed in buying impact over frequency, maintaining \$6 million will go as far (if not further) than \$12 million, if properly placed.

It may have something there, after all. For according to one independent marketing survey, Mr. Clean peaked

at a monthly 725,000 cases in mid-1959, now averages 603,000 cases. Handy Andy peaked at 333,000 cases, now averages 239,000 cases. Lestoil, once as high as 659,000 cases a month, now is back in second place—nationally—with 440,000 cases. Actually, the figure is more impressive than it might appear, for both Mr. Clean and Handy Andy are in 50-state distribution, while Lestoil is still in only 26 states. Compared to another regional brand, Texize Chemical's Texize, which peaked at 230,000 cases in April 1958, and which now is down to 121,000, Lestoil seems to have staged a solid comeback. Still to be heard from is Colgate's Genie, now as low as 7,000 cases a month, but on the way up.

Beyond feeling that in the right use of tv spot you can get more for less, Lestoil's new owners also had an obligation to its shareholding public. Granted, 75 per cent of the stock is held by Mr. Bolten and his partners, but unlike the previous tenants, they can't hide their activities behind the mythical gross figure; indeed, whatever expenditures are reported here are strictly net—after discounts.

A Method to Madness

Mr. Barowsky and family were not above exaggeration, but at the time, there was a method to their madness. According to a recent survey of industrial tax returns, it was suggested that the average ratio of advertising to sales expense in the soap-detergent-cleaning-preparation field is 8.1 per cent. Compared to this, Lestoil at one time spent five times as much.

In 1957 Adell's tv outlay of \$2,720,000 net accounted for 27.6 per cent of \$8 million sales. In 1958 the \$7,108,000 spent on tv came to 30.2 per cent of \$20 million sales. And in 1959—Mr. Barowsky's last full year as chief executive officer—the \$10,005,000 net accounted for a staggering 40.8 per cent of \$23.9 million sales. (Compared to this ratio, the cost of *bottling* Lestoil comes to only two per cent of sales).

The Bolten-Hogan group, of course, can't hope to copy P&G's ratio for Mr. Clean (eight per cent of over-all P&G sales), but it clearly intends to

pare the figure drastically. In fact, at one point shortly after taking over, it managed to bring it down to 25 per cent of sales.

Still, from the retailer's point of view, advertising allowance and all, Lestoil return per dollar invested in the product is still the best of the four leading brands. Against Lestoil's return of \$4.39, consider that of Mr. Clean (\$2.86), or Texize (\$2.65) or Handy Andy (\$2.40). Lestoil's markup for the dealer runs about 33 per cent higher than that of Mr. Clean—26 per cent to 18 per cent.

Judicious cost-control seems to have paid off so far. Mr. Hogan last month told the Lestoil Products, Inc., stockholders that 1960 profits of \$3.3 million are more than double those of 1959.

Wooing the Housewife

The Bolten-Hogan group now is hell-bent on wooing the housewife. It is not above showering her with premiums (Lestoil dolls, \$1 plus label) or with staging special promotions to move stock—as it will have to do this month to make way for a totally redesigned glass bottle.

Slashing label prices entails some risk on management's part. Last June, for example, a month after staging an aggressive tv spot campaign announcing a price reduction, the Bolten-Hogan group ruefully discovered that sales had plummeted to their lowest (\$1,086,000) point in three years. What had happened, of course, was that everyone stockpiled in May, saw no need to buy in June after the price had gone back up again.

Now that there's a proliferation of heavy-duty liquid detergents, especially in the so-called "private label" category, the Sackel copywriters have changed the famous "it's so easy when you use Lestoil" slogan to "twice as easy when you use Lestoil." And where superlatives left Mr. Barowsky cold, if not contemptuous, the new owners now proclaim Lestare to be "the greatest discovery in bleaching since the sun."

But it is in the area of new-product development where the Bolten-Hogan group hopes to close the "product gap" between itself and the makers

of Brand X. Already introduced (last summer) is the new Lestoil Instant Spray Starch, and more are on the way.

(And with the new management having had its roots in plastics, it is quite understandable that it has chosen to install its own plastic-bottle manufacturing line on the premises of Holyoke, rather than buying from a sub-contractor.)

Aside from bottling, plastic will play a greater role in Lestoil's new-product development. Now in testing is a solid detergent stick encased in a sieve-like poly-vinyl case. Called "Magic Wand," it will enable the housewife—by holding the stick under a running faucet—to whip up a fast detergent brew. And should this one catch fire, the next step will be to turn out a version of Magic Wand for those who like their pine oil in bubble baths at home.

As success stories go, the question mark still remains. It is fairly obvious now, in retrospect, that while there is no denying Mr. Barowsky's personal triumph, the laurels bestowed upon him two years ago by a grateful industry may have been somewhat premature. "Success," Mr. Barowsky himself said at one point, "is fleeting. Today you're a hero, tomorrow you're dead." Mr. Barowsky, as things turned out, proved to be far more astute than his vast legion of hero-worshippers. He knew that whatever success he had enjoyed up to then had been a limited success. He may even have agreed that it takes one kind of man to build an empire and another kind to run it. Certainly, had he been younger and more flexible, he might have been able to do both in meeting the changing market demands.

'Nice Little Business'

But knowing his limitations and those his own standards had created down the ranks, he chose to step out of the picture, however reluctant may have been the decision. Those who now run this "nice little business" hold no delusions of what the future will bring. Mr. Bolten, Mr. Hogan and friends may never become mar-

keting giants, but neither will they take the dim view. "There's nothing to prevent us from taking a bite out of the powdered-detergents market," says one of them.

Thus, they intend to prove that in the cutthroat democracy of the supermarket there can be coexistence on a mutually beneficial scale. But they don't necessarily have to prove themselves to be "nice guys."

Nice guys, the sage Leo Durocher once declared, finish last. Lestoil Products, Inc., doesn't intend to.

