

Television Age

APRIL 7, 1958; FIFTY CENTS

Featured in this issue:

*How much impact
does the one-shot
tv program have?*

See story, page 51



*Year's supply
of good feature films
for tv is assured
See page 29*



WHEN-TV

MEREDITH
SYRACUSE
TELEVISION CORP.

Now Operating at Maximum Power of 316,000 Watts.

101 COURT STREET, SYRACUSE 8, NEW YORK

Our rep is having a removal sale.

All ID's, twenty second and minute announcements as well as all other assortments of WHEN-TV time are being offered in this great relocation sale as the Katz Agency prepares to move to its new site on Fifth Avenue.

Naturally no distressed or counter-tossed items will be found in this once-in-a-lifetime opportunity. Only quality, proven merchandise with our regular guarantees and warranties are being offered.

Katz has hired extra sales personnel to handle the crowds and better serve you. Phone, C.O.D. and mail orders are being accepted.

Similar opportunities are in effect in the Katz suburban stores.

Cordially,

Paul Adanti

Paul Adanti
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES



MEREDITH STATIONS
KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix
KRMG, Tulsa
WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse

**Mark
this
market
on your
list!**



CENTRAL AND SOUTHERN ALABAMA is the home of 1,000,000 people in 35 counties—*one-third* of Alabama's population and retail sales!

You reach this big and growing market *only* through WSFA-TV's maximum-power VHF signal. You cannot cover it with any other TV station or combination of stations!

Mark Central and Southern Alabama on your list . . . and buy it with WSFA-TV!



The WKY Television System, Inc. WKY-TV and WKY Oklahoma City • WTVT Tampa-St. Petersburg

*WSFA-TV's 35 Alabama counties**

Population	1,093,100
Retail Sales	\$ 741,637,000
Food Store Sales	\$ 184,927,000
Drug Store Sales	\$ 21,859,000
Effective Buying Income	\$ 1,062,690,000

Source: Sales Management Survey of Buying Power, May 1957.

*WSFA-TV's 35 Alabama counties, including 29-county market area defined by Television Magazine 1957 Data Book, plus 6 counties which have proved regular reception. Does not include 3 Georgia and 3 Florida bonus counties.

Represented by the Katz Agency

GET AGE families buy most
of all major home appliances

GET AGE families buy most
of all automobile tires

GET AGE families buy most
of all tobacco products

GET AGE families buy most
of all portable TV sets



You get them at the

GET

THE GET AGE: The years between 16 and 49. For advertisers, the most profitable age of man (or woman). GET AGE families, as a group, spend more than two-thirds of America's money... an average of one-third more, per household, than any other age group.* And you get more GET AGE families for your money on ABC Television than on any other network!

*Source: Alfred Pollitt, "Life Study of Consumer Expenditures," 1957. **Average audience based only on homes with housewife as classified by A. C. Nielsen. ***Average audience and program cost data based on A. C. Nielsen, November-December, 1957 (Sunday through Saturday, 7:30-10:30 P.M., NYT). Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs pro-rated to include all A. C. Nielsen housewife-classified homes. †Source: A. C. Nielsen-TV Report, May-June, 1957.

GET AGE families buy
most of all soft drinks

GET AGE families buy most
of all sports equipment

GET AGE families buy most of
all smaller home appliances

GET AGE families buy
most of all cosmetics



AGE on abc-tv

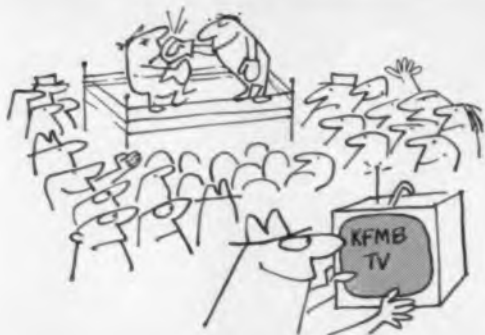
75% of ABC's average audience** is made up of GET AGE households! Corresponding figures for the other two networks are 67% and 69% respectively. Cost per thousand for GET AGE householders on ABC is \$4.18. The other two: \$4.66 and \$5.12.**

What's in the GET AGE for you? Over half of America's families.* The families who are young and growing, whose wants and appetites are most prodigious . . . whose buying habits have yet to jell. And families at the very peak of their earning power . . . who are buying more than they ever will again. GET AGE families consume an average of 40% more coffee . . . 30% more margarine . . . 148% more cigarettes per household than older families.† They buy far more food and beverages, far more drugs and cosmetics, far more home appliances, far more of almost everything that's advertised on television.

A fabulous age to get. And you get them at the GET AGE on ABC-TV!

ABC TELEVISION

We're Almost Everywhere in Active San Diego



48 of the 50 top shows in San Diego are on KFMB-TV.

Channel 8 has 27% more audience in San Diego than all other stations combined.

Channel 8 leads 95% of all evening ¼-hr's in San Diego.*

* Nielsen TV Report, Feb., 1957.

KFMB 8 TV

WRATHER-ALVAREZ BROADCASTING, INC.

Edward Petry & Co., Inc.

SAN DIEGO

America's more market

APRIL 7, 1958

Television Age

- 29 **FUTURE FOR FEATURES**
Year's supply of good movies is available to advertisers seeking strong shows
- 36 **NEW TIMES, NEW TECHNIQUES**
Those halcyon days when all a client needed was a time slot are gone forever
- 38 **TRIPLE THREAT**
Agencies blast three-spotting, but some admit sponsors don't complain too much
- 40 **ORIGINALITY BUILDS ANIMATION**
Youthful firm headed by Earl Klein finds the creation of commercials exciting
- 41 **THE ONE-SHOT**
NBC-TV research shows that spectaculars have a tremendous impact for sponsors
- 42 **AD CHECKER**
New monitoring service films tv portion of a commercial while audio is taped

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<i>Roundup of news</i> | 74 In Camera
<i>The lighter side</i> |

PRE-TESTED

the adventures of

TUGBOAT ANNIE



**BRAND-NEW!
FIRST-RUN!**

SUCCESS!

Saturday Evening Post

Over 650,000,000 readers of Norman Reilly Raine's 65 Tugboat Annie stories! 27-year run continues by popular demand.

SUCCESS!

Metro-Goldwyn-Mayer

Tugboat Annie motion picture feature a box-office record-breaker in the top motion picture theatres. N. Y. Times—"story superior"—"a box-office natural."

SUCCESS!

Chicago Audience Test

92% of Lake Theatre audience rated "Tugboat Annie" a TV favorite—certified by Haskins & Sells, C. P. A.

SUCCESS!

CBC TV Network

R. B. Collett, Adv. Dir., Lever Brothers Limited, writes: "excellent viewing audience"—"general public, through mail and telephone calls, indicates strong appeal for every member of the family." Tugboat Annie outrates such shows as Perry Como, Gunsmoke, Wyatt Earp, Dragnet, Climax, Disneyland and many, many others in Canada network markets.



TELEVISION PROGRAMS OF AMERICA, INC.
488 MADISON • N.Y. 22 • PLaza 5-2100

IN THOSE MARKETS WHERE THE
THREE NETWORKS COMPETE DIRECTLY

NBC IS NOW NUMBER



At the peak of the current season, and during those hours when most Americans are watching television, the competitive superiority of NBC programs has been decisively confirmed. Both Trendex* and Nielsen Multi-Network Area† reports, which measure program popularity in major markets where the three networks directly compete, establish that NBC's nighttime programs are now Number 1 in viewer preference.

*The March Trendex report, for example, reveals that NBC leads the second network by 10% and the third network by 37%.**

*In terms of half-hour nighttime wins, NBC captures 18, while the second network leads in 14 and the third network in 10.**


In just one year, NBC has increased its nighttime audience by 22%, while the second network has declined 18%.* This represents the greatest one-year audience shift in television's first decade and provides dramatic confirmation that

*the most popular programs
in all television are on the*
NBC TELEVISION NETWORK

AT NIGHT

*March Trendex, Sun-Sat 7:30-10:30 PM

†Nielsen Multi-Network Area Report, Feb. '57-Feb. '58



NEW SIXTH STREET EXPRESSWAY symbolizes Kansas City's dramatic half-billion-dollar downtown redevelopment program which has attracted national attention.

KCMO-TV: Basic CBS TV, Channel 5.
Photo: Sol Studna



Everything's up to date in Kansas City

From the downtown renaissance to the suburban building boom, Kansas City races into the future. And—KCMO-TV keeps the city in touch with the pulse of the present and spirit of tomorrow. Outstanding CBS programming, award-winning news, community service.

This is why more people here watch KCMO-TV (say ARB and Nielsen) than any other station. Why sales are up to date in K. C. when you advertise on KCMO-TV. We broadcast at maximum power from the world's tallest self-supported tower—Kansas City's electronic landmark.

KCMO-TV/

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

KCMO
WHEN
KPHO
WOW
KRMG

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

John Blair & Co.—Blair-TV
John Blair & Co.

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

Kansas City, Missouri
Joe Hartenbower, General Mgr.
Sid Tremble, Commercial Mgr.

Represented nationally by Katz agency.

Meredith Stations Are Affiliated with
BETTER HOMES and GARDENS and SUC-
CESSFUL FARMING Magazines.

Television Age

VOL. V

No. 19

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Member of Business Publications
Audit of Circulations, Inc.



TELEVISION AGE is published bi-weekly by the Television Editorial Corp. Editorial, advertising and circulation offices: 444 Madison Ave., New York 22, N. Y. Phone: PLaza 1-1122. Printing Office: 3rd St. and Hunting Park Ave., Philadelphia 40, Penna. Single copy: 50 cents. Yearly subscription in the U.S. and possessions: \$7; in Canada: \$8; elsewhere: \$12. Second class mailing privileges authorized at Philadelphia, Pa. Copyright 1958 by Television Editorial Corporation, 444 Madison Ave., New York 22, N. Y. The entire contents of TELEVISION AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and to the Pan-American Convention.

IT MAKES SUCH WONDERFUL MUSIC

IN ROCHESTER



when good fellows get together!

Personally, we think that your product and our viewers were just made for each other! And, believe us (or any Rochester Area Survey!), we've got a LOT of viewers in this rich Rochester territory!

If you're seeking real pay-off spots in this area, buy CHANNEL 10, the channel that gets the majority of viewers, over all, from sign-on to sign-off, according to the latest Rochester Metropolitan Area ARB Survey, February, 1958!

The meeting of your product and our viewers will be accompanied by the background music that is so popular with every sponsor—the jolly ringing of the cash register with the one-word lyric—SALES!

In Rochester, N. Y.

IT ALL
ADDS UP TO



**NOW SHOOTING
AT ZIV STUDIO!**

IMPACT

Never before

SUCH STARS...SUCH IMPACT!



EVERY WEEK IMPACT STORIES LIKE:

- "5 HOURS TO LIVE" *SUSPENSE!*
starring STEVE McNALLY
- "THE CAVE" *WESTERN!*
starring CESAR ROMERO
- "NO WAY OUT" *MYSTERY!*
starring PAT O'BRIEN
- "TATTOO ARTIST" *LAW ENFORCEMENT!*
starring DAVID BRIAN
- "POLICE DOCTOR" *ACTION-ADVENTURE!*
starring GENE BARRY

THE HOT, HOT SHOW OF '58!

PAT
BON
BRI
IRE
HOW
SKI
MARI
GENE
ADOL

TO'BRIEN • CESAR ROMERO

NTA GRANVILLE • DAVID

IAN • LOLA ALBRIGHT • JOHN

LAND • STEPHEN MCNALLY

VARD DUFF • HANS CONRIED

IP HOMEIER • KENT TAYLOR

RIA RIVA • JOHN BERARDINO

NE BARRY • NEVILLE BRAND

DLPHE MENJOU *Your host*

Here's Why It's KQTV for Northwest Iowa

"In Britt 65% view KQTV"



"For NBC programs KQTV is the station we rely upon. The continuing certified sidewalk survey which I supervised proved this."

A. F. Driste
Council Member
Britt, Iowa

Put your advertising dollars —
where they count — on KQTV-
NBC for Northwest Iowa.



KQTV



Fort Dodge, Iowa
Ed Breen, Manager
Represented by:
John E. Pearson Co.

The continuing certified sidewalk survey certified by mayors, councilmen, chiefs of police as of December 14th, 1957 covers 12 counties, 30 cities shows 49,932 KQTV homes.

Letter from the Publisher

Film Companies and the NAB

The recent action of the NAB Board in curtailing the presence of associate members at the annual convention has some interesting sidelights. While the action would affect all associate members with the exception of the engineering exhibitors, it is aimed primarily at the film syndicators and distributors. This action by the NAB would drastically change the flavor of the convention. In the last few years the conclave has become a buying and selling session. It has provided the broadcasters with a national market place for film product, as well as for information and ideas.

The NAB action is actually a reflection of the sad state of affairs that exists between the broadcasters and the film companies. No one has to emphasize the importance of film in station programming. Again, the degree of detachment which exists between these two segments of the business is incredible. The film companies are partially to blame for this. Over the years, film executives, with a few enlightened exceptions, have not actively participated in industry affairs and have viewed industry problems as something apart from their own business. It goes without saying that they have an important stake in the prosperity, stability and freedom of the television industry.

Part of the blame lies with the NAB, which has consistently regarded the film companies as interlopers. Two years ago at the convention the NAB neglected to incorporate a session on film in its official program. Last year the original program excluded a film seminar until a last-minute, hasty revision was made to include a session on film programming.

There is something basically amiss in the position that the NAB takes in regard to the film syndicators and distributors. The film companies can help rectify this situation by making the initial overtures, by participating in industry activities and by taking an active stand on many of the issues facing the tv business.

In the Public Interest

For the third straight year the commercial television stations of the country have hit a new high in both time and talent given free in the interest of the public. Three years ago TELEVISION AGE made its first survey of the value of this time and talent in money. From a cross-section that included more than 25 per cent of all stations on the air, in all parts of the country and in every size market, it was determined that stations had given a total of \$133 million in time and talent to these telecasts. In 1956 the total, determined in the same way, jumped to \$189 million. Last year it reached \$247 million. Could there be more dramatic proof of the serious approach television executives take to their responsibilities to the nation and the community?

A complete breakdown of the value of station public-service telecasts, as well as a cross-section of examples of the best of these programs, will be included in the April 21st issue of TV AGE.

Cordially,

S. J. Paul

444 Letters to the Editor

Tv for Children

Please send me the address to which I may write for copy of the booklet entitled "Television for Children" mentioned on page 23 of your March 10th issue.

C. E. ANDERSON
Media Research
Campbell-Mithun, Inc.
Minneapolis

Note: This booklet can be obtained by writing to the Boston University News Bureau, 308 Bay State Rd., Boston 15, Mass.

Your fine article on children's programs continues the high-calibre coverage of television which we have always found in your magazine.

HARRY LEBRUN
General Manager
WLW-A Atlanta

We appreciate the mention of *Ding Dong School* and our other features for the youngsters, the latest of which is the outstanding *Blue Fairy*, presented in beautiful living color and sponsored on our station by RCA. You will be hearing a lot about this in the future. . . .

WARD L. QUAAI
Vice President & General Manager
WGN, Inc., Chicago

. . . your roundup of children's programs . . . seemed to us extremely well done, a definitive outline of the major activity in this field in television today. We are grateful for the opportunity of providing material for the article.

DOUGLAS B. GRANT
Vice President, Tv Operations
WMT-TV Omaha

. . . the article on children's programs . . . is a good one from an analytical standpoint . . . it can be used as a very valuable sales tool by this station. Would you be kind enough to send three additional copies of the magazine and bill me.

RICHARD B. BIDDLE
President
WOWL-TV Florence, Ala.

. . . I would appreciate five reprints of the article "Influentials, Junior Grade" which appeared in the March 10th issue of TELEVISION AGE. It is a very good article with much valuable information on children's programs.

HARVEY LESTER HORWICH
Chicago

Tv to Sell Toys

We are faced with the problem of making a quick and accurate . . . evaluation of the television medium as it pertains to the toy market. Our client, a manufacturer, has never been in the medium in the past, and our own experience in the field, although covering a wide range of products, does not include anything in toys . . . or anything which we feel approximates this market . . . What can you tell us about the experience of others in using television as a medium to sell toys?

RUSSELL C. MOCK
Radio-Television Director
Wheeler Advertising
Columbus

Note: We are sending Mr. Mock the Product Group Success Story, "Sporting Goods and Toys," which includes case histories on a number of successful toy campaigns on tv.

Subliminal Ads

I would appreciate your advising me whether you have run any material on subliminal advertising . . .

WALLACE NICOLL
Modesto, Cal.

Note: The article "Subliminal Tv" in the March 10th issue of TV AGE should prove of interest to anyone wanting more information on the subject.

Color Issue

All of us here were impressed with the article in your February 4th issue concerning the future of color television. . . . If possible we would like to obtain 300 reprints of this article as soon as possible. If you do not have reprints available may we please have your permission to reproduce the article in its entirety here in our office?

ROBERT B. QUICK
Director of Merchandising
W. E. Long Co.
Chicago, Ill.

Note: Permission granted. Sorry that we do not have reprints of this article.

(Continued on page 20)



81,652 POSTCARDS

In a contest just concluded by WMAZ-TV, 81,652 postcards were received from viewers in 75 Georgia counties in four short weeks. We asked them to name their *one* favorite WMAZ-TV program.

GUNSMOKE headed the list of 113 program preferences, but seven out of the first 20 were daytime programs, and of those seven, *four* were WMAZ-TV local productions!

Just another proof that WMAZ-TV daytime is a good buy, and proof too that local daytime productions have plenty of zip and sell.

There is still available time in these four local WMAZ-TV shows. Get full details from your nearest Avery-Knodel man about which of these programs will best suit your needs.



MACON, GA.

National Rep:
AVERY-KNODEL, INC.

*Put your products
where the people are!*

**SEA HUNT HIGHWAY PATROL
FRONTIER SAN FRANCISCO BEAT
BIG STORY BOOTS AND SADDLES
SUSIE CHARLIE CHAN MAMA
AMOS 'N' ANDY HAWKEYE TRACERS**

Top-rated half-hours are available to program and participating advertisers on WJW-TV in the vital Cleveland market



WJW-TV

CLEVELAND, OHIO

1630 EUCLID AVE. Tower 1-6080

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.

CBS-TV Spot Sales May Reshuffle

CBS-TV Spot Sales is considering the curtailment of its representation for stations other than those owned by CBS, Inc. A survey has been made which concludes that the CBS owned-and-operated stations provide 88 per cent of the business for the CBS Spot Sales division. The CBS top management feels that, by dropping its roster of non-CBS-owned stations, CBS Spot Sales would be able to concentrate its selling and consequently more than make up the 12 per cent of business which the other stations contribute. This would leave open such stations as WBTV Charlotte, KSL-TV Salt Lake City, WTOP-TV Washington, WMBR-TV Jacksonville, KGL-TV Galveston, WBTV Florence, S. C., and KOIN-TV Portland for new representation.

Feature-Film Prices

The tv industry is focusing its attention on MCA-TV, which is preparing its Paramount Pictures library for sale to stations. If MCA gets top dollar and establishes new record prices for features, which it confidently expects to do, look for the prices on features to go up all along the line. This would mean an increase to advertisers in the price of participations on feature-film shows. And if NBC-TV buys the library, it could have significance for the *Jack Paar Show*.

Seven-Up Likes 'Zorro'

Although its present contract for sponsorship of Walt Disney's *Zorro* series over the ABC-TV network does not expire until September, the Seven-Up Co. has already signed to continue the show for an additional 52 weeks. H. C. Grigg, Seven-Up president, noted that the company's sales for the past year were up 13 per cent over 1956 and gave the tv series due credit. More than \$6½ million is allocated for the company's 1958 advertising budget.

Perma Starch Theme

"Protection against warm-weather wilt" will be the theme of the April-September Perma Starch campaign, in which spot television will play a major part. With an overall budget of \$750,000, local spots will be used in 40 markets for a frequency total of 425 per week. The product, from Dumas Milner Corp., is handled by Gordon Best Co., Inc., Chicago. Kay Knight does the video buying.

ABC-TV Pitch

Arguing that ABC-TV offers advertisers more "young" families and more "large" families than either of its competitors, network sales executives are making the rounds of the larger agencies with an easel presentation amply documented with statistics from the network's research department. Most impressive point drilled into the listener is the tremendous strides made by ABC-TV since 1953 when it merged with Paramount Theatres.

Automobiles and Network Tv

Are medium-priced automobiles moving off network tv? All indications are that the automotive manufacturers are re-examining their approach to network. Chrysler's De Soto, for example, dropped its high-rated *Groucho Marx Show* on NBC-TV. General Motors' Pontiac sponsors only spectaculars, and Ford is giving its network expenditures for its Edsel—and Mercury—a good hard look.

Tape Commercials

Tape is beginning to flex its muscles. The area of most immediate application is commercial production. Howard Meighan, vice president of CBS-TV, has resigned to head up Videotape Productions, Hollywood and New York, two separate companies, which are to be joined by Videotape Midwest shortly. Ampex will hold a minority interest in this company. Other production firms to exploit the use of tape are in the process of formation, and there are a large number of commercial producers who have acquired tape machines.

Music Spectaculars Unspectacular

A major casualty as a regular weekly program format this season, music is also failing to meet the demands of spectacular sponsors. Du Pont is very happy with the results its *Show of the Month* has achieved on CBS-TV with dramatic properties during the current season. But it wants no part of musical vehicles for next year. None of the three musicals it sponsored in the past season was a strong success, and one, *Crescendo*, was a flop. Consequently look for more dramatic shows and less musicals next season.

High Rating for Arbitron

The idea of instant ratings seems to be picking up momentum and prestige. Grant Advertising which billed \$90,500,000 in 1957 and which subscribes to the services of the American Research Bureau in 150 markets has announced that "in markets covered by Arbitron the data supplied by the machine will replace the current diary method of collecting information."

No New CBS-TV Westerns

"We have no plans to produce westerns in 1958," says Leslie Harris, vice president and general manager of CBS-TV Film Sales, Inc. Mr. Harris cites a Pulse study "showing that public fascination with westerns has dropped considerably, and the sponsor can afford to break away from the mob and present a show that will be closely identified with him." Although virtually every other film producer is prepping new westerns for fall, the planned concentration by CBS-TV on adventure, historical and comedy shows could—with a few clicks—create an entirely new programming trend.

17.8 A.R.B.?

Yes, and fifth



Other Official Films available for strip programming: Star Performance, formerly Four Star Playhouse - 153 programs
Cross Current/Dateline Europe/Overseas Adventure/formerly Foreign Intrigue - 156 programs • American Legend - 80 programs

run, too!

TROUBLE WITH FATHER

Still out-rating top network, local and syndicated shows—even in fourth and fifth runs—Stu Erwin's "TROUBLE WITH FATHER" proves strip programming is successful programming. 109 stations in every type of market have run these 130 films for leading national and regional sponsors.

Ratings prove "Trouble With Father" is still Number 1.

In Indianapolis, "TROUBLE WITH FATHER", in its FIFTH RUN, seen at 4:30 PM, pulled a rating of 17.8 against "Do You Trust Your Wife?" with 4.9 and "Movie Time" with 4.8. In Huntington-Charleston, West Virginia, seen at 9:30 AM, "TROUBLE WITH FATHER", in its THIRD RUN, chalked up a rating of 12.3 against "The Morning Show" with 5.1.

Sponsors prove "Trouble With Father" is a Number 1 Buy!

High ratings and tremendous appeal for every member of the family have made "TROUBLE WITH FATHER" a resounding success. These are some typical sponsors: Beech-Nut Life Savers, Inc. • The Bon Ami Company • Brown and Williamson Tobacco Corp. • Continental Baking Co., Inc. • The Procter and Gamble Co. Standard Brands Incorporated • Whitehall Pharmacal Company

Produced by Hal Roach, Jr. • A Roland Reed Production

Call the leader
in strip programming



OFFICIAL FILMS, INC.
25 West 45 St., New York
PLaza 7-0100

REPRESENTATIVES:

Atlanta • Jackson 2-4878
Beverly Hills • Crestview 6-3528
Chicago • Dearborn 2-5246
Cincinnati • Cherry 1-4088
Dallas • Emerson 8-7467
Fayetteville • Hillcrest 2-5485
Ft. Lauderdale • Logan 6-1981
Minneapolis • Walnut 2-2743
San Francisco • Juniper 5-3313
St. Louis • Yorktown 5-9231

WALB-TV DOMINATES



South Georgia's only
metropolitan market

Pulse 22-County Area* Shows
WALB-TV
57.6 Share of Audience
Highest Nighttime rating — 44.8
Highest Daytime rating — 27.4

*Extending to within 20 miles of the
Florida State Line

WALB-TV covers an area of
1/2 million population.

WALB-TV covers an area of
82,511 tv homes.

WALB-TV covers an area with
52 newspapers.

WALB-TV covers an area of
21 radio stations.

WALB-TV covers the Turner
Air Force Base.

WALB-TV covers America's
largest Marine Corps Supply
Center.

WALB-TV NBC

Albany, Georgia
Raymond F. Carow, General Mgr.

Teletext Division of the Albany Herald
South Georgia's largest metropolitan daily

Represented by Venard, Rintoul &
McConnell, Inc.

James S. Ayers, Southeast

Letters (Continued from page 15)

Rayco Article

I read the article on my company with much pleasure and . . . I think the magazine as a whole is excellent and the specific article covering our company very nicely done and well presented. . . .

JOSEPH WEISS
President
Rayco
Paterson, N.J.

Product Group

Kindly send us five reprints of your "Awakening Giant," a roundup of department-store advertising. . . .

PAUL FOCKLER
Promotion Department
CJIC-TV Sault Ste. Marie, Ont.

Please send us five reprints of your "Auto Dealers" product success stories #33.

We thought it was so fine that we will mail it to some of our dealers in town who still have doubts on "the power of television."

AMALIA SAMUELS
Assistant Manager
KHAD-TV Laredo

No Rating Hypo

A recent ad placed by KVAR Phoenix in the *Arizona Republic* and the *Phoenix Gazette* announced that the station would not undertake any special programming during the week its ratings were being taken by an audience measurement service company. The station said it would continue to offer its usual lineup of NBC-TV shows, television movies and local productions.

The ad was inspired by the plea of Snowden M. Hunt Jr., vice president of Wade Advertising, Los Angeles, for "more honesty on the part of station management in the field of ratings," and a similar view expressed by Marie Coleman of Donahue & Coe, New York. She stated: "If a station's ratings are inflated and do not represent its normal audience, the trouble lies with the station, not with the technique of measurement."

SUCCESS in selling through television

If you are interested in how different types of advertisers have used television successfully you are interested in the TELEVISION AGE series of Product Group Success Stories.

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Women's Specialty Shops	_____
Pet Foods & Pet Shops	_____
Candy & Confectionery Stores	_____
Tires and Auto Accessories	_____

Name _____

Position _____

Company _____

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I enclose payment Bill me

Business barometer

Local and national spot television showed billing declines again in January.

The drop in local was 9.8 per cent under that in December, while national spot was off 4.4 per cent for the same period, according to the exclusive Business Barometer report.

This drop followed in a general way the usual pattern for the month.

A check back over previous January records shows that in 1957 January was off 10.6 per cent for local billings and down 2.6 per cent in spot. In 1956 the drop in local was 7.5 per cent, but there was an increase in spot of 2.5 per cent. In January 1955 local declined 6.5 per cent, while spot was off 3.2 per cent.

The charts on this page indicate these fluctuations clearly.