New Team (Continued from 64)

idly about with which to purchase Adell. It was decided, therefore, to pay off \$8 million in cash, and the remaining \$4 million in installments by Oct. 31, 1969. To raise the \$8 million, the four partners "joined" with Standard International to purchase stock in the new corporation, Lestoil Products, Inc. Jointly, they borrowed \$6.9 million from Boston's First National Bank, and raised the remaining \$1.1 million by purchasing 1,835,000 shares of the new firm at 60 cents a share. Through 20 underwriters, they offered for public sale, at \$15 a share, 275,000 shares of Lestoil common, and they hope to put more on sale later this year by reducing their control from 75 per cent to 60 per cent.

On top of the \$8 million, it was agreed to pay \$300,000 in salary to Mr. Barowsky as board chairman, to be paid in terms of \$100,000 (by May 31 this year), and \$50,000 per annum through May 1965. Sons-in-law Isaac Leon Eskenasy, 43, former executive vice president, and Lawrence Aaron Kingsberg, 43, former Jackson Associates president, also are on the payroll as "consultants to the executive committee" at, respectively, \$30,000 and \$20,000 per year through mid-1965.

Both figured strongly to inherit the company, and it is fairly safe to assume that they weren't overly enthusiastic about the sale. As consultants, Mr. Eskenasy is exploring "overseas potential" for the Lestoil line, while lawyer Kingsberg is "advising on tax matters."

advertising
speaks
for itself



Apology or clean-up? Most needed here are a dust pan and more lessons in milk-handling.

> Similarly, the Advertising Federation of America does not apologize for advertising because of the occasional dishonest ad. Even if apologies were called for by the fractional number of abuses, apologies will not restore consumer trust. But an honest clean-up job at all levels of the industry will. > Since 1911, AFA and the Advertising Association of the West have been committed to keeping advertising honest. And today most advertising is honest. However, some advertisers and agencies do offend, often unintentionally. They stop when shown how each deceptive ad hurts the public and every businessman selling to that public. > The AFA-AAW believe that your advertising — all advertising — is important and that good advertising helps us all. They work to educate the public about advertising's role in our economy, as in their new campaign: "Advertising Is a Growth Ingredient and Keeps Us Rolling Ahead." > Join the AFA-AAW to help make sure your honest ads do their honest job by reaching a public who trusts you. Lend your skills and leadership to this work. It's your work, too.



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The Advertising Federation of America and the Advertising Association of the West and their 60,000 members marshal the forces of the advertising industry to protect its freedoms, to promote education in, for and about the profession, and to conduct public service activities through its media.

Box Score (Continued from 33)

rights to the 11 games which the Giants will play with the Dodgers in Los Angeles, and for the first time San Franciscans will be able to watch their team in televised action. The telecasts will be carried by KTVU San Francisco, with Falstaff sponsoring one-third of them, American Tobacco Co. one-third and the J. A. Folger Coffee Co. the remainder.

With the metamorphosis of the former Washington Senators into the Minnesota Twins, the nation's capital is still not big-league-less. A new Washington Senators team has taken over Griffith Stadium and replaced last year's Colgate-General Mills-General Cigar sponsorship with Ballantine and R. J. Reynolds participation. The new Senators will air 30 of their games, 17 from the road and 13 at home: 15 of these will be viewed on Sunday, nine on Saturday, one on Labor Day and five at night, all over WTOP-TV Washington, as in the past. The total is six more than the new club's predecessors televised in 1960.

Long-Time Association

Ballantine and R. J. Reynolds will also be partnered in the sponsorship of the New York Yankees' extensive tv schedule, marking the 11th and the sixth year, respectively, that the beer company and the tobacco concern have joined hands in this venture. Ballantine will also once again be in a four-way split with Atlantic Refining, Phillies cigars and the Tasty Baking Co. in bringing the Philadelphia Phillies to the 21-inch screens.

Second to brewing companies as the largest group buying into baseball's play-by-plays each summer have been, traditionally, the oil-and-gas firms. Atlantic Refining, in addition to its stake in the Phillies, is once again teamed with Pittsburgh Brewing and Ford Dealers in laying it on the sponsorship line for the world champions of 1960, the Pittsburgh Pirates, and is further involved in baseball via its split of the Boston Red Sox tv tab with Narragansett Brewing and American Tobacco.



Ernest Whitmeyer was appointed production manager of WJRT Flint, Mich. Prior to becoming a member of the WJRT production-direction staff he was director and promotion manager of WKNX-TV Saginaw, Mich.

Standard Oil of Ohio has part of both the Cincinnati Redlegs television schedule and that of the Cleveland Indians, sharing the former with Hudepohl beer and Colgate-Palmolive and the latter with Carling Brewing and the ubiquitous American Tobacco Co.

American Tobacco has also bought into the Detroit Tigers for the first time, joining Stroh Brewing and Speedway Petroleum and marking the initial cigarette sponsor for the Tigers in their 35 seasons on the air. It will be the second season of a five-year contract for Stroh as the principal sponsor of Tiger broadcasts and the ninth consecutive season Speedway has shared the sponsorship.

One advertiser—possibly two—not as yet set, will divide the Kansas City Athletics television backing with Schlitz beer, and Oklahoma Oil, as previously noted, is a tandem with Hamm Brewing in behalf of the Chicago Cubs.

Ten-Year Dodger Pact

The Union Oil Co. of California last fall reached an agreement with the Dodgers in which the oil firm acquired all radio and television rights to Dodger games for the next 10 years; the pact was entered into following Union's 1960 co-sponsorship of the Los Angeles team's 11 road battles with the Giants in San Francisco.

Union Oil reportedly paid the Dodgers \$6 million in a lump sum, for use in financing construction of Walter O'Malley's dream stadium in Chavez Ravine. Union has sold half of the broadcast rights to American Tobacco, its co-sponsor of last year, with this contract running through the 1962 season.

On the network level, the NBC-TV and CBS-TV week-end series will again be blacked out in major-league markets and in certain other areas restricted by major-league team agreements. NBC-TV's *Major-League Baseball* will take in the same number of games this year as during the past two seasons: 25 Saturdays and 25 Sundays, with the skein beginning April 15-16. Anheuser-Busch will pick up the Saturday jousts and split the Sunday games with General Insurance Co.