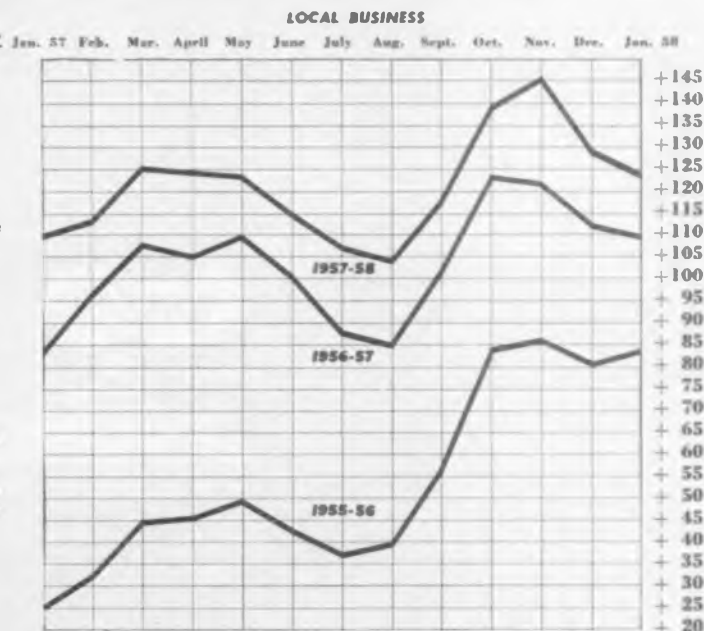
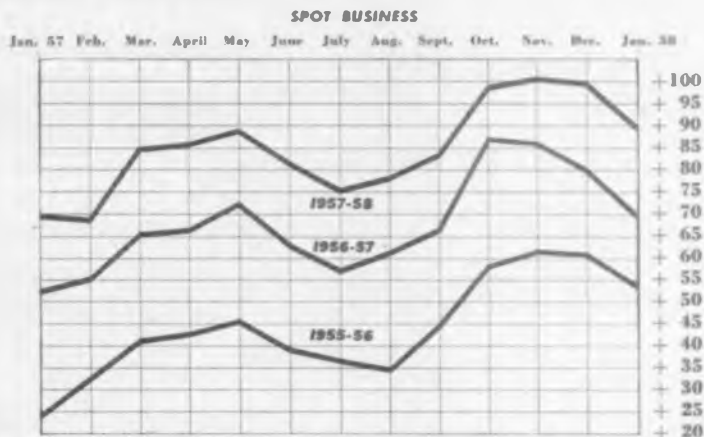
While local business this year seems to be even stronger than normal, there is a distinct weakness apparent in the spot picture, as the charts show.

Spot has now reached its lowest point since last September and is only slightly higher on the chart than it was a year ago. While February is usually the turning point for national spot business, the increase in February 1957 was only 4.7 per cent.

If the present trend continues in station spot business, that usual increase may not be forthcoming this year.

The Business Barometer is prepared from reports made by stations of every size in all types of market. These reports go to Dun & Bradstreet for compilation.

That firm furnishes percentages to the editors of TV AGE, who, together with their advisors, complete the final report for the magazine.



**HUNTINGTON
CHARLESTON**

is the

32nd*

TV MARKET

and only

WSAZ-TV

COVERS IT . . . and

**You Get HIGHEST RATINGS
at LOWEST COST**

	Share of Audience**	Quarter Hour Win**	CPM Home Nighttime***
WSAZ-TV	63.5	430	1.12
STATION B	24.4	24	2.50
STATION C	14.2	4	3.33

*SOURCE: SRDS MARKET DATA July 1, '57 (Population)

**SOURCE: COMPUTED FROM ARB, Nov. 1957

***7:30-10:30 P.M. BASED ON 260 TIME FREQUENCY



HUNTINGTON-CHARLESTON, W. VA.
N. B. C. NETWORK

Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston

LAWRENCE H. ROGERS, PRESIDENT
C. TOM GARTEN, Commercial Manager

Represented by The Katz Agency

Delsey commercial makes top twenty . . . page 23

Editorial stand builds WTVJ prestige . . . page 23

Sports commercials pack viewer wallop . . . page 25

Maypo Deposed

The little rustler who hustles for Maypo cereal lost the No. 1 spot to Hamm's beer in the American Research Bureau's February tally of favorite tv commercials. After two months of basking in the top spotlight, Maypo this time was runner-up to Hamm's sixth appearance in the lead position since May 1957, with Piel's beer following the Heublein, Inc. cereal product in third place.

All three of the top commercials are telecast only regionally, and they therefore have a smaller contingent of voters than some of the commercials aired on the networks.

New to the ARB listing this time is Delsey toilet tissue, which makes its debut in the popularity sweepstakes in 17th place, tying with Chevrolet in that position. The automobile commercials also wound up in the same slot in January.

Of the 20 commercials in the January survey, 16 retained their following among the public in ARB's Diary of Television Viewing for the Feb. 1-7 week, with Piel's (third), Dodge (fifth), Ford (seventh) and Kraft (19th) holding, like Chevrolet, the same ranking position this time that they did the month before.

Three commercials returned to the latest list after being absent since the end of last year. Chesterfield and Revlon last appeared in the December '57 survey, and Tip-Top bread has been among the missing since last November.

Several commercials leaped into higher ranking positions in February over their January standing—Gillette from 19th place to ninth, Snowdrift from 12th to eighth, Cheer from 16th to 12th and Jello from 12th to 11th.

Each diarykeeper was asked to list the commercial that pleased him the



Delsey makes top 20

most during the survey week. As always, ARB emphasizes that the figures represent preference for the commercial and do not attempt to measure audience size or sales effectiveness.

BEST-LIKED TV COMMERCIALS

Based on National Diary Sample, Feb. 1-7, 1958

Standing	Agency	% Mention
1.	Hamm's Beer, Campbell-Mithun	8.6
2.	Maypo Cereal, Bryan Houston	6.6
3.	Piel's Beer, Young & Rubicam	5.8
4.	Tip-Top Bread, J. Walter Thompson	3.8
5.	Dodge, Grant	3.4
6.	Seven-Up, J. Walter Thompson	3.0
7.	Ford, J. Walter Thompson	2.9
8.	Snowdrift, Fitzgerald	2.2
9.	Kleenex, Foote, Cone & Belding	2.1
10.	Chesterfield, McCann-Erickson	2.0
11.	Jello, Young & Rubicam	1.9
12.	Alka-Seltzer, Geoffrey Wade	1.8
12.	Cheer, Young & Rubicam	1.8
12.	Schlitz, J. Walter Thompson	1.8
15.	Winston, Wm. Esty	1.6
16.	Ivory Soap, Compton	1.5
17.	Chevrolet, Campbell-Ewald	1.4
17.	Delsey, Foote, Cone & Belding	1.4
19.	Gillette, Maxon	1.1
19.	Kraft, J. Walter Thompson	1.1

Editorial Policy

A city is saved \$150,000 on a \$10-million bond issue interest rate.

County officials accept suspect bids for park food concessions. Three weeks later the concession contracts are cancelled.

A 16-year-old Negro boy is sentenced to life for robbery. Two weeks later a governor is on the air assuring the public that the boy will be closely and carefully supervised and returned to society in just time.

The above actions were all taken after strong editorial stands by a tv station. Seven months ago WTVJ Miami inserted a two-minute editorial into its nightly newscast. The bond issue, the concession bids and the Negro boy were subjects of highly critical editorials by Ralph Renick, WTVJ's vice president in charge of news.

Last week Mr. Renick outlined his editorial techniques and successes at the WBC-sponsored Baltimore conference on public-service programming.

Those attending also were handed a 13-page booklet prepared by the station outlining the problems and solutions involved in a daily tv editorial.

The booklet describes the format this way:

"... The editorial is separated rigorously from the 'hard news' portion of the 15-minute program in several ways. Renick introduces the last commercial with these words: 'That's the news. I'll be back in a moment with tonight's editorial.'

"After the commercial, the word 'editorial' is superimposed on the bottom of the tv picture, as Renick begins his comment, to clearly identify this editorial segment.

"When the editorial is based on a current news story, as it often is, Renick adds his tag line following the story: 'I'll comment further on this in tonight's editorial.'"

Each editorial is printed and distributed to station executives the next morning. This is so that they will know the station's position on the issue.

A copy of the editorial also goes to all persons involved. Listener requests for copies also are filled.

Public acceptance of the editorial comment is reflected in ratings. ARB reported ratings of 18.5 for the news show in September when the editorials began. In October the rating jumped

(Continued on page 25)



as impossible as trying to sell Portland without

KPTV *channel* **12** **NBC**

Shaggy apes aside, the one *sure* way to sell the big-buying Oregon and Southwestern Washington market is with KPTV—your lowest cost-per-thousand buy with top audience and coverage.

Oregon's *FIRST* Television Station • Represented Nationally by the Katz Agency, Inc. • Schedule **Portland, Oregon**

News (Continued from page 23)

to 20, in November to 28, in December to 29 and in January to 32.5

The station sets down the following requirements for successful airing of a daily tv editorial:

1. One person must be the sole, final authority.
2. The editorial should be restricted almost wholly to local and state issues.
3. The station must be able to conduct research in depth rapidly.
4. The one who delivers the editorial must be well-known and respected and must know the community well.
5. The editorial must be clearly defined on the air and carefully separated from straight news segments.
6. Courage is important (take a definite stand and stick with it).
7. No editorial should just be a blast—a course of action must be presented.
8. Editorials should be clearly on the side of righteousness and betterment. On political, or double-edged issues, the station must be prepared to present the other side.

Commercials on Sports

A good many professional observers of sports will tell you that professional football is the most exciting spectator sport in the land today.

There is evidence at the turnstiles—especially last fall's turnout—that the sporting public concurs.

And now there is fresh evidence on the pro side from the armchair quarterbacks. Especially for TV AGE, The Pulse, Inc., has surveyed metropolitan New York tv viewers to find out their football preferences—college vs. pro. Interviewers talked to 500 men and 500 women in the 17-county metropolitan area during the first week in December.

Among respondents who had watched both pro and college football, it was pro ball almost two to one. (question 5).

Interviewers also asked viewers if they would pay to see football on tv (question 7), and checked on remembrance of commercials.

In all, the survey covered seven games—five college games broadcast Saturdays and two pro games broadcast Sundays. College games were seen

QUESTION 1: Did you view any November college football telecasts?

	#	%
Viewed	530	53.0
Did not view	470	47.0
Total respondents	1000	100

on WRCA-TV and the pro games on WCBS-TV, the NBC and CBS New York o. and o.'s, respectively.

The college games, broadcast in November, were viewed by more than half the sample (question 1). The two pro telecasts, also in November, were viewed by a little more than 30 per cent of the respondents.

There were 270 sample viewers who had seen both college and professional games. Just over 40 per cent of them preferred the pro games. Just under 25 per cent liked the college games the best. Close to 35 per cent enjoyed

QUESTION 2: If so, can you tell the names of any college football sponsor?

	#	%
Sunbeam	46	8.7
Libby-Owens-Ford	32	6.0
Plate Glass	45	8.5
General Motors	13	2.5
Zenith	27	5.1
Vitalis	23	4.3
Winston	17	3.2
Misc. cigarettes	16	3.0
Ford	6	1.1
Misc. automobiles	10	1.9
Misc. gasoline	3	.6
Gillette	17	3.2
Razor blades	4	.8
Mennen	6	1.1
Ballantine	16	3.0
Misc. beer	13	2.5
Wrigley Gum	8	1.5
N. Y. Times	6	1.1
Misc.	34	6.4
Don't remember	301	56.8
Total responses	643	121.3*
Total who viewed	530	

*Total over 100% because of multiple responses.

the college boys and pros in equal amounts.

There are indications that propa-

QUESTION 3: Did you view any November professional football telecasts?

	#	%
Viewed	308	30.8
Did Not View	692	69.2
Total respondents	1000	100

ganda from anti-toll tv forces has had some effect on the public. Last summer, when Pulse interviewed baseball viewing fans for TV AGE, 40 per cent of the sample who had seen a couple of Dodger games said they would be

QUESTION 4: If so, can you tell the names of any professional football sponsor?

	#	%
Sunbeam	6	1.9
Ballantine	19	6.2
Marlboro	15	4.9
Vaseline Hair Tonic	12	3.9
Gillette Razor Blades	13	4.2
New York Times	21	6.8
Misc. cigarettes	10	3.2
Misc. beer	3	1.0
Misc.	33	10.7
Don't know	195	63.3
Total responses	327	106.1*
Total respondents	308	

*Total over 100% because of multiple responses.

willing to pay for the privilege. The football viewers (question 6) were quite solidly against the coin box. Only 22.7 per cent said they would pay. A little more than 77 per cent said they would not pay.

Of those who would pay (question 7), 48.1 per cent said they would spend a quarter. More than 30 per cent would pay 50 cents, and 13 per cent would go as high as a dollar.

Concerning commercials interviewers asked this question: "Can you tell me the name of the advertiser who sponsored the telecasts of the college [the professional] football games or the name of the product advertised

(Continued on page 53)



72
H
E

seems
even funnier
from
here !



Take Danny Thomas. He has been a funny fellow for a long time. But it wasn't until he appeared on the CBS Television Network that a nationwide audience laughed him into the Top Ten—where he has been ever since.

Is he funnier than he used to be? Perhaps. For nothing stimulates a performer like applause. And programs in almost every category get the most applause on the CBS Television Network.

Take "Gunsmoke," television's highest rated Western.

Take "G. E. Theater," television's highest rated weekly drama.

Take "Alfred Hitchcock Presents," television's highest rated mystery.

Take "I've Got a Secret," television's highest rated quiz show.

Take the four "Lucille Ball-Desi Arnaz Shows," television's highest rated "special" broadcasts this season.

And take the average program on the network's schedule.

This schedule has consistently won television's largest average nighttime audience in the 65 consecutive Nielsen Reports issued between July 1955 and now.*

Since success, like laughter, is contagious, advertisers have discovered that good products, like good programs, do better on . . .

THE CBS TELEVISION NETWORK

SHINE ON HARVEST MOON—Portland, Ore.



85% ARB Share of Audience

HARD TO GET—Sacramento



81% ARB Share of Audience

COWBOY FROM BROOKLYN—San Antonio



66% ARB Share of Audience

GREEN LIGHT—Columbus, O.



76% ARB Share of Audience

Feature after feature

MANPOWER—Sacramento



59% ARB Share of Audience

THE SEA WOLF—Portland, Oregon



94% ARB Share of Audience

MY DREAM IS YOURS—New York City



60% ARB Share of Audience

KID GALAHAD—Boston



59% ARB Share of Audience

'VANGUARD' movies

DANGER SIGNAL—Wichita



53% ARB Share of Audience

EAST OF THE RIVER—San Antonio



84% ARB Share of Audience

LADY WITH RED HAIR—Cincinnati



81% ARB Share of Audience

HIGH SIERRA—Altoona



77% ARB Share of Audience

get the audience!

OBJECTIVE BURMA—Chicago



54% ARB Share of Audience

THE YOUNGER BROTHERS—Sacramento



84% ARB Share of Audience

WASHINGTON SLEPT HERE—Milwaukee



51% ARB Share of Audience

FIGHTER SQUADRON—Nashville



73% ARB Share of Audience

Not just a few "big" pictures—but every feature a proven audience winner! AAP's 'Vanguard' group of Warner Brothers features is good to the last reel. 30 of Vanguard's 52 pictures have been rated in the past—and there's not a single share-of-audience below 41%. Many are way up in the 80's and 90's. Why not let Vanguard chart *your* course to bigger share-of-audience figures! Wire, write, phone today.

Prices for individual pictures on request.

A.A.P. inc.
Distributors for Associated Artists
345 Madison Ave., Murray Hill 6-2323
75 East Wacker Drive, Dearborn 2-2030
1511 Bryan Street, Riverside 7-8553
9110 Sunset Boulevard, Crestview 6-5886
Production Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES



Feature attraction

*Year's supply of good films
invite advertiser looking
for strong programs*

Movies will be better than ever next fall—on television. The release to MCA-TV of the giant pre-1948 Paramount Pictures library of features virtually insures many happy hours of viewing for the nation's video audiences during the latter part of 1958, as well as a plentiful supply of product for most stations.

Also certain is the release of an additional 200 pre- and post-'48 pictures to tv by next fall by other distributors. Among them will be Screen Gems with a package of Columbia and Universal pictures, National Telefilm Associates with another package of 20th Century-Fox features, and United Artists with its third group of post-'48

features. Though the subject of several law suits, Republic Pictures has already begun distribution of its post-'48 pictures through Hollywood Tv Services, one of its subsidiaries. This library has already been sold, but only in 21 markets.

At the moment, the biggest question is how MCA-TV will sell its Paramount features. That question will, of course, be answered at the National Association of Broadcasters' convention in Los Angeles shortly, when a full-scale sales effort will be made. But it seems likely that the first big sale will be to an important station group for the entire library. CBS-TV wants the entire library for its owned-and-operated stations, but

NBC-TV has also entered the contest. NBC-TV, however, may be more interested in a group of selected top pictures. Initial betting is that William S. Paley will more than meet all offers for the CBS-TV stations.

It is known that MCA-TV will put a price on every picture in the library. It will, of course, be interested in library deals, but will also sell pictures individually in conformity with Federal regulations. MCA is said to be the subject of an investigation by the Justice Department, and naturally is treading very gingerly.

Herewith is a complete list of product available now and which is to be made available in the near future:

MCA-TV—Between 700 and 725 pre-'48 Paramount pictures.

Screen Gems—Another group of 39 or 52 horror films to form its second package of "Shock" features. The first such package is playing in nearly

100 markets. SG is also doing very well with its "Triple Crown" package, which is now in 56 markets and which consists of 52 Columbia pictures, 52 Universal pictures and eight films produced for *Playhouse 90*.

Hollywood Tv Service, the Republic Pictures subsidiary, has 203 post-'48 features and 15 serials. Virtually all of these pictures are strong action features.

Another Package

National Telefilm Associates is readying another package of 20th Century-Fox features, some of which may be taken from its *Premiere Performance* network series. The distributor's "Champagne" package of 58 features has been bought in about 85 markets. NTA has also acquired the 30 Bank of America features for re-issue. These were the pictures first distributed by the film division of General Teleradio in 1954.

NTA, of course, will also program another *Premiere Performance* series of features on its network. They will be included in the network's "Big Night," but sponsors are yet to be found for them. Also to be presented next fall by the NTA network is another group of Shirley Temple features on Sunday afternoons, as during the 1957-58 season. NTA's daytime contribution to its network will be the 37 *20th Century-Fox Hours* first sponsored on CBS-TV by General Electric.

MGM-TV continues to push the sales of its library of features and is now concentrating on the smaller markets. For that purpose it has created a new package, "The Best of MGM," which consists of 67 pictures—an Academy Award package of 26 features, an action-and-intrigue package of 26 features, and 15 Andy Hardy features. Any one of these three groups can also be bought alone.

AAP'S Casablanca stars Humphrey Bogart, Ingrid Bergman and Claude Rains.





Marlon Brando and Teresa Wright in *The Men*, an NTA release.

United Artists is readying a new package of 52 features post-'48 for first sale at the NAB convention. Three of the pictures are said to be *Destination Moon*, *Kon Tiki* and *Happy-Go-Lovely*. It is reported, however, that this package may contain a greater percentage of British product than previous UA packages. UA is still trying to close deals for its "52 Award Group" in those markets which remain open.

ABC Film Syndication is pushing a new package, "Galaxy 20," British titles first seen on the network. The pictures contain such actors as Stewart Granger, David Niven, Vivien Leigh, Rex Harrison, James Mason and Alec Guinness, all names which have become familiar to the American public.

Associated Artists Productions continues to promote the sale of its Warner Brothers library, and has cut the

package into smaller groupings for the smaller markets.

Guild Films has gotten rights to 141 post-'48 Lippert pictures, most of which have been seen on tv. These were originally distributed by Lippert and various sub-distributors.

Post-'48 Films

Two of the smaller feature-film packagers have come up with post-'48 product. Medallion Pictures, now sparked by Nat Gassman, has acquired a group of 28 features, seven of which were bought from Allied Artists. M. & A. Alexander, the Hollywood distributor, has brought out a group of 15 pictures, most of which were produced in 1954, '55 and '56.

Flamingo Telefilm Sales, which has been under new management for the last several months, has bought one post-'50 feature, *Sudden Fear*, and is

dickering for 30 others of the same vintage. They include pictures which were distributed theatrically by Distributors Corp. of America, for the most part.

Including the Paramount library, about 1,742 pre-'48 pictures have not been bought by tv stations. A market such as New York City, which uses as much if not more than most other cities, consumes about 41 first runs each month. Dividing 41 into 1,742 results in a figure of 42 months, or enough product to last until the end of 1961. Since there are about 3,250 post-'48 features, the same sort of arithmetic shows that there is currently enough film to run through 1968.

This kind of figuring does not take into account the fact that only the big pictures attract the big audiences. Thus, if stations want to retain their



Screen Gems' *It Happened One Night*, a Columbia picture.



MGM's *Mrs. Miniver*, starring Greer Garson.

A tense moment aboard The African Queen, AAP distributed.

audiences for feature films, they must program a certain number of A pictures. These then should be exhausted well before 1962. One estimate is that A pictures in the pre-'48 libraries in New York City will all be played by the summer of 1959.

Where will the features of the future come from? General opinion is that we are slowly but surely moving into the age of the tv feature reissue. Already obvious is the manner in which the smarter stations are husbanding their feature resources. WOR-TV New York, which initiated the "Million Dollar Movie" concept, has retired *King Kong* after several showings. There are, however, plans to re-present the picture after a sufficient time has elapsed. And stations are also readying an impressive amount of data which discloses that even the best pictures are viewed only by a small percentage of the tv audience. They will use and have used such data to sell advertisers on purchasing reissues. Stations too are asking distributors for long contracts, either in years or in runs.

Value of Quality

Distributors naturally recognize the value of reissuing quality pictures. Elliot Hyman, president of Associated Artists, sets a high reissue value on his Warner library. He feels that while features can be made specifically for tv, stations will have to pay much higher prices than they do now. He is not too sanguine about them doing so.

As the age of the reissue nears, more and more astute feature buyers such as Milford Fenster of WOR-TV are stressing quality pictures. They realize that while the strong action pictures now in demand attract large audiences, quality makes itself felt over the long haul. By quality, Mr. Fenster means pictures with universal

Best of Paramount Features

The following is a representative list of 27 of the better grade of features contained in the Paramount Pictures package which is to be distributed by MCA-TV. This list contains not only fairly new products but also some of the better pictures produced before 1940.

<i>A Foreign Affair</i>	Marlene Dietrich-Jean Arthur
<i>Aloma of the South Seas</i>	Dorothy Lamour-Jon Hall
<i>Beau Geste</i>	Gary Cooper-Ray Milland
<i>Big Clock</i>	Charles Laughton-Ray Milland
<i>Blue Skies</i>	Bing Crosby-Bob Hope
<i>Buccaneer</i>	Frederic March-Akim Tamiroff
<i>Double Indemnity</i>	Edward G. Robinson-Barbara Stanwyck
<i>For Whom the Bell Tolls</i>	Ingrid Bergman-Gary Cooper
<i>Great McGinty</i>	Brian Donlevy-Akim Tamiroff
<i>Hail the Conquering Hero</i>	Eddie Bracken-William Demarest
<i>Hold Back The Dawn</i>	Charles Boyer-Olivia De Havilland
<i>Holiday Inn</i>	Bing Crosby-Fred Astaire
<i>Horsefeathers</i>	Marx Brothers
<i>Lives of A Bengal Lancer</i>	Gary Cooper-Franchot Tone
<i>Lost Weekend</i>	Jane Wyman-Ray Milland
<i>Love Letters</i>	Jennifer Jones-Joseph Cotten
<i>OSS</i>	Alan Ladd-Geraldine Fitzgerald
<i>Reap The Wild Wind</i>	John Wayne-Paulette Goddard
<i>Road To Rio</i>	Bing Crosby-Bob Hope
<i>The General Died At Dawn</i>	Madeline Carroll-Gary Cooper
<i>The Major and the Minor</i>	Ginger Rogers
<i>The Miracle of Morgan's Creek</i>	Eddie Bracken
<i>The Plainsman</i>	Gary Cooper
<i>The Trail of the Lonesome Pine</i>	Henry Fonda-Fred MacMurray
<i>Two Years Before The Mast</i>	Alan Ladd-William Bendix
<i>Union Pacific</i>	Barbara Stanwyck-Joel McCrea
<i>Virginian</i>	Gary Cooper
<i>Wells Fargo</i>	Joel McCrea

themes or universal characters, citing *How Green Was My Valley* as an example.

The value of reissues is well illustrated by the acquisition of the Lippert package by Guild Films and the purchase of the Bank of America pictures by NTA. Distributors are more and more shopping the feature marts to see if they can come up with good reissues.

One of the chief questions concerning stations is when will the main body of the post-'48 pictures be released to tv? Only recently, independent Hollywood producers gathered to pledge that they would not release their post-'48 product. They had come to the conclusion that the pre-'48 pictures released by the major production companies in the last several years had given a body blow to the theatrical



MCA-TV's *Horsefeathers*, a Paramount picture.

exhibition of features. Tv feature distributors feel that the post-'48 pictures will not be released in the near future. They do, however, believe that the same consideration that forced the release of the pre-'48 pictures will force the release of post-'48's—namely money.

How are stations programming the many features they now have? The general tendency is, with the purchase of libraries or of substantial numbers of features, to tie pictures together,

thematically or by talent. Several stations are programming a "Wallace Beery Theatre"; WBZ-TV Boston has its "Bette Davis Theatre," and there are feature programs built around John Wayne, Humphrey Bogart and Errol Flynn. SG's "Shock" package of horror films is an example of thematic unity. Both of these ideas easily lend themselves to exploitation.

What do distributors think of the manner in which stations book features? One criticism is that outlets should take greater advantage of the

tastes of specialized audiences. Horror pictures, for example, should not be presented in afternoon or early-evening time periods; musicals should be aimed at a teen-age viewing public, and more and bigger kiddie feature blockbusters should be created for young viewers.

Advertisers continue to buy participations in features, and seem to be content with the advertising values it gives them. A few local and regional clients such as Falstaff beer and Schmidt's beer in Philadelphia have their own feature programs. Generally speaking, more of this type of single sponsorship occurs with the MGM library because of its depth.

The feeling in and about the trade is that prices have just about reached the peak. There is no expectation that they will go upward, though reports are that MCA-TV has a few unusual ideas about its Paramount library. A few deals for exceptional features have been arranged whereby the station pays a distributor a minimum price, and profits above a certain figure are shared.

Aside from features, a considerable body of shorts remains that have not been seen on tv. AAP has 1,450 of them, and MGM still has its group of shorts. The latter firm is trying to work out a network deal, but unless it is consummated soon, the shorts will undoubtedly be put on the station market.

And so it is that both stations and advertisers will find their feature-film needs well supplied during the season of 1958-59. The advertiser demand is certain to be there, and the stations will be happy to satisfy it.

Top Republic Features

Here is a list of 17 top pictures in the Constellation post-'48 package of 203 features which is being sold by the Republic Pictures subsidiary, Hollywood Tv Service.

<i>A Woman's Devotion</i>	Paul Henreid
<i>Bullfighter and the Lady</i>	Robert Stack, Gilbert Roland
<i>Come Next Spring</i>	Ann Sheridan, Steve Cochran
<i>Fair Wind To Java</i>	Fred MacMurray
<i>Hoodlum Empire</i>	Brian Donlevy, Claire Trevor
<i>Johnny Guitar</i>	Joan Crawford, Sterling Hayden
<i>Lisbon</i>	Ray Milland, Maureen O'Hara
<i>Maverick Queen</i>	Barbara Stanwyck, Barry Sullivan
<i>Rio Grande</i>	John Wayne, Maureen O'Hara
<i>Sands of Iwo Jima</i>	John Wayne
<i>Shanghai Story</i>	Edmund O'Brien, Ruth Roman
<i>Stranger At My Door</i>	MacDonald Carey
<i>The Fighting Kentuckian</i>	John Wayne
<i>The Last Command</i>	Sterling Hayden
<i>The Quiet Man</i>	John Wayne, Maureen O'Hara
<i>The Red Pony</i>	Robert Mitchum, Myrna Loy
<i>Thunderbirds</i>	John Barrymore Jr.

Odd Man Out, a feature of the "Galaxy 20" ABC Film Syndication package.



Te

*Halcyon days when all
the client needed was a time slot
are gone forever*

New times, new techniques

BY ALFRED L. HOLLENDER



Mr. Hollender

Alfred L. Hollender, vice president and director of tv-radio, Grey Advertising Agency, Inc., joined the agency in this capacity in 1952, and since then has been appointed to the executive committee and board of directors. Mr. Hollender spent 10 years in radio—WIND and WJJD affiliates, Chicago. During World War II, he served on Gen. Eisenhower's psychological-warfare staff, and after the war ended he became Chief of Radio, U. S. Forces in Europe. Upon returning to the United States, he helped organize and became a partner in Louis G. Cowan Productions.

Does anybody remember the *Fitch Bandwagon*?

In case 10 years of sight and sound have dimmed the memory, it was a radio soupbone that held a big audience for many years. It did so simply by being between Edgar Bergen and Jack Benny on big Sunday night. It was a half-hour of innocuous melody between two fine bits of comedy, and the audience took the ride—and bought Fitch hair tonic. It may have been the first subliminal advertising.