CBS-TV will proffer one contest less than last year on its *Game of the Week*—22 Sundays instead of 23, along with the 25-Saturdays status quo, with the series starting also on the mid-April week-end. In 1960 Falstaff Brewing, Colgate-Palmolive, General Mills and State Farm Mutual Insurance carried the financial ball for the CBS week-enders, but at the moment of writing only Falstaff had been nailed down for this season.

World Series Veteran

Gillette, one of the first and staunchest supporters of sports broadcasting, will once more back the annual diamond epics—the World Series and the pair of All-Star meetings. Rights to these seasonal highlights are owned by NBC, and the razor company this year is on the last lap of a five-year contract with the network that since 1957 has represented an investment of \$16,250,000, or \$3,250,000 annually.

Last October Gillette signed a new pact whereby it now holds the tv-radio rights to the fall classic through 1966; the new contract calls for increased payments of \$3,750,000 per year—a total five-season jump of \$2.5 million over the amount spread across the period covered by the deal which expires in the fall.

The arguments over whether tele-

vision is a friend or foe of baseball have not abated with the years. Those who hold the opinion that the benefits of televised games outweigh the hazards feel that the medium provides a stimulus to interest in the sport, that it reaches people who otherwise would never go to a ball park and stirs their curiosity and attention to a point where they become "live" fans.

The proponents of baseball tv claim that it affects attendance adversely only during marginal weather when the dyed-in-the-bleachers buff decides to enjoy the comfort of watching his team from his favorite armchair rather than expose himself to chilly temperatures or the possibility of a game being rained out. And this attendance loss, it's felt, is definitely offset monetarily by what the club receives under an advance guarantee for its video rights.

'Effective Medium': Giles

Warren C. Giles, president of the National League, in a statement to TV ACE, had this to say on the subject: "The telecasting of major-league games into areas where they are not otherwise available is a service to and a source of great entertainment for a great many fans. It is also an effective medium, stimulating and maintaining baseball interest. While the telecast version is only a substitute for the real, emotion-arousing, live game, present-day techniques have made it possible to see more of the game on the screen, thereby making it more attractive.

"There is no doubt in my mind but that a telecast of a game in the same area where there is a game being played has an adverse effect on ball-park attendance. Accordingly, there must be compensating factors for this (real or imagined) loss in gate revenues. For this and other reasons, the fees paid to the clubs for the telecasting rights must be maintained at a level where they are tangible 'compensating factors' for this loss in gate revenues."

Whatever the pros and cons of telecasting ball games as regards box-office receipts, the significant thing is that the plans for airing their games

have habitually varied from team to team, indicating that each club molds its tv coverage to fit local conditions. Some managements are in favor of home games only; others are firm believers in away contests solely; some clubs carry more home games than road, and some play it vice versa.

The variegated pattern of home and traveling telecasting reflects the diverse thoughts of baseball front offices regarding tv's effect on gate receipts. This is the thinking at Forbes Field, home of the Pirates: "We hold that telecasting of home games results in giving away a product you are trying to sell, whereas televising of road games keeps interest high in the club while it is away from home and adds to sales for the following home stand."

The world champions will air five more road games in '61 than they did last year, when 30 were telecast. Most of these will be week-end games, except those played in Los Angeles and San Francisco, with selected night clashes filling out the schedule—a pattern mainly the same as last year's.

Walter O'Malley, head man of the Los Angeles Dodgers, puts it this way, short and to the point: "We feel that televising home games would not be advantageous, inasmuch as we believe that it would detract from our gate." The Dodgers' 1961 telecast schedule is a duplicate of a year ago: their 11-game series with the Giants from San Francisco's Candlewick Park.

'Too Powerful to Waste'

"In regard to how our organization feels about television coverage," states William O. DeWitt, vice president and general manager of the Cincinnati Redlegs, "television properly controlled can be utilized to stimulate attendance. It is too powerful a medium to waste. It is our considered opinion that it is more beneficial to telecast road games than home games." Cincinnati's upcoming video schedule is similar to that which it followed during the '60 season, when it pioneered in color-casting night games. This year all 23 home games will be done in color;

the 30 road affairs will be in black-and-white.

The St. Louis Cardinals and the Chicago Cubs are two more teams whose television *modus operandi* is precisely the same as last year. The Cards will again face the tv cameras in 40 meetings on the road and none at home, with Anheuser-Busch, which owns the team, once more the sole sponsor. The Cubs represent the other side of the coin: they will again telecast their entire schedule of home games from Wrigley Field—77 in number—because, says Don Biemel, speaking for the front office as director of public relations, "we feel that television coverage keeps interest up, and that it does not affect the gate." For the second year all of the Cub games will be aired in color.

The remaining team in the National League, the Philadelphia Phillies, believes that "while in certain instances the telecasting of a game may be harmful to the gate, the over-all effect of television has been beneficial by interesting many people in the game. The telecasting of road

WTRF-TV STORY BOARD



A MAN sat at the bar, produced a little man about 12 inches tall and ordered a thimble size drink for him. The bartender said, "What is that, a toy?" The man replied: "No, he's a real man." "Can he talk?" "Sure," replied the man and turning to the little guy, said, "Say something to the bartender." "What shall I say," replied the little man. "Oh, tell him about the time you called the African Witch Doctor a s. o. b."

WTRF-TV Wheeling

THERE MUST be a better way to start the day than getting up! (Thanks to K. Blankenship of Address-Multigraph.)

Wheeling WTRF-TV

KITTY: "I've been married four times."
KATIE: "My, you've been a busy body, haven't you?"

WTRF-TV Wheeling

BETTER WATCH . . . better buy . . . WTRF-TV dominates the Whaaling-Staubenville Industrial Ohio Valley from Wheeling. Want to get your message across to a big spending audience? Our rep George P. Hollingsberry loves to tell the WTRF-TV story.