Those were the halcyon days of the broadcast buy. All the client needed most was a franchise. The agency bought one and hung on to it. If you weren't as fortunate as Fitch, you then

had to search for a pulling show.

The pattern became a tradition and continued into television. But because of tv's cost and programming complexity, new show techniques and new buying patterns were inevitable, and woe to the agency that isn't smart and creative enough to evaluate these new patterns.

I don't mean to imply that the traditional buy has gone out of broadcasting. The so-called bread-and-butter shows are still with us in force. *I Love Lucy* is a good example, as well as Burns and Allen, *I've Got A Secret*, and the Loretta Young show. They have weathered the spectaculars, the specials and anything else you care to call them. Today, however, the specials—*Du Pont Show of the Month*, the Hallmark series, Shirley Temple—are destined to take their solid place along with the half-hours.

But in broadcast buying, the pressures of tv, especially cost, have brought about radical changes and many new techniques.

At Grey we have developed and instituted some of our own new methods—*Ideal Toy* is a case in point. This client, with a modest budget, could not afford a regular spectacular or special, so we turned a highly rated public-service show into a sponsored property with spectacular results. The annual parade of the Macy department store

had all the programming excitement of a special with an equally exciting cost-per-thousand and a tremendous family following. The audience composition was perfect. Also for *Ideal*, we lined up one of the first sponsorships of the National Telefilm Associates film network. Once again we had something approaching a special, but on modest budget terms.

The buy included four early Shirley Temple movies scheduled two weeks apart, usually on Sundays from 4 to 5:30 p.m., in more than 60 markets (87 per cent of the tv homes in the country). When the ratings for the four shows were in from all the markets, the Nielsen average was 21. The breakdown showed that we had more viewers per set than any other show on the air.

We also scheduled Van Heusen shirts on three of the Shirley Temple shows.

Another new concept of buying worked out at Grey was for Chock Full o' Nuts Coffee. We needed to get the maximum concentration and coverage through massive saturation, but at our previous budget figures. Instead of using radio, print media and tv, we concentrated everything on tv, and on only one tv station. Magnified buying power via WRCA-TV New York gave us tremendous dollar value, and an entirely new buying concept was created.



Hoffman on special spot plan



Chock Full o' Nuts buying concept



One of the original barter buys

Grey client Greyhound on Steve Allen show

The saturation weight is so effective that a great many viewers and retailers consistently think that Chock Full o' Nuts is on every station in the city. Because of the gratifying results from incoming sales figures, we are now using the same buying concept for the Hoffman Beverage Co.

Still another new method of buying was used for Exquisite Form, a combination of barter and cash. But barter alone is not the answer. Even low costs didn't insure efficiency, as well as being very treacherous. However, purchased properly with the full cooperation of the station and station representatives, and supplemented by a large cash budget, barter buys can be quite satisfactory.

The barter-cash combination in the public-service spectacular, the NTA specials and the "Chock coffee" saturation concept were buying methods pioneered at Grey. They have proved extremely efficient and have afforded about the lowest cost-per-thousand in the industry. They have contributed to a vast degree to increased sales results. These factors must act as a spur to continue to develop even more patterns to fit the specific needs of our clients.

For other clients we have used strong traditional buys—RCA, Greyhound, Mennen, Procter & Gamble and Van Heusen. Noticeable here are the

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Triple threat

*Agencies blast three-spotting,
but some admit "advertisers aren't
complaining too much"*

The growing rumble as regards multiple commercials on network chain breaks has erupted into action.

About a month ago Lee M. Rich, a vice president and director of media at Benton & Bowles, ordered his buyers to stop considering availabilities that involved triple spots in network time.

Just recently Frank B. Kemp, vice president and director of media at the Compton agency, put out the same order.

And both directors tell TV AGE that when the crusade against bootleg spotting between network shows is properly launched, they are going after multi-spotting on late movies.

The problem is this: network advertisers buy 29 minutes and 30 seconds of the half-hour segment. On the 30 seconds left for chain break, many stations are throwing in two 20-second spots and an ID, thus taking a 50-second break.

The 50-second break cuts out either credits or promotion balops or both and, of course, dilutes the effect of the commercials on the network show going off the air and the network show coming on the air.

On late movies and some other local programming, multi-spotting has meant as many as three one-minute commercials back-to-back.

The rumble from advertisers and agencies concerning over-commercialization is not new. For instance, Ruthrauff & Ryan (now Erwin Wasey, Ruthrauff & Ryan) two years ago made a study of it for an ID client and filed a 15-page report. The agency talked to representatives, the networks, the American Association of Advertising Agencies and time buyers from other agencies.

The findings were discouraging and enough to make Messrs. Rich and Kemp brave men—even two years later in a softer market.

As one agency media man told TV AGE, "In the end, nothing can be done about it unless everybody does something about it. If a rep has a hot

spot in prime time and he knows an agency will give him a song and dance about triple spotting, he'll call another agency and give the spot to them. If he doesn't, another salesman in his shop may sell the spot and beat him to the commission. So the agency that complains loses a good spot in prime time.

"What the stations are doing, in effect, is stealing time from the network and the network advertiser. Why? Because it can mean the difference of from \$5,000 to \$10,000 in revenue a week.

"Ask yourself, if you were a station man, what would you do? You would take the extra revenue if you could get away with it."

But, he says, if the station man were to get all-around pressure from the networks and the advertisers, he might realize bootleg spotting would hurt him in the long run.

But the fault is not entirely with the stations, and many agency men readily admit it. A spokesman of the National Association of Broadcasters declares, "In fairness to the broadcasters, some advertising agencies, wittingly or unwittingly, encourage propositions violative of the advertising provisions of the code (NAB tv code). On the other hand, some broadcasters, wittingly or unwittingly, accept these procedures. Blame, therefore, can be distributed evenly."

This mitigating defense from the industry association man was pointed out to the media director of a prominent New York agency.

His answer: "The guy's got a point. The choice times are few and far between and, in many cases, the pressures of buying have forced stations into the loading situation."

Another agency media man says, "A lot of advertisers aren't complaining too much. Even with triple spots, they're getting the exposure they want."

Still another says his agency has bought triple spots, and this in the knowledge that the station is not only

violating the NAB code, but may be impinging on legal commitments of the network advertiser. The network advertiser, he points out, may be committed to certain unions for the credits that local stations are lopping off.

Another agency man says his agency would be glad to follow if a hard and fast rule were established against triple spotting. He says his agency would never knowingly accept a triple spot against a network show. But they have bought triple spots on network sustaining shows and also on local movies and half-hour shows.

His agency, along with several others, claims to be doing more monitoring to discover violations by local stations.

Code Provision

In an article on over-commercialization in the January 27th issue of TV AGE, current monitoring by NAB was studied. It was pointed out that "one code provision, monitoring indicatives, is being ignored more frequently of late. It is the language which states that 'announcements scheduled between programs shall not interrupt a preceding or following program.' More and more stations are cutting network promos, credits, in some cases opening or closing billboards, to add an ID, 20-second or even a minute spot and an ID between live network shows, especially in prime evening time. Some stations not ordered for the network commercials have logical reason to cut away or join late. Others want to eliminate promotion announcements (usually immediately preceding the system cue) for shows not carried by the station or aired on a delayed basis.

"But some, monitoring and subsequent inquiries have shown, are instances of deliberate 'loading' of station breaks. Undoubtedly, the station enjoys a short-term benefit from the additional revenue, but there can be no doubt in the mind of any experienced broadcaster that effectiveness of the subject advertising, and

eventually that of the station, is substantially weakened by such a practice."

Benton & Bowles' crusader Rich, noting these remarks from an NAB report, asks, "Why doesn't the NAB do something about this abominable practice, or, if they cannot, then why don't they do something about changing the code?"

Edward H. Bronson of NAB answers: "As you probably know, the tv code is a voluntary agreement whereby subscribing television members seek to program in the public interest and thus to afford the American people programming which is in keeping with that interest. It is a document which seeks to achieve self-regulation—by the same token, it recognizes that the ultimate decision with respect to programming remains in the hands of the individual licensee. As a stated policy, the Television Code Review Board has set up a procedure whereby subscribers to the code who willfully and continually violate the code's recommendations are asked to resign. As you undoubtedly are aware, this procedure has been followed in some instances. The board's policy, however, in these cases, is that there shall be no public identification of the resigning stations. The board is only attempting to use education and persuasion in its efforts to seek compliance with the code.

"It is our belief that most broadcasters realize that to 'multiple spot' not only violates the recommendations of the code but dilutes the effectiveness of the subject advertising and of the media itself. Undoubtedly, there will always be some who will bow to the exigencies of competition. When, however, those who bow are members of our code, we will continue our efforts to persuade station management that such a practice benefits no one—and when the occasion demands it, we will seek their withdrawal from the code subscription."

In other words, which does a station

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Originality builds Animation



President Earl Klein at the Los Angeles headquarters of Animation, Inc.

*Earl Klein's
youthful firm finds
excitement in creating
commercials*

May 1 of this year marks the third anniversary of Animation, Inc., of Los Angeles—three years that have seen the youthful film production company grow from a trio of employees to a staff of 20, and from a handful of clients to a list boasting such important tv-advertising names as Heinz, Johnson's Wax, Campbell's, Kroger and Betty Crocker, among others.

Animation, Inc., has a staff of talented people who produce film commercials that not only entertain and sell products, but consistently win top art and advertising awards, as well. Naturally, also, the company uses up-to-the-minute techniques such as xerography or a new color transmission off black-and-white film. But, in the case of the success enjoyed by the fledgling concern, the catalyst seems to have been the dominant personality of president Earl Klein.

No doubt about it, when Earl Klein left Storyboard, Inc., after producing a number of award-winning commercials, and formed his own animation studio, his individualistic approach met resistance from the advertising agencies.

"I enjoy the thrill and excitement of creating," he has said. "An imaginative producer *must* find it frustrating when the agency assumes all responsibility."

Constantly voicing his opinion that a film made with originality and imagination would get attention and favorable comment from the public—resulting in name and product recognition—Earl Klein finally succeeded in convincing several agencies. Among these was W. B. Doner & Co., Detroit, for which Animation, Inc., produced several award-winning films for Speedway Petroleum. Other early clients were Standard Oil of Ohio and Bank of America. Films are still made at the studio for both Speedway and Standard Oil, and the spots made originally for the Bank of America had an inventiveness and ingenuity that foretold the "offbeat" spots used by many such firms today.

In the past few years, the number of animated films used on tv has increased considerably—and the number of producers has almost doubled. With a high mortality rate in the field, Earl Klein's background has enabled him

to build his company surely and steadily.

Now just 41, Mr. Klein was born in Cleveland and studied at the Cleveland School of Art, the Chicago Art Institute and the Meininger Academy of Detroit. He began his animation career as an assistant at the Jam Handy studios in Detroit.

In 1936 he joined Max Fleisher's unit in Miami as a designer, working on *Gulliver's Travels* and *Popeye* shorts. In 1941 he worked at Wright Field in Dayton, Ohio, as a supervisor on Air Corps training films. He continued this phase of his career after moving to California the following

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Kraft frozen-sucker commercial

The one-shot

*Research indicates
the "spectacular" has a
tremendous impact
for sponsor*



Producer Ezra Stone, Keenan Wynn and father Ed Wynn on set of NBC-TV spectacular

The promotional value of television in general, and special one-shot shows in particular, has been emphasized by a recently completed NBC-TV research survey. Designed to assess viewer and non-viewer reaction to gasoline commercials, the study specifically gauged the over-all effectiveness of the *Texaco Command Appearance (A Salute to Ed Wynn)* which was presented on the network last fall. A similar study—running concurrently with the consumer survey—was also conducted among Texaco dealers and distributors. The nature and results of both studies were such as to make them equally applicable to products other than those surveyed.

NBC-TV assigned Advertest Research, Inc., the task of ascertaining consumer and dealer reaction to the Texaco "special." The research firm held 1,200 consumer and 178 dealer interviews in 12 major markets. During the two hours immediately following the show, randomly selected telephone subscribers were queried by phone in the following cities: Birmingham, Chicago, Davenport, Des Moines, Houston, Little Rock, Memphis, Nashville, Oklahoma City, Omaha, San Antonio and Springfield, Mo. More men were contacted than women because of heavier male purchases of gasoline products.

During both the consumer and dealer

surveys, no attempt was made to coach respondents nor was any early reference made to the show. In the consumer survey, 369 viewers and 831 non-viewers were queried on:

1. Their awareness of the sponsored brand.
2. Brand rating of the sponsor's products.
3. Slogan identification.
4. Corporate image of the advertiser.
5. Favorable opinion of the sponsor.
6. Interest in using the sponsor's products.

Some 178 service-station owners or managers were questioned on the following:

1. The national medium most effective in selling their products.
2. Exposure to effective advertising for the sponsor.
3. The influence of the Wynn special on the public's attitude toward the advertiser.
4. Their over-all reaction to tv specials.

In order to ascertain accurately consumer brand awareness, the survey measured the brand names uppermost in the minds of both viewers and non-viewers of the special program. Fifty-eight per cent more viewers than non-viewers were aware of Texaco as a brand. Among the product's non-users, 73 per cent more viewers mentioned Texaco than did non-viewers.

The survey tested the rating of various gasoline brands as the closest approach to usage. In the consumer sample, 38 per cent more viewers than non-viewers named Texaco as being among the best brands of gasoline.

The association of the advertiser's slogan with program exposure was evident among both users and non-users. Ready identification of the company's "Tower of Power" slogan was 81 per cent greater among viewers than non-viewers. Twice as many viewers as non-viewers associated the Texaco name with its "48 state" slogan.

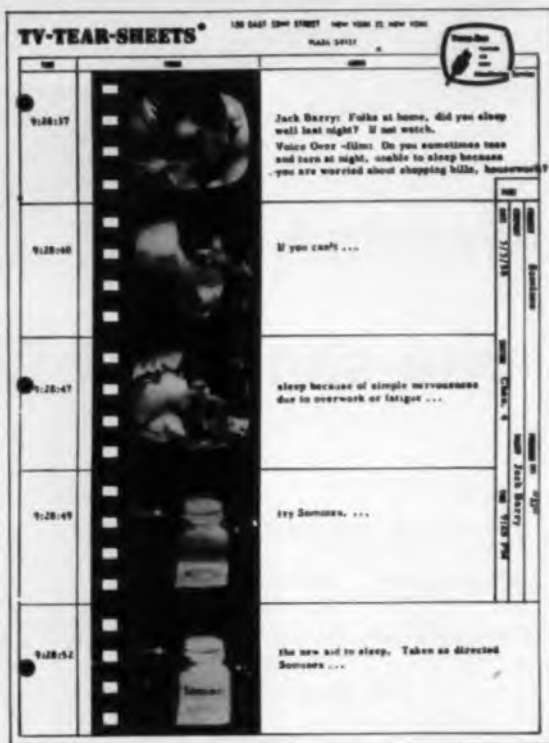
It was determined that the Texas Co.'s over-all consumer impression was six per cent stronger among viewers of the special show than among non-viewers. Regular purchasers of the advertiser's products who viewed the show showed a reaction eight per cent more favorable than non-viewers.