Wheeling WTRF-TV

TEXAS has some chintzy playboys, too. He just gives his girl friends new compact on their birthdays . . . Valliant, Falcons and Carvels.

WTRF-TV Wheeling

EXEC VP Bob Ferguson (WTRF-TV's Abominable 'Know' Man) says that come April, you'll have to hand H to the Department of Internal Revenue.

CHANNEL SEVEN  WHEELING, WEST VIRGINIA

games has been particularly beneficial in maintaining interest." The Phillies this time will put 20 tilts from Connie Mack Stadium on the air, four less than in 1960, and will beam 35 of its contests from the road, one fewer than last season.

In the American League the 1960 pennant-winning Yankees will be carrying the heaviest tv schedule since they began using the medium a dozen years ago. The now Stengel-less New Yorkers will be viewed on video in 31 frays from Yankee Stadium and 46 on the road, leaving only 35 of the full schedule that will not be aired. (With the addition of Los Angeles and Minneapolis to the American loop's line-up, each team in the league will now play a total of 162 games; the 154-contest schedule still pertains, of course, in the eight-team National circuit, at least until 1962, when the senior league will be increased by two new clubs in Houston and New York.)

Forty-four Yankee night games will be aired, plus pick-ups of 15 doubleheaders, and all 10 clubs of the newly expanded American League will be represented in the schedule. States Robert O. Fishel of the Yankee front office: "Obviously, we are not opposed to tv or we would not be involved in it as heavily as we are. While giving the public all of our games 'live' from the field of play at home, we may be competing with ourselves at the gate, but we feel that we have a public service to render and a commitment to fulfill with our sponsors."



Roy Brown has been named national sales manager for WILX-TV Lansing, Mich. Most recently he was the local sales representative for the station.

The Baltimore Orioles will take to the airwaves with 11 of their clashes at Memorial Stadium—the same number as in '60—and for 39 of their away games—three more than a year ago. Lee MacPhail, president-general manager of the organization, feels that "television has been a great promotional aid for the Orioles because of its development of new fans in and around the Baltimore area. We are particularly pleased with the results of our road tv games, and we endeavor to televise as many of them as is possible."

A difference of only one game—from the road—keeps the Chicago White Sox use of television from being identical with 1960. This time, as then, all of the team's home daytime games, 43, will be televised—all of them, like last season, in color—while 13, instead of 12, out-of-town contests will go out on the air over WGN-TV Chicago, with which the White Sox signed a new three-year contract, effective at the start of this season.

'Fine Promotional Aid'

"We feel," notes E. G. Short, press and promotion director for the residents of Comiskey Park, "that television is an excellent medium for the fans who cannot attend games every day and is also a fine promotional aid in initiating new fans. The telecasting of road games we also feel is a service to the loyal fans and a good advertising medium for the sponsors and the ball club. Because of the larger costs necessary in telecasting road games, their number is economically limited."

Believing video "advantageous for road games," according to George A. Medinger, vice president of the team, the Cleveland Indians will let themselves be viewed in the living room in a total of 56 games—44 while on the road, the remainder from their home grounds, which represents a slight change from last year when 13 home and 41 away tilts were aired. Another alteration of tv plans for the Indians this year: the originating station will be WJW-TV Cleveland, not WEWS, as in past seasons.



Two appointments at WMTW-TV Poland Spring, Me., are Robert M. Joyce (l.) to station manager, and Lee Nelson (r.) to program manager. Mr. Joyce, with WMTW-TV since 1954, was promoted from program director. Mr. Nelson has been associated with WAGM-TV-AM Presque Isle, Me., and WABI-TV Bangor.

The Detroit Tigers are reversing their 1960 pattern this year. Whereas last season they televised 24 home games and 12 road contests, the upcoming schedule calls for 11 frays from Tiger Stadium and 30 while traveling. The home games are all Saturday-afternoon meetings; 18 of the road clashes are day affairs, the rest night games.

The Detroit club "is committed to a policy of liberal telecasting of road games, feeling that they provide a solid build-up for upcoming home games. The schedule of home telecasts is limited for obvious reasons."

The Boston Red Sox during this campaign will vary only to the extent of a single game: 30 of them from Fenway Park, as against last season's 29, while the games away from home remain constant at 26. It's expected that, starting June 1, the Red Sox will air their home games in color, thus joining the Cubs, White Sox, Redlegs and Angels on the growing multichrome list.

The Kansas City Athletics, who televised only 10 road games during the past two seasons, will up that number to 30 for this campaign.

All in all, and regardless of the plethora of factors which may have a beneficial or deleterious effect on the take at the gate, televised baseball continues to be a highly efficacious selling tool for the advertisers who use it to reach the innumerable followers of Abner Doubleday's invention.

How successful TV stations handle unsold time . . .

*7 steps that increase the effectiveness
of TV station time salesmen*



- STEP 1 ARB LOCAL MARKET REPORTS**—This industry standard is a basic ingredient in any station's sales effort. As a complete quarter-hour measure of television audience by both metro and total area, this report provides each and every station in the country with data that is recognized throughout the industry as the ultimate in accuracy, reliability and believability.
- STEP 2 ARB 1960 COVERAGE STUDY** (with Totals Updated to November 1960)—Station coverage strength in areas of importance to your marketing program is essential . . . and ARB's full county-by-county report documents your station story. Updated station totals based on November 1960 survey results are also available for stations where changes have occurred since the basic study was made.
- STEP 3 SPECIAL TABULATIONS**—Demonstrating to a timebuyer how the cumulative audience for your spot package ranks with the "Gunsmokes" and "Wagon Trains" makes extraordinary sales (dollars and) sense. Dozens of other specially tailored ARB tabulations can have equally effective results for your specific needs.
- STEP 4 OVERNIGHT COINCIDENTAL REPORTS**—New program or new time period availabilities occurring between ARB market reports receive quick audience documentation with a special ARB Telephone Survey. Results are available overnight . . . in time to whisk them off to the timebuyer's office for a "proof of performance" sales presentation.
- STEP 5 SPECIAL SURVEYS**—Studies of your picture quality in competitive fringe areas . . . analysis of farm audience delivered . . . or a report on audience reaction to your news programming are but a few of the special areas where your efforts to inform the buyer will turn the trick in your favor.
- STEP 6 ARB TV-NATIONALS**—This complete and qualitative report on the audience to all network programs will greatly aid the local network affiliate in selling surrounding time spots to the "specific audience" conscious buyer. A wealth of detailed information in the TV-National complements the ARB Local Market Report, especially in sales presentations.
- STEP 7 MULTI-CITY ARBITRON**—Local network affiliates who receive this report daily are kept up to date by this competitive program index. Fast rising new programs are spotted immediately, and local spot adjacencies are sold just as quickly when such evidence is presented to the buyer.

The next step should be taken in the direction of your telephone to contact your ARB representative. And, may we remind buyers that all these steps will work equally well for you in evaluating your present or planned TV campaign.



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2460 W. Whittier Blvd., Montebello, Calif., RA 3-8536

"Both stations give considerable evening time—when listeners and viewers are most numerous—to public questions. There are debates or discussion by interested citizens of such issues as whether to fluoridate the water supply, extend the city limits or build additional schools. The stations also broadcast without charge speeches by candidates for city, county and Federal offices and—in compliance with Federal law—give equal time to opposing candidates. . . ."

"Advertisers are well aware that American women hand over 80 per cent of the money spent in stores, and they are eager to impress them with the worth of various products. The advertisers also realize that if they plug their wares too insistently their audience will turn to rival stations. Most sponsors therefore submit without complaint to the code worked out by broadcasting stations limiting the plugs to a reasonable number per program. . . ."

"Within a radius of 150 kilometers of the stations there are one million home radio sets and 400,000 more in local automobiles. This compares with 646,000 tv sets which screen pictures in black-and-white and 3,000 which reproduce programs in color. But because visual-sound programs have more impact than sound alone, advertisers will pay more for time on the tv station. . . ."

"Like many American companies, Jefferson Standard provides its employes, without cost, insurance against accident and hospitalization expenses. The company also sponsors an old-age retirement plan. Beginning at age 30, each employe contributes a sum based on his income. The company contributes twice this amount, and the aggregate forms a retirement fund from which the employe receives payments beginning at age 65 to supplement the old-age retirement program administered by the Federal Government. . . ."

Russians are also told what Mr. Crutchfield envisions in the immediate future. "We think the future of tv

(Continued on page 76)

New Blair Organizational Features

Six appointments on the sales-executive level at Blair-Tv are a part of the television representative's new organizational features, which include a four-man Sales Plans Group, a Project Development Plan and an assigned responsibility for sales systems.

The recent executive appointments are: Jack Denninger, general sales manager; Frank Martin, sales manager for Blair's eastern stations; Jack Fritz, western-stations sales manager; Harry Smart, manager of mid-west operations; Ralph Allrud, director of Project Development; Otto Ohland, director of sales systems.

Mr. Denninger has been eastern sales manager and vice president since 1955. Mr. Smart has been Chicago manager and vice president since 1958, and the other appointees have been with the representative since its inception in 1948.



MR. DENNINGER

MR. MARTIN

MR. FRITZ

As general sales manager, Mr. Denninger will head the Sales Plans Group. Other members of the group include the new sectional sales managers, Messrs. Martin, Fritz and Smart. The Sales Plans Group will be concerned primarily with sales activity at agency and station levels.

The function of the Project Development Plan will be to give special attention to advertiser contacts with the objective of helping advertisers to take greater advantage of special-events programming, stimulating broader use of Blair's test-market plan and increasing advertiser awareness of the local impact of spot television.



MR. SMART

MR. ALLRUD

MR. OHLAND

Mr. Ohland, who receives major credit for Blair's sales systems—including traffic and availability forms and procedures—will continue with more developments to expedite the steps involved in handling spot advertising.

In announcing the appointments, president John Blair said, "We had certain specific goals firmly in mind: (1) enabling each one of our stations to benefit still more directly from the special talents of our most experienced men, and (2) providing for a greater concentration of selling effort at top executive levels, both with agencies and with advertisers. . . . Successful as previous sales records may have been, we are convinced that the effectiveness of our entire organization has been intensified through these new executive assignments and advancements."

There have been a couple of published opinions as to what happens to a crash program in culture. I like the colloquial theory of Stanley Edgar Hyman, who has formulated what he calls the Law of Raspberry Jam: the wider you spread it, the thinner it gets.

Walter Lippmann, so continuously and flatteringly referred to by John Crosby as to suggest that the latter is getting a cut of his pay, has offered something as noble as Mr. Crosby's board of antiseptic celebrities. Instead of a board, Mr. Lippmann envisions (and I quote him) "one network for public service with a criterion not of what is popular but what is good."

That is a very devout sentence. Then he admits this would not attract the largest mass audience. However, he goes on, and I am again quoting him, "If it enlisted the great talents which are available in the industry but that are now throttled and frustrated by present policies, it might well attract an audience that would make up in influence what it lacked in numbers."

I'm interested in those "great talents" to which Mr. Lippmann refers—talents available in the industry but now "throttled and frustrated by present policy."

Imaginary Talent Pool

I formally charge that Walter Lippmann in this matter of television does not know what he is talking about. And this is a very unfamiliar posture for him. I challenge him to name those talents now immobilized by these present policies, I will tell you what I think. That he will never answer this, not because I am an unimportant person but because Walter Lippmann's talent pool is imaginary.

Mr. Crosby likes the idea of Mr. Lippmann's network. The present networks have "lost the nation's top five per cent on a cultural level," Mr. Crosby says, and these are the five per cent of the people "who write all the books and plays that are worthwhile, who publish and edit

all the newspapers, own most of the banks and industry, and largely run the country." The loss of this five per cent, he says, "is a terrible one."

Now that is a very dangerous piece of journalism. His own copy would have benefited by some of the editing he claims is stifling television.