As a result of watching the special, more than twice as many viewers as non-viewers indicated they were more favorably disposed to the sponsor. Although respondents cited billboards, magazines, newspapers, past experience with the product and other sources as influencing their more favorable attitude toward the company and the product, nevertheless 80 per cent of the viewers specifically credited the *Texaco Command Appearance* or tv in

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Ad Checker

*Service films video portion
of commercial while
tape is recording audio*



When an ad accidentally runs upside-down in a local newspaper, a national advertiser becomes aware of the fact when he checks the tear sheet. A rerun or credit is usually requested promptly.

Video advertising is a different story. National advertisers place live spot announcements on many local stations, often specifying type of delivery and time slot desired. And, with possibly the same frequency that a print ad is run upside-down, delivery of the commercial is hopelessly garbled, dropped into an entirely different time period, or perhaps read expertly—with the single flaw that it's last month's copy being used.

Or a commercial on film can break at an important point, or the picture may begin a rapid flop-over just as the product close-up is shown, or the audio might fade completely. These accidents may happen singly or in tandem, and, due to the elusive nature of the tv medium, they disappear into the air at once. Unless the hapless sponsor is fortunate enough to catch the actual broadcast, see a kinescope or receive a letter asking "if you folks know your Krunchies commercial was just run backwards here in Platts-ville," he usually is none the wiser.

One method advanced as a solution

to these problems is the development of "TV Tear Sheets," a service of Video-Rad, New York.

This company monitors television commercials and supplies agencies and sponsors with accurate facsimiles of both the audio and video delivery. Live or filmed announcements telecast at any hour of the day or night can currently be monitored in New York, with branches scheduled to open shortly for business in Chicago, Los Angeles, Milwaukee and Miami. Portable equipment has also been developed to make monitoring feasible in any city requested.

"TV Tear Sheets" is the brainchild of Al Goldenthal, whose scientific background in chemistry, physics and aeronautical engineering convinced him an automatic recording of tv commercials could be achieved. Previous methods involved manual photographing of the tv picture while using shorthand or tape recording to capture the audio.

In association with Curt Stahl, an electronics engineer serving on the Atomic Energy Commission, Mr. Goldenthal developed the pilot recording mechanism at a cost of \$11,000. Mr. Stahl is given full credit for the technical creation of the electronic brain which controls the device. He

is reported to have done 90 per cent of the actual construction.

Refinements of the original mechanisms have produced a single unit which automatically takes a 35mm photograph of the video picture at set intervals. Normal speed is every three seconds, but the time span can be varied to a maximum of 10 pictures per second. The machine simultaneously records on tape the sound portion of the announcement, placing a "beep" tone on the tape as each picture is taken.

Large film and tape capacities enable the machine to record four hours of continuous telecasting before re-loading. The 35mm film is processed internally, thereby avoiding the delay of laboratory processing. Final steps consist of the photographs being mounted into position on an 8½" x 11" sheet and typing of the corresponding wordage alongside each picture. The taped "beep" and a sweep-second-hand clock photographed in the corner of the pictures insure accurate word-and-photo matches.

The form of the tear sheets allows for five pictures to a page, with one column for time notations and another for the copy. Minute commercials generally run four pages, each in-

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Film Report

CBS FILM SALES AWARDS

CBS-TV Film Sales has established a series of awards designed to upgrade merchandising as a major factor in the promotion of syndicated programs on the local and regional level. The belief of the distributor and its general manager, Fred Mahlstedt, is that merchandising is neglected at the local level, and that some stimulus was needed to create more interest in it.

The award for "the best over-all merchandising of a CBS tv film series in 1957" has been given to Ben Sackheim, Inc., for its campaign on reruns of *Mama* for Nationwide Insurance.

FILM SUCCESS *Jilg Sausage*

The *Jilg Sausage*, the Seattle sponsor of NBC Television Film's *The Silent Service* has been far from quiet about the success of the program. Tassett Agency, representing the sponsor, says: "In our opinion, *The Silent Service* is one of the finest programs ever shown here in the northwest. Through its excellent format, this show has shown an ever-increasing rating. At present, we are pleased to see that *Silent Service* ranks No. 10 in Pulse's Top 15 Once-a-Week Shows.

"Other evidence of the power of this show is the fact that in the eight months that *Jilg's* has sponsored *Silent Service*, their sales have increased approximately 40 per cent.

"We certainly hope more shows of this calibre become available for local sponsorship."

The program is on KING-TV Seattle Monday at 7:30, where it competes against *The Price Is Right* and Arthur Godfrey. Its average American Research Bureau rating is 26.7. *The Price Is Right* gets a 23.5 average, and Godfrey averages a 10.6. The series began its career on the station back in May 1957 when it was used in the Wednesday 7:30 time period. Its initial ARB rating was a 22.0, and it improved when it was shifted to the Monday time period in December of 1957.

its client. The major tool of the merchandising campaign blueprinted by William Pitts of the agency was a special 16mm color film. Titled *Nationwide, Mama and You*, the film tells agents why the vidfilm series was selected, shows them merchandising tools, how they can be used and outlines forms of tie-in advertising. The film was responsible for inspiring agents through the 35 *Mama* markets to use all forms of merchandising material, adjacent tv spots, newspapers, mailers and local "Mama of the Month" contests. First available American Research Bureau ratings were fully 40 per cent higher

than Nationwide expected.

CBS-TV Film Sales also gave trophies for "outstanding achievement in creative merchandising" to six sponsors or their agencies for merchandising of other series. Trophies went to Lee Mack Marshall of Continental Baking for merchandising in 74 markets (through Ted Bates) *Annie Oakley*, to Melvin Hattwick of Continental Oil for *Whirlybirds* in 65 markets (through Benton & Bowles), to J. J. Burton of Colonial Stores for *Gray Ghost* in 15 markets (through Liller, Neal and Battle), to Milton Guttenplan of Emil Mogul for *The Honey-mooners* in two markets (for Ronzoni products), to Helen H. Lydon of Clinton E. Frank for *Brave Eagle* in six markets (for Dean's milk) and to Ralph Pansek of Mottl-Sideman Advertising Agency for *Whirlybirds* in nine markets (for Laura Scudder foods).

Recipients of the awards will be honored at luncheons where they will be given their medallions. Intention is to establish the awards on a yearly basis, and perhaps to extend them to stations next year.



Typical scene from the NBC Television film series, *The Silent Service*

Interestingly enough, *Silent Service* is the baby of a non-professional producer, Rear Adm. Thomas Dykers (ret.), who acts as host and narrator. Adm. Dykers had some trouble interesting syndicators in the property at first because there was another naval action series being presented on ABC-TV, *Navy Log*. The program however, has been exceptionally well received in syndication. It is now in its second year of production, and there is every indication that a third year's production will be scheduled.

It is the first syndicated show that can demonstrate nationwide popularity. NBC Television Sales had a special Nielsen study made, which gave it a 22.4 rating and established a national audience of 20,350,000 viewers weekly.

'MEDIC' RERUN SALES

NBC Television Films has wrapped up a major share of the nation's local markets for its reruns of *Medic*. The half-hour film series has been sold to 56 stations, including eight of the 10 largest markets in the country. Sales have been made to the three stations owned, all or in part, by DuMont Broadcasting; they are KTLA Los Angeles, WTTG Washington and WABD New York. Storer Broadcasting has bought the property for WJBK-TV Detroit, WSPD-TV Toledo, WVUE Wilmington-Philadelphia and WACA-TV Atlanta. It has also been sold to WGN-TV Chicago; KTNT-TV Seattle; KRON-TV San Francisco; KLAS-TV Las Vegas; KTSM-TV El Paso; WFAA-TV Dallas; WOAI-TV San Antonio; WJZ-TV Baltimore; KBTV Denver, and KPTV Portland, Ore.

TRIPLE CROWN SALES

Screen Gems has already sold its Triple Crown package of features to

SELLING COMMERCIALS

Advertising Directory of Top TV Film Commercials

American Telephone & Telegraph • M. W. Ayer



VIDICAM PICTURES CORP., New York

S. C. Johnson & Son • Needham, Louis & Brorby



SARRA, INC., New York

Edsel • Foote, Cone & Belding



WILDING PICTURE PRODUCTIONS, INC., New York

Reynolds Wrap • Clinton E. Frank



GRANTRAY-LAWRENCE ANIMATION, INC., New York

Greyhound • Grey Advertising Agency



HLAEGER FILM PRODUCTIONS, INC., New York

Standard Oil of Ohio • McCann-Erickson, Cleva.



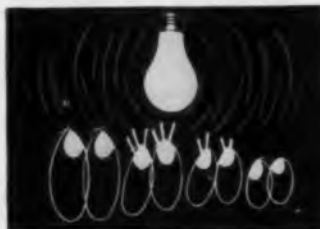
ANIMATION INCORPORATED, Hollywood

Gulf Oil Co. • Young & Rubicam



CARAVEL FILMS, INC., New York

Sylvania Electric • J. Walter Thompson



ACADEMY PICTURES, INC., New York

55 stations. One of the more interesting deals was made with WCBS-TV New York, which picked 30 features of the package of 112 pictures and bought only them. This is a new example of the recent trend to split packages and buy only selected features, a trend which is becoming more and more evident in station feature deals. The full Triple Crown package was sold to WTMJ-TV Milwaukee; KHQA-TV Quincy, Ill.; KPTV Portland, Ore., and KID-TV Idaho Falls, Idaho.

NEW CBS FILM DEP'T

CBS-TV Film Sales is hot and heavy after new business for its syndication division. The distributor is going to set up a new department whose sole task will be to find new advertisers for syndicated product. Also in work is a quarter-hour color film, *The Great Equalizer*, which will preach the message of syndication to new advertisers.

Leslie Harris, head of CBS-TV Film Sales, believes that syndication is a natural for new advertisers. He points out there are many industries ready to use tv, but that network sponsorship is too expensive and too risky. He cites the plumbing and roofing, homebuilding and furniture industries as examples. These either are not national industries or their scope is not large enough to afford network programs. They can, however, buy half-hour shows in certain markets. It is the belief of CBS-TV Film Sales that the syndicators are not getting their message across to these potential advertisers. Consequently, the film and the new-business department.

LORILLARD EYES 'DIPLOMAT'

The P. Lorillard Co. has a good reason for its interest in the CBS-TV Film Sales tv film series about the State Department. The tobacco company is considering the manufacture of a new brand of cigarette to be named *Diplomat*, and the series about the State Department will also be called *Diplomat*. The show will go into production shortly when Sam Gallu finishes production on *Border Patrol*. It is to be narrated by former Ambassadors Claire Booth Luce.

'ROBIN HOOD' RERUNS

Official Films expects to have re-

runs of *Robin Hood* ready for September release. There will be about 114 half-hours available, though probably not at the same time. It has not been decided what the future of the network series will be on CBS-TV. It is expected that the English-produced series will not continue in the same Monday-night time period next season. It may be moved to Saturday morning or another evening.

RATINGS . . .

MCA-TV's *If You Had A Million*, the retitled syndicated version of *The Millionaire*, keeps improving its American Research Bureau rating in the intensely competitive New York City market. Number two among syndicated shows in New York, the series' February ARB was 18.1. In January it had a 13.9, in December 12.0, in November 14.8 and in October an 11.3.

Gross-Krasne's *African Patrol* has gone into action quickly. On Chicago's WBBM-TV, the series got a Pulse rating of 18.4, less than five points off the top-rated film series in the market.

National Telefilm Associates' *High Noon* continues to set a hot rating pace. For the first time in Buffalo tv-rating annals, a late-night film broke into the "top 10 once-a-week show" category. On WBEN-TV's *Friday Film Feature* (Feb. 7 at 11:30 p.m.) *High Noon* hit a 33.5 rating. It was ninth among the top 10, quite a showing for a movie in C time in a three-station city.

MGM-TV features are well-viewed in the Miami market, according to their American Research Bureau ratings. On Feb. 7 *The Yearling* received a 23.1 ARB rating in the 5-6:15 p.m. time period on WCKT Miami. *A Guy Named Joe* got a 16.8 on the same station in the same time period on Feb. 5, a Wednesday.

GUILD FILMS EXPANDS

Guild Films is expected to step up the pace of its operation. The company has elected a new chief executive officer, John Joseph Cole, who has become president of the company. He replaces Reub Kaufman, the founder and president, who will remain chairman of the executive committee and a member of the board of directors. Mr. Kaufman is still recuperating

Advertising Directory of Top TV Film Commercials

SELLING COMMERCIALS

Edial • Kenyon & Eckhardt



VAN PRAAG PRODUCTIONS, New York

Mennon Company • Gray Advertising Agency



TRANSFILM INCORPORATED, New York

Robert Hall Clothes • Frank B. Sawdon



PELICAN FILMS, INC., New York

Newport Cigarettes • Lennen & Newell



MPD TELEVISION FILMS, INC., New York

Lone Star Beer • Glenn Advertising



KEITZ & HERNDON, Dallas

Pillsbury-Ballard • Campbell-Mithun



REID RAY FILMS, INC., St. Paul

P. Lorillard Co. • Lennen & Newell



SOUND MASTERS, INC., New York

Toni Company • North Advertising



KLING FILM PRODUCTIONS, Chicago

from a severe illness.

Guild Films is reported ready to acquire the RKO library from C. & C. Super Corp., for sale in those small markets which have not bought the features. It also intends to expand its foreign distribution. Liberace has been seen abroad, but the vast majority of Guild films have never been exposed to foreign audiences. Also being negotiated for is a new half-hour film series.

Mr. Cole joined Guild in 1955 as its west-coast sales manager. Since



JOHN COLE

then his rise has been meteoric, his last post having been vice president for sales.

PROGRAMS . . .