If it is true that television has lost all the men who own the banks, run American industry and largely run the country, how does Mr. Crosby reconcile that idiot sentence with the fact that these are the same men who sponsor television? These are the men who foot the bill for television and make it possible for people to get it for free.

Eggheaded but Cheap

This eggheaded network of Mr. Crosby's isn't to cost anything either. Because "it would take very little money." Mr. Crosby said that. This is his exact sentence. What does he propose specifically? "We would take the 47 existing educational stations and tie them together into a national network where *Don Giovanni*, the Mozart opera, could be heard without being interrupted by Mother's Day commercials," and again he says, "this would cost very little." One production of *Don Giovanni* would cost television \$250,000 minimum. Does John Crosby know that? No. Does he care? No. Why not? Money's no problem. Why isn't it? Because it isn't his money. It's your money. For this national network will be subsidized. That means you will pay for it out of your income tax.

Now, may I comment on Mr. Crosby's charge that tv is creating juvenile delinquents? Violence of the most extreme kind, tortures of the most diabolical have the instant endorsement of Mr. Crosby's purity league the instant these villainies are committed by a sweating tenor in a pair of tight pants singing in French. That's quite all right because it's opera. But it's all wrong for these villainies to be committed in a pair of tight levis and in English because then it's a western.

Opera doesn't kid around with small, uninspired collisions like saloon fights and shoot-outs. Opera

audiences are so used to violence they can sit through almost any suicide or stabbing and yawn or leave. Do you remember what happens in *Andrea Chenier*? The guillotine? Or the floods and the collapsing buildings in *Gotterdammerung*, or the boiling in oil in *La Juive*, or being suffocated in *Othello*, or entombed while still living in *Aida*? Do you remember how *Rigoletto* found his daughter? The condition she was in? Well, she had been stabbed a good deal and sewn up in a sack, and when *Rigoletto* found her, ready to be dumped in the river, she was still breathing. This little girl was almost as hard to kill as Rasputin.

Here is the point: a small percentage of the population of Europe and America enormously enjoys this kind of story, especially when it's embellished by great singing and a large orchestra. And it's called Grand Opera. Most people can't afford it in that form. Yet most people like that kind of story. On television the story of *Don Giovanni* will appear in such a series as *The Untouchables* or *Peter Gunn*. *The Untouchables* and *Peter Gunn* will have a jazz background instead of a symphony orchestra. One is an opera, another is a western. Both belong in television. Any man who claims that the extent of his culture or the empyrean level he has attained makes it impossible for him to enjoy anything in television is either a hypocrite or an eccentric.

Foggy Celestial Places

One usually finds that these celestial attitudes are pretty foggy places, chilly too, with practically nobody around but Sacheverel Sitwell, Mr. Crosby himself peeking in at the window, Mr. Lippmann shuddering by the radiator, Robert Maynard Hutchens blowing on his fingers.

Madison Avenue is accused every day of violence. I'd like to spend a few minutes on violence. I want to set up a hypothetical person. Try to set aside your prejudice and remember your childhood. Let us set up an average man of 1920; let us say he was 20 in 1920. And let's see what he's read, heard, looked at,

been required to memorize, in the course of a normal education.

Before he could read, he could recite 30 or 40 Mother Goose rhymes, in which he found an old man who wouldn't say his prayers, and, being a well-brought-up young fellow, he did the only thing that was possible—he took that old man by the left leg and threw him down the stairs. He saw a spider frighten Miss Muffet off her tuffet. He saw some babes who were lost in the woods. They sobbed and they cried and they lay down and died.

The World of Alarms

Learning to read fiction does not introduce our young fellow to the world that exists. It introduces him to the world of Poe and Hawthorne, Thomas Hardy, Ambrose Bierce, Jack London, Joseph Conrad, Wells, Kipling, Scott and Dickens. The world of alarms and shipwreck, murder in the dark, of beheadings, trials, insanity, of grave-robbing, infidelity and cannibalism, war, thirst and suicide.

When only 16, our young friend is obliged to memorize great sections of a story which, rephrased in today's vernacular, might read like this:

"Joe's girl, a gun moll, suspects that he's too soft for the killing he's got to undertake. So the next night she pours liquor into the victim's bodyguards and gets them drunk. Takes their guns, gives them to Joe and tells him to go in and do the killings. Which he does. But the next

night there's good reason to kill the gang leader's lieutenant. Joe is so scared that he pays a couple of local boys to do the job with clubs. By this time Joe keeps seeing the lieutenant in a hallucination. His nerves are shot. He decides that if he doesn't kill everybody in his way, they'll kill him. But the mob turns on him, kills him and, just to make sure, cuts off his entire head."

Now I paraphrased the story because I wish to conceal its authorship. Many of you already know what the story is. I consider it a story of violence. A yarn not far removed, in its main features, from the kind of thing for which we are being lambasted all over the networks. Nobody knows who wrote the story that I paraphrased. Some say Hollinshead, some say George Buchanan. It doesn't matter at all. What does matter is that an extremely versatile, busy-minded Englishman stumbled on it, was fascinated by it, rewrote it—and called it *Macbeth*.

May I take a stage direction from something else? "She takes the staff in her mouth and guides it with her stumps and writes." Now who was

she, and why did she do this? Well, she was Lavinia, and she couldn't speak because the men who had raped her didn't want the fact to be known, so they cut out her tongue. Just to make sure she couldn't write a report of what they had done, they chopped off her hands. This is *Titus Andronicus*, of course. The date of this composition: 1592.

Violence Forevermore

I want to mention an interesting note by George Lyman Kittridge. At the bottom of the page of the Shakespeare that I have, Kittridge notes that some readers feel *Titus Andronicus* was really too horrible even for Shakespeare. And he has written this: "Shakespeare was always prone to try experiments, and it would be strange if he had not written one out-and-out tragedy of blood when Thomas Kydd had shown him how powerfully such things appeal to playgoers." May I repeat those seven words: "how powerfully such things appeal to playgoers."

Here is television's point: violence, at all levels, has been with us a long time. And will continue. And should. There is no drama without it.

Curtain (Continued from page 74)

lies in color." he is quoted as saying. "WBTB already transmits one home-making program in natural hues and will put out more as the number of local color sets increases. Our studios are designed for a switch to all-color as soon as we want to make it."

The 2,500-word story on the Charlotte stations is accompanied by other articles designed to show a balanced picture of the United States. More than half of *America Illustrated's* contents consists of reprints from leading American publications; the remainder is composed of pictures and staff-prepared articles.

The magazine, which has a circulation of about 50,000 in the Soviet Union, is the successor to the U. S. Government's magazine *Amerika*, which was suspended in July 1952 because of Soviet restrictions on its distribution. In September of 1955 the U. S. proposed a reciprocal arrange-

ment: the distribution of an American illustrated Russian-language monthly devoted to aspects of American life in exchange for distribution of a Soviet English-language monthly devoted to aspects of Russian life. The Russian Government officially accepted the offer in 1956. *America Illustrated's* counterpart here in the United States is titled *USSR*.

Spreading the Gospel

Handled through the USA's press and publication service, *America Illustrated* attempts to do this: tell Russians "what American people are doing and saying; what they are reading and thinking; how they live, work and play; what progress Americans are making in the fields of agriculture, industry and labor, in culture, technology, art and science." And part of that story, it is now evident, is the way in which radio and television at the same time prosper in and serve their communities.



Joseph Anthony Flahive has been named national sales manager of WTVJ Miami. For the past four years he has been the eastern sales manager for WGN-TV Chicago.

In the picture



Sig Mickelson, president of CBS News until his resignation early in February, has joined Time, Inc.'s broadcasting division. With CBS for 18 years and since 1954 head of the combined radio and television CBS News division, Mr. Mickelson will assume broad responsibilities for Time, Inc.'s plans in the fields of international broadcasting and broadcast news. A native of Clinton, Minn., he has devoted his entire career to journalism, first on newspapers and later in broadcasting. Following work as reporter and editor of the Sioux Falls *Argus Leader* and newscaster for KSOO in that city he served as an instructor in journalism at Louisiana State University and as assistant professor of journalism at Kansas University and the University of Minnesota. He joined CBS in 1943 and then moved upward through a variety of news and public-affairs posts.

Arthur J. Bellaire (l.) and **Philip C. Carling** (r.), both of them vice presidents, have been elected to the board of directors at BBDO. Mr. Bellaire, who is associate copy chief, in charge of tv and radio copy and production, joined the agency in 1943 as a print copywriter, transferring to the radio copy group in 1945. Mr. Carling worked as a newspaperman, promotion man, field interviewer and assistant advertising manager before going with BBDO in 1949 as an account executive. He became an account group supervisor in 1957 and was appointed to the post he now holds, management supervisor, last year.



Edgar J. Scherick has been appointed ABC vice president in charge of tv network sales, it has been announced by Oliver Treyz, ABC-TV president. For the past four years Mr. Scherick has headed his own company, Sports Programs, Inc., which negotiated for and produced live sporting events. Working with ABC-TV, he served as executive producer for *Fight of the Week*, the NCAA football and basketball games, the American Football League games, *Big-League Baseball* and *Make That Spare*. Before starting his own business Mr. Scherick was sports specialist for CBS-TV. From 1950 to 1956 he was associated with Dancer-Fitzgerald-Sample, Inc. In his tenure at the agency he served as associate media director, account executive and director of sports and special events. He graduated *magna cum laude* from Harvard College and was elected Phi Beta Kappa.

Alden H. Sulger Jr. (l.) and **Alec Taylor** (r.) have joined Ted Bates & Co. as vice presidents and account supervisors, it has been announced by agency president Rudolph Montgelas. Mr. Sulger has been with Grey Advertising for the past five years as vice president and account supervisor; prior to that he was an account representative at Biow-Biern-Toigo. Mr. Sulger will work on Colgate's household-products division at Bates. Mr. Taylor was with Dancer-Fitzgerald-Sample as a vice president and account supervisor from 1953 to the present. Previously he was at Young & Rubicam.



Thomas H. Young Jr. has been appointed vice president in the international department of the advertising firm of Fletcher Richards, Calkins & Holden, Inc., it has been announced by Bryan Houston, president of the organization. Mr. Young is a veteran of 15 years in the advertising business. For nearly five years he has been assigned to the international account of the U. S. Rubber Co., and he will continue to handle that assignment in his new position. He started his career in advertising with Campbell-Ewald, Inc., which eventually became Fletcher D. Richards, Inc., and remained with the organization through its subsequent merger with Calkins & Holden to become Fletcher Richards, Calkins & Holden. Serving as a lieutenant in the Navy during World War II, Mr. Young saw action in the Pacific. He and his family live in Sea Cliff, N. Y.

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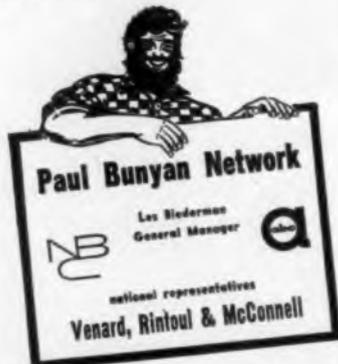
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(M-F, 6 PM-Mid.)
2000 MORE Homes Reached Than Sta. B.
(Sat. 6 PM-Mid.)
1900 MORE Homes Reached Than Sta. B.
(Sun. 1 PM-Mid.)

*ARE (March, 1960)



Network Representative Elizabeth Beckjorden

78 March 20, 1961, Television Age

THE LIGHTER SIDE

In camera

The wife of one of the staff members delights in her husband's job because he feeds her choice gossip items about the business—which she, in turn, passes on to the weekly bridge-club ladies. He's beginning to worry, though, if she's not getting a bit jaded about the state of things. The reason: he mentioned that a new program penciled in for fall will be located in Africa.