National Telefilm Associates will produce a new series of *Walter Winchell File* programs for regional and syndicated sponsorship next fall. Twenty-six half-hours have already



WALTER WINCHELL

been produced, and an additional 13 new half-hours will be made for NTA by Desilu.

The NTA network inaugurated its second presentation, the *20th Century-Fox Hour*, on March 30 in major cities throughout the country. This is the second half of NTA's "Double Impact" plan, which offers sponsors two showings each week.

Medallion Pictures of New York

will distribute *Texas Little Buckaroos*, which is being produced by San Antonio's Reycar Productions. The half-hour film series uses an *Our Gang* concept, but with a western background.

Navy Frogmen, a new half-hour tv film series, will be shown to New York sponsors and agencies shortly. It is being produced by Bernard Glasser, and in association with Captain George O'Brien. The series is based on the exploits of the U. S. Navy's underwater demolition teams.

Battles of the Century, a new half-hour film pilot, is being prepared by Hal Roach Studios. Major infantry battles of the first and second World Wars, as well as the Korean War, will be shown. Much use will be made of American combat footage and captured German and Japanese battle film. Robert Youngson will produce, Bob Considine will write and narrate, and Tom Crowley, who originated the idea for the series, will serve as associate producer.

Guild Films' *Light of the World*, the Biblical action series, has been optioned by the ABC-TV network for presentation next fall.

SALES . . .

Associated Artists Productions sold its Vanguard group of Warner Bros. features in seven more markets. They are WOR-TV New York; KIMA-TV Yakima; KIRO-TV Seattle; KROC-TV Rochester, Minn.; KETV Omaha; KRDO-TV Colorado Springs, and WCNY-TV Watertown, N. Y. This last station in addition bought the *Candid Camera* series. Over 1,000 additional runs of Warner features were purchased by WKRC-TV Cincinnati. In addition, portions of AAP's Gold Mine library were bought by WTIC-TV Hartford and KMGM-TV Minneapolis.

ABC Film Syndication has now sold its Galaxy 20 package of features in 25 markets. The latest sales were made to KCMC-TV Amarillo; KONO-TV San Antonio; KTRK-TV Houston; KSD-TV St. Louis; WPST-TV Miami; WMAR-TV Baltimore; WISH-TV Indianapolis; WBEN-TV Buffalo; WREC-TV Memphis; WNAC-TV Boston; FMB-TV San Diego; KERO-TV Bakersfield; KCRA-TV Sacramento; KPTV Portland, Ore., and KTTS-TV Springfield, Mo.

Father Knows Best has just been sold in three more Latin American

countries. In Panama, *Father* will be sponsored by San Antonio industries; in Puerto Rico it will be sponsored by Procter & Gamble, and in El Salvador it was sold to YSEB-TV. With these sales *Father* and its Spanish soundtrack will now be playing in 11 Spanish countries.

PERSONNEL . . .

Flamingo Telefilm Sales, Inc., has completed its divisional set-up. Jeff Davis becomes manager of its Southern division; Julian Ludwig will operate the west-coast office; Robert Conn becomes manager of the eastern division, and Ken Roswell regional manager of the southwest area. Ed Palmer has joined Flamingo as director of station relations.

Hollywood Television Service, Inc., has organized the country into five sales areas and named a man to head each territory for the company. Dick Yates will handle the east; John Forsyth, the south, with headquarters in Atlanta; Richard Hill, the southwest, out of Dallas; Leo Turtledove, the midwest, and H. P. (Hank) Long, the west. Hollywood TV Service is handling the sale of the Constellation group of post-'48 Republic pictures.

Gross-Krasne has added two men to its sales staff. John L. Homan will cover Texas, Louisiana, Tennessee, Oklahoma and Arkansas and will headquarter in Dallas. The entire south will be covered by Fred R. Frank.

Jack Lemmon has been promoted to eastern tv manager of Wilding Picture Productions. Replacing W. J.



JACK LEMMON

Morris, who has resigned as New York production manager for Wilding, is Arthur Wright.

Screen Gems has appointed Frank Stone its southern-area manager and will work out of Miami. Joining the



Five new additions to ABC Film Syndication's sales force surrounding Phil Williams (third from left), vice president in charge of syndicated sales, are (l. to r.) Ben Conway, upper New York State and the northeast; Scott McKeown, the Carolinas and Virginias; Williams; Sherman Gregory, manager of the newly created New York City sales division; William (Bill) Dothard, Pennsylvania, Maryland, Delaware and the District of Columbia, and Al G. Hartigan, New York City.

southern-area staff is Don Fuller.

Paul Kasander has formed Kasander-Taines, a new packaging firm, with headquarters in New York, Hollywood and Detroit. Gerald and Hal Taines will operate the Chicago and Detroit offices. Hal Keller will be in charge of operations in Hollywood. The first property will be for syndication and is an audience participation show, *Luck-O-Tv*, in which home viewers are the participants.

Jack Dunn Trop has been named technical production coordinator by the NTA Film Network. He will be in charge of production for all network film programming originating in the east.

William R. Gibbs has been appointed director of MGM-TV's commercial and industrial division. He succeeds Virgil E. Ellsworth, who has resigned.

Harry Wuest has become an executive producer at Wilbur Streech Productions.

Film Commercials

ACADEMY PICTURES, INC.

Completed: Holsum Unified Bakery Program (bread), W. E. Long; Brown & Williamson Tobacco Corp. (Kool cigarettes), Bates.

In Production: Detroit Edison Co. (Live Better Electrically), Campbell-Ewald; Gunther Brewing Co., Inc. (beer), L&N; Columbia Records, Inc. (records), McCann-Erickson; J. L. Prescott Co. (Dazzle bleach) Monroe F. Dreher; Holsum Unified Bakery Program (bread), W. E. Long; National Safety Council (Safety—Public-Service), Campbell-Ewald; California Oil Co. (Calso gasoline), BBDO; Remington Rand (shaver), Y&R.

laid), Bates; Quaker Oats Co. (Muffets, Sugar Puffs), Wherry, Baker & Tilden; U. S. Air Force, EWR&R; Nestle Co., Inc. (Quick), E. W. Reynolds; Keebler Biscuit Co. (Town House crackers), Baldwin, Bowers & Strachan; Colonial Stores, Inc., Liller, Neal & Battle; Bird & Son, Inc. (floor covering), Humphrey, Alley & Richards; Philadelphia Savings Fund Society, Grey & Rogers.

ELEKTRA FILM PRODUCTIONS, INC.

Completed: Hills Bros. Coffee, Inc. (instant coffee), Ayer; Colgate-Palmolive Co. (Fab), Bates; American Tobacco Co. (Hit Parade and Lucky Strike cigarettes), BBDO; New York Telephone Co. (yellow pages), BBDO. In Production: Esso Standard Oil Co. (Esso gas), MacLaren; Standard Brands, Ltd. (Royal Instant Pudding), MacLaren; F & M Schaefer Brewing Co. (beer), BBDO; Colgate-Palmolive Co. (Fab), Bates.

GRAY & O'REILLY

Completed: General Foods Corp. (Jello, Minute Rice), Y&R; Colgate-Palmolive Co. (Ajax, Cashmere Bouquet), Houston; American Oil Co. (Amoco oil & gasoline), Joseph Katz; Nestle Co. (instant coffee), Houston; General Tire Co. (tires), D'Arcy.

HANKINSON STUDIO, INC.

Completed: Texas Co. (Star Chief Supreme), C&W; Continental Oil Co. (Conoco Royal), B&B; National Biscuit Co. (Shredded Wheat), K&E; Westinghouse Electric Corp. (Laundromat), McCann-Erickson; Chase Manhattan Bank (savings account), C&W; American Cyanamid Co. (aureomycin, rovac, amino triazole), C&W.

SHAMUS CULHANE PRODUCTIONS, INC.

Completed: Alberto-Culver Co. (Silken Rinse, VO-5), Wade; Miles Laboratories, Inc. (Alka-Seltzer), Wade; Knomark Mfg. Co. (Esquire shoe polish), Mogul; Personal Products Corp. (Yes), EWR&R; Monsanto Chemical Co. (All), NL&B; Prudential Insurance Co. of America (insurance), direct.

In Production: American Chic Co. (Ro-

(Continued on page 50)

WE HAVE NEVER MISSED A DEADLINE



ASK ANY OF OUR CLIENTS AND THEY WILL TELL YOU THAT WE NOT ONLY MAKE OUR FILMS GOOD, WE ALSO MAKE THEM ON TIME.  animation inc.  8564 MELROSE AVE. / HOLLYWOOD 46, CALIF.

*List furnished on request

ARB City-By-City Ratings for February 1958

BALTIMORE

3-Station Market

TOP SYNDICATED FILMS

1. Sheriff of Cochise (NTA) WJAL-TV Sat. 10:30	28.4
2. Sea Hunt (Ziv) WJAL-TV Wed. 10:30	25.0
3. Highway Patrol (Ziv) WJAL-TV Sat. 7:00	24.2
4. Brave Eagle (CBS) WJAL-TV Sat. 6:30	20.3
5. Popeye The Sailor (AAP) WJZ-TV M-F 4:45, Sat. & Sun. 5:30	19.2
6. The Honeymooners (CBS) WJZ-TV Sun. 10:00	18.5
7. Casey Jones (Screen Gems) WJZ-TV Mon. 7:30	18.0
8. Studio 57 (MCA) WJZ-TV Wed. 10:30	18.0
9. Martin Kane (Ziv) WJAL-TV Sun. 10:30	15.2
10. Gray Ghost (CBS) WJZ-TV Thurs. 9:30	15.1
11. Amos 'n' Andy (CBS) WJAL-TV M-F 6:00	15.0
12. Annie Oakley (CBS) WJAL-TV Sat. 5:00	14.7
13. Kit Carson (MCA) WJZ-TV Sun. 5:00	12.9
14. Man Behind the Badge (MCA) WJAL-TV Fri. 6:30	12.0

TOP FEATURE FILMS

1. Early Show WJZ-TV Wed. 6:00-7:25 p.m.	21.3
2. Early Show WJZ-TV Mon. 6:00-7:25 p.m.	20.1
3. Late Show WJZ-TV Fri. 10:35-12:30 a.m.	19.9
4. Early Show WJZ-TV Fri. 6:00-7:25 p.m.	19.4
5. Early Show WJZ-TV Tues. 6:00-7:25 p.m.	19.3

TOP NETWORK SHOWS

1. Gunsmoke WJAL-TV	46.7
2. Maverick WJZ-TV	43.6
3. Lucille Ball-Desi Arnaz WJAL-TV	42.5
4. Wyatt Earp WJZ-TV	42.5
5. Danny Thomas WJAL-TV	41.8
6. Person to Person WJAL-TV	39.0
7. I've Got a Secret WJAL-TV	37.8
8. Alfred Hitchcock Presents WJAL-TV	36.3
9. Sugarfoot WJZ-TV	36.0
10. Perry Como WJAL-TV	35.9

DETROIT

4-Station Market

TOP SYNDICATED FILMS

1. Death Valley Days (Pacific-Borax) WWJ-TV Mon. 7:00	25.0
2. Highway Patrol (Ziv) WJZ-TV Tues. 10:30	23.8
3. Popeye The Sailor (AAP) CKLW-TV Tues.-Sun. 6:00	22.7
4. The Honeymooners (CBS) WJZ-TV Sat. 10:30	21.7
5. Amos 'n' Andy (CBS) WWJ-TV Wed. 7:00	19.9
6. Studio 57 (MCA) WWJ-TV Wed. 10:30	18.6
7. Casey Jones (Screen Gems) WWJ-TV Thurs. 7:00	18.3
8. Sky King (Nabisco) CKLW-TV Thurs. 6:30	16.9
9. Frontier Doctor (H-TV) WWJ-TV Sun. 6:00	15.4
10. Badge 714 (NBC) WJZ-TV Mon. 7:00	15.1
11. Frontier (NBC) WWJ-TV Mon. 6:30	14.9
12. Sheriff of Cochise (NTA) CKLW-TV Wed. 7:00	14.9
13. Sea Hunt (Ziv) WJZ-TV Sat. 7:00	14.6
14. Last of the Mohicans (TPA) CKLW-TV Fri. 7:00	13.8

TOP FEATURE FILMS

1. Million Dollar Movie CKLW-TV Sun. 3:30-5:30 p.m.	14.9
2. Bill Kennedy Showtime CKLW-TV Sun. 1:00-3:30 p.m.	11.5
3. Command Performance CKLW-TV Sun. 9:00-11:00 p.m.	11.2
4. Feature Theatre CKLW-TV Wed. 9:00-11:00 p.m.	10.4
5. Nightwatch Theatre WJZ-TV Sat. 11:30-2:00 a.m.	9.0

TOP NETWORK SHOWS

1. Gunsmoke WJZ-TV	41.5
2. Lucille Ball-Desi Arnaz WJZ-TV	41.4
3. Perry Como WWJ-TV	39.7
4. Danny Thomas WJZ-TV	38.9
5. Shirley Temple Storybook WWJ-TV	38.9
6. Maverick WJZ-TV	38.1
7. Price Is Right WWJ-TV	34.4
8. You Bet Your Life WWJ-TV	33.9
9. Wagon Train WWJ-TV	32.2
10. This Is Your Life WWJ-TV	31.6

BUFFALO

3-Station Market

TOP SYNDICATED FILMS

1. Sheriff of Cochise (NTA) WCA-TV Fri. 7:00	32.7
2. Code 3 (ABC) WCA-TV Fri. 10:30	28.6
2. Silent Service (NBC) WARR-TV Sat. 10:30	28.6
3. Whirlybirds (CBS) WARR-TV Mon. 7:00	26.8
4. Annie Oakley (CBS) WARR-TV Tues. 7:00	26.0
5. Decoy (Official) WARR-TV Tues. 10:30	25.8
6. Highway Patrol (Ziv) WCA-TV Tues. 10:30	25.3
7. Men of Annapolis (Ziv) WARR-TV Mon. 9:30	23.7
8. Sea Hunt (Ziv) WCA-TV Sun. 3:30	23.5
9. Casey Jones (Screen Gems) WCA-TV Sun. 6:00	22.6
10. Harbor Command (Ziv) WCA-TV Sat. 10:30	21.3
11. 26 Men (ABC) WARR-TV Wed. 7:00	21.1
12. Ranch Party (Screen Gems) WCA-TV Sat. 7:00	21.0
13. Popeye's Playhouse (AAP) WARR-TV Sat. 8:30 a.m.	20.9
14. Gray Ghost (CBS) WCA-TV Wed. 7:00	19.7