"Don't tell me," his spouse interrupted. "It's about these three private eyes — one middle-aged and handsome, another in his early 20's and handsome, and the third who's a real cute teen-ager with a hip manner—who work out of an office in Tanganyika. In their first case they'll find a kidnaped rhinoceros. The next week, they'll shoot a rampaging Bengal tiger that's been terrorizing the natives. After that, they'll meet a hippo with amnesia who will turn out to have wandered from a zoo. The whole show will have a swinging background theme played on jungle drums and will be rife with gorgeous native girls dancing in the moonlight. Right?"

Our man reports he was afraid to check with the network about the program. "What if she's right?" he said, trembling.

It couldn't have been more than a coincidence, but we recently received word that the University of Michigan would sponsor a public lecture by Charles S. Singleton, professor of Italian at Johns Hopkins University. The professor's subject: "Why Dante?"

NBC-TV, declining to debate "Why not?," subsequently announced the dropping of its Dante half-hour.

From Hy Gardner's column in the *New York Herald Tribune* re two comedians: "They have in the can a pilot of a tv series that has ad-agency men talking to themselves about the show's possibilities."

Now if they'd only stop talking to

themselves and mention it to some of their clients.

From a publicity campaign worked out by a New York station to promote an aviation film: "United Air Lines plans to distribute thousands of flyers to incoming passengers . . ."

The agency had worked out a truly attention-getting presentation for a prospective client, a large petroleum firm, one, even if it didn't work, that was sure to get plenty of space in the press. Quite simply, its unorthodox proposal was this: advertise in newspapers only and immediately eliminate all other advertising media. The prospective account liked the idea, and the agency was selected.

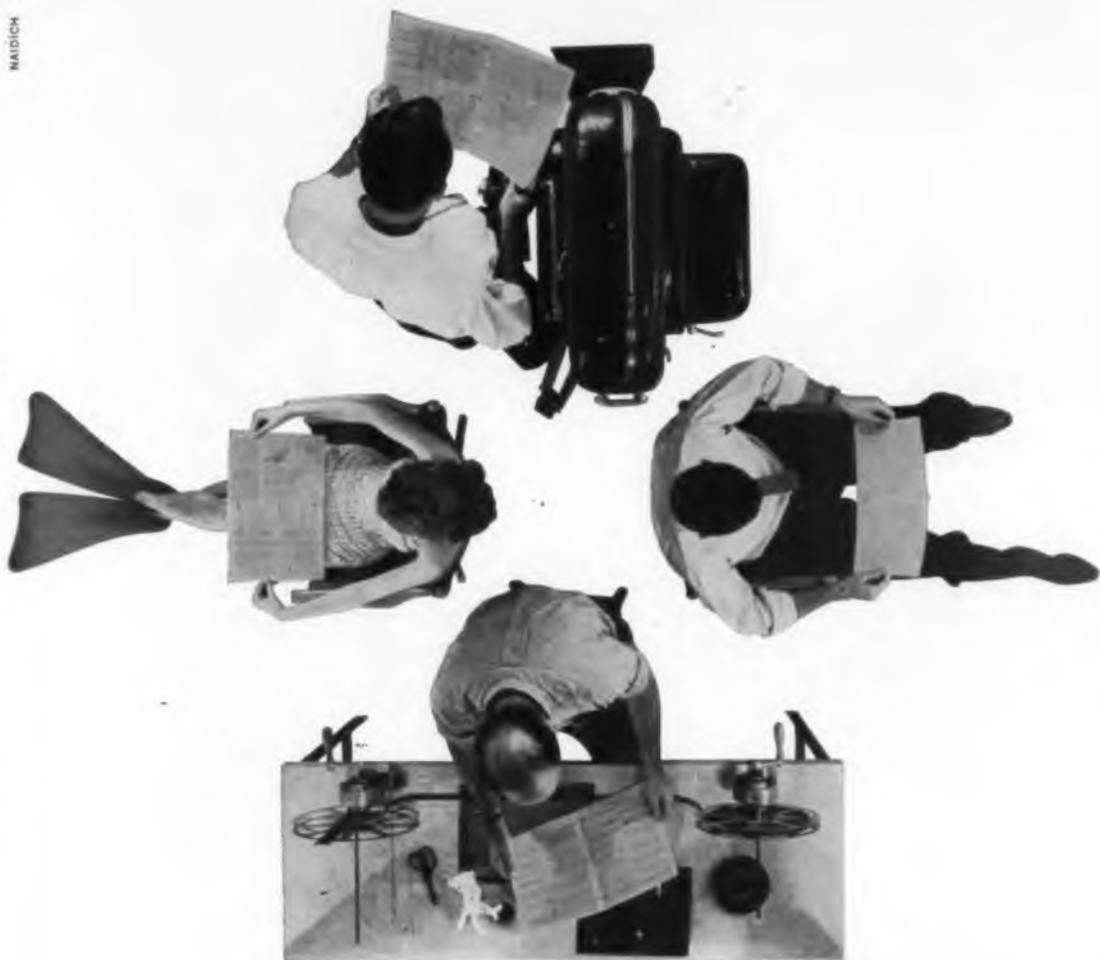
The story, related recently by an old-timer at the oil company, is sworn to be absolutely true. The account: Shell Oil Co. The agency: J. Walter Thompson. The year: 1931.

All of us in this fanciful world of million-dollar accounts and glamorous tv personalities are likely to forget at times the more basic matters of life—like pretzels.

The pretzel people don't forget us, though. In fact, almost an entire recent issue of *The Pretzel Baker* (a magazine that sells for a not insignificant six-bits a copy), was devoted to a tv tour taken by its editor. Accompanied by his wife, Alex Tisdale managed to push pretzels on eight tv shows in St. Louis, Kansas City, Dallas, Houston and San Antonio in five days. Four radio interviews were worked in as well.

The Tisdales report great viewer interest in their explanation of the origin of pretzels. If anyone missed the shows (and how could you not have caught one of them?), write the magazine for a free copy of "The Romance of Pretzels."

One viewer who heard the editor's history of the twisted edibles wrote her local tv station: "I never knew the pretzel was so religious."



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