TOP FEATURE FILMS

1. Million Dollar Movie WAFB Sat. 11:30-1:30 a.m.	17.7
2. Million Dollar Movie WAFB Sun. 10:30-1:00 a.m.	16.4
3. Family Playhouse WCA-TV Sun. 1:30-3:30 p.m.	15.9
4. Early Show WAFB Mon. 5:30-6:55 p.m.	14.4
5. Feature Performance WCA-TV Sat. 2:30-3:45 p.m.	12.7

TOP NETWORK SHOWS

1. Gunsmoke WARR-TV	58.4
2. Wyatt Earp WCA-TV	50.2
3. Cheyenne WCA-TV	47.7
4. Danny Thomas WARR-TV	46.9
5. Maverick WCA-TV	43.0
6. Playhouse 90 WARR-TV	42.5
7. Perry Mason WARR-TV	41.7
8. Lawrence Welk WCA-TV	41.1
9. Schlitz Playhouse WARR-TV	38.7
10. Welk's Top Tunes WCA-TV	38.5

FORT WAYNE

3-Station Market

TOP SYNDICATED FILMS

1. Sheriff of Cochise (NTA) WANE-TV Sat. 10:30	36.0
2. Sky King (Nabisco) WJJC-TV Sat. 11:30	28.1
3. Cisco Kid (Ziv) WJJC-TV Sun. 6:00	26.9
4. Highway Patrol (Ziv) WANE-TV Thurs. 7:00	26.7
5. San Francisco Beat (CBS) WANE-TV Sat. 6:30	25.7
6. State Trooper (MCA) WJJC-TV Fri. 7:00	23.7
7. Tales of the Texas Rangers (Screen Gems) WPTA-TV Fri. 7:00	23.5
8. Silent Service (NBC) WJJC-TV Mon. 7:00	22.2
9. Mickey Spillane (MCA) WANE-TV Fri. 9:30	22.0
10. Whirlybirds (CBS) WJJC-TV Wed. 7:00	21.3
11. Ramer of the Jungle (TPA) WPTA-TV Tues. 7:00	21.1
12. Brave Eagle (CBS) WPTA-TV Wed. 7:00	20.9
13. Casey Jones (Screen Gems) WJJC-TV Thurs. 7:00	19.3
14. Sea Hunt (Ziv) WANE-TV Tues. 10:30	19.1
15. Badge 714 (NBC) WJJC-TV Sun. 10:30	18.9

TOP FEATURE FILMS

1. Swansons Theatre WANE-TV Sat. 11:00-1:00 a.m.	33.1
2. Award Theatre WANE-TV Fri. 11:00-1:45 a.m.	21.6
3. Two Gun Playhouse WJJC-TV Sun. 12:00-1:00 p.m.	18.8
4. Two Gun Playhouse WJJC-TV Sat. 1:00-2:00 p.m.	16.8
5. Award Matinee Theatre WANE-TV Sun. 2:00-3:30 p.m.	15.4

TOP NETWORK SHOWS

1. Gunsmoke WANE-TV	53.2
2. Bob Cummings WJJC-TV	46.8
3. Loretta Young Presents WJJC-TV	44.6
3. Perry Como WJJC-TV	44.6
3. Restless Gun WJJC-TV	44.6
6. Tales of Wells Fargo WJJC-TV	44.1
7. Ernie Ford WJJC-TV	42.7
8. Dinah Shore-Chevy Show WJJC-TV	41.7
8. I've Got a Secret WANE-TV	41.7
8. Price Is Right WJJC-TV	41.7

CINCINNATI

3-Station Market

TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) WKRC-TV Sat. 10:30	35.9
2. Death Valley Days (Pacific-Borax) WKRC-TV Fri. 7:00	26.6
3. Dr. Christian (Ziv) WKRC-TV Mon. 7:00	26.5
4. Kingdom of the Sea (Guild) WLW-TV Wed. 7:00	24.8
5. 26 Men (ABC) WLW-TV Thurs. 7:00	20.9
6. Cisco Kid (Ziv) WCPO-TV Sun. 6:00	20.6
7. Playhouse 57 (MCA) WLW-TV Wed. 10:30	19.8
8. Harbor Command (Ziv) WLW-TV Sun. 10:30	18.3
9. State Trooper (MCA) WKRC-TV Wed. 9:00	17.6
10. Sheriff of Cochise (NTA) WKRC-TV Thurs. 7:30	17.3
11. Silent Service (NBC) WKRC-TV Fri. 7:30	16.7
12. Secret Journal (MCA) WCPO-TV Tues. 10:30	16.4
13. Western Marshal (NBC) WKRC-TV Tues. 6:30	16.3
14. Last of the Mohicans (TPA) WCPO-TV Wed. 10:00	16.1
15. Stories of the Century (H-TV) WKRC-TV Mon. 6:30	16.0

TOP FEATURE FILMS

1. Film Playhouse WKRC-TV Sun. 2:00-3:40 p.m.	26.3
2. Home Theatre WKRC-TV Sat. 11:20-1:00 a.m.	22.9
3. Home Theatre WKRC-TV Fri. 11:15-1:00 a.m.	16.1
4. Ladies Home Theatre WKRC-TV Mon. 5:00-6:25 p.m.	14.3
5. Ladies Home Theatre WKRC-TV Wed. 5:00-6:25 p.m.	14.2

TOP NETWORK SHOWS

1. Wyatt Earp WCPO-TV	49.5
2. Maverick WCPO-TV	49.6
3. Sugarfoot WKRC-TV	45.1
4. Gunsmoke WKRC-TV	43.0
5. Danny Thomas WKRC-TV	39.9
6. Perry Como WLW-TV	38.9
7. Lucille Ball-Desi Arnaz WKRC-TV	37.2
8. Real McCoys WCPO-TV	36.4
9. Highway Patrol WKRC-TV	35.9
10. Person to Person WKRC-TV	35.5

HARRISBURG

3-Station Market

TOP SYNDICATED FILMS

1. State Trooper (MCA) WCAL-TV Thurs. 7:00	33.7
2. Gray Ghost (CBS) WCAL-TV Fri. 7:00	29.9
3. Highway Patrol (Ziv) WHP-TV Sat. 10:30	28.3
4. Wild Bill Hickok (Screen Gems) WCAL-TV Sun. 12:30	27.2
5. Highway Patrol (Ziv) WCAL-TV Thurs. 9:00	26.6
6. Dr. Christian (Ziv) WTPA Wed. 9:00	25.3
7. Silent Service (NBC) WCAL-TV Fri. 7:30	25.1
8. Sea Hunt (Ziv) WCAL-TV Sat. 7:00	23.4
9. The Honeymooners (CBS) WTPA Sun. 8:30	22.4
10. Frontier Doctor (H-TV) WCAL-TV Sun. 1:00	20.9
10. Little Rascals (Interstate) WTPA Mon., Wed. & Fri. 6:00, Sat. 7:00	20.9
11. Sheriff of Cochise (NTA) WCAL-TV Wed. 10:30	17.1
12. Code 3 (ABC) WTPA Fri. 10:30	16.7
12. Harbor Command (Ziv) WTPA Sun. 7:00	16.7
13. Whirlybirds (CBS) WTPA Tues. 10:30	15.2

TOP FEATURE FILMS

1. Hour of Stars WTPA Sat. 11:00-12:30 a.m.	36.6
2. Feature Film WTPA Sun. 10:00-12:00 a.m.	30.1
3. Late Show WHP-TV Fri. 11:20-1:00 a.m.	18.1
4. Covered Wagon Theatre WCAL-TV Sat. 8:00-9:00 a.m.	16.9
5. Early Show WHP-TV Sat. 6:00-7:00 p.m.	19.5

TOP NETWORK SHOWS

1. Gunsmoke WHP-TV	51.7
2. Burns & Allen WHP-TV-WCAL-TV	45.8
3. Perry Como WCAL-TV	44.3
4. Ozzie & Harriet WCAL-TV	40.7
5. Maverick WTPA	40.2
6. The Millionaire WCAL-TV	38.6
7. Ernie Ford WCAL-TV	38.0
8. People Are Funny WCAL-TV	37.1
9. Twentieth Century WHP-TV-WCAL-TV	36.9
10. Hour of Stars WTPA	36.6

ARB City-By-City Ratings for February 1958

MIAMI

4-Station Market TOP SYNDICATED FILMS

1. Sea Hunt (Ziv) wtvj Fri. 7:00	33.7
2. Whirlybirds (CBS) wtvj Thurs. 7:30	33.4
3. Harbor Command (Ziv) wtvj Fri. 7:30	29.6
4. 26 Men (ABC) wckv Thurs. 7:00	28.7
5. Search for Adventure (Bagnall) wtvj Sun. 6:00	27.4
5. Silent Service (NBC) wtvj Wed. 7:00	27.4
6. Frontier Doctor (H-TV) wtvj Sat. 6:30	27.3
6. The Honeymooners (CBS) wckv Sat. 7:00	27.2
7. Victory At Sea (NBC) wtvj Sat. 10:30	26.5
8. Sheriff of Cochise (NTA) wckv Tues. 7:00	25.9
9. Boots and Saddles (NBC) wtvj Sat. 7:00	24.3
10. Men of Annapolis (Ziv) wtvj Tues. 7:00	24.1
11. Federal Men (MCA) wckv Mon. 7:00	23.0
11. Gray Ghost (CBS) wckv Wed. 7:00	23.0
12. Highway Patrol (Ziv) wtvj Tues. 10:30	21.5

TOP FEATURE FILMS

1. Movie 7 wckv Fri. 5:00-6:30 p.m.	23.3
2. Errol Flynn Theatre wtvj Sun. 3:00-4:30 p.m.	17.9
3. Movie 7 wckv Wed. 5:00-6:30 p.m.	17.2
4. Movie 7 wckv Thurs. 5:00-6:30 p.m.	17.0
5. Movie 7 wckv Mon. 9:00-6:30 p.m.	16.1

TOP NETWORK SHOWS

1. Gunsmoke wtvj	53.5
2. Lucille Ball-Desi Arnaz wtvj	49.8
3. Perry Mason wtvj	41.9
4. Person to Person wtvj	38.4
5. Playhouse 90 wtvj	37.7
5. Wagon Train wckv	37.7
7. Perry Como wckv	37.5
8. I've Got a Secret wtvj	35.6
9. Danny Thomas wtvj	35.4
10. Maverick wtvj-TV	34.5

ROCHESTER

3-Station Market TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) wvtv-TV Fri. 7:30	37.8
2. State Trooper (MCA) wvtv-TV Mon. 7:00	30.0
3. 26 Men (ABC) wnoct-TV Sat. 11:00 p.m.	28.8
4. Death Valley Days (Pacific-Borax) wnoct-TV Tues. 10:30	28.4
4. Harbor Command (Ziv) wvtv-TV Fri. 7:00	28.4
5. Federal Men (MCA) wnoct-TV Sun. 10:30	25.2
6. Popeye The Sailor (AAP) wvtv-TV Mon. 6:00	24.1
7. Last of the Mohicans (TPA) wnoct-TV Thurs. 7:00	23.1
8. Star Performance (Official) wnoct-TV Sun. 6:00	21.1
9. Annie Oakley (CBS) wvtv-TV Fri. 6:00	20.5
10. Sky King (Nabisco) wvtv-TV Sat. 12:00	19.6
11. All Star Theatre (Screen Gems) wnoct-TV Sun. 3:30	19.3
12. Mama (CBS) wnoct-TV Fri. 7:00	16.9
13. Wild Bill Hickok (Screen Gems) wvtv-TV Sun. 12:30	16.0
14. Steve Donovan, Western Marshal (NBC) wvtv-TV Wed. 6:00	14.9

TOP FEATURE FILMS

1. Hollywood Feature Movie wvtv-TV Fri. 11:15-1:00 a.m.	23.9
2. Premiere Feature wvtv-TV Sun. 1:30-3:30 p.m.	18.2
3. Million Dollar Movie wnoct-TV Sat. 11:30-1:15 a.m.	17.9
4. Playhouse 5 wnoct-TV Wed. 5:00-6:30 p.m.	17.3
5. Playhouse 3 wnoct-TV Thurs. 5:00-6:00 p.m.	15.3

TOP NETWORK SHOWS

1. Gunsmoke wnoct-TV	53.2
2. Hall of Fame wnoct-TV	51.8
3. Sugarfoot wnoct-TV	49.7
4. Shower of Stars wnoct-TV	48.9
5. I've Got a Secret wvtv-TV	48.8
6. Wagon Train wnoct-TV	47.1
7. Father Knows Best wnoct-TV	46.4
8. Playhouse 90 wnoct-TV	46.1
9. Adventures of McGraw wnoct-TV	45.9
10. Perry Mason wnoct-TV	45.5

MINNEAPOLIS-ST. PAUL

4-Station Market TOP SYNDICATED FILMS

1. Death Valley Days (Pacific-Borax) wcco-TV Sat. 9:30	24.5
2. Popeye Clubhouse (AAP) wcco-TV M-F 5:30	23.0
3. State Trooper (MCA) kstp-TV Tues. 9:30	20.7
4. Studio 57 (MCA) kstp-TV Wed. 9:30	16.6
5. Sky King (Nabisco) wcco-TV Sat. 9:00 a.m.	15.4
6. Sea Hunt (Ziv) wtcn-TV Mon. 9:30	14.9
7. Sheriff of Cochise (NTA) kstp-TV Sat. 10:30	14.6
8. Highway Patrol (Ziv) kstp-TV Thurs. 10:30	13.3
9. Bugs Bunny Time (AAP) wcco-TV M-F 6:30	12.7
9. Whirlybirds (CBS) kstp-TV Sun. 9:30	12.7
10. Harbor Command (Ziv) kstp-TV Thurs. 9:30	11.9
10. Mr. District Attorney (Ziv) kstp-TV Wed. 10:30	11.9
11. Silent Service (NBC) wtcn-TV Thurs. 9:30	11.4
12. Annie Oakley (CBS) kstp-TV Sat. 5:30	11.4
13. San Francisco Beat (CBS) kmcm-TV Wed. 8:30	10.9

TOP FEATURE FILMS

1. Command Performance wcco-TV Sun. 2:00-3:45 p.m.	15.5
1. Shock Theatre wtcn-TV Sat. 10:30-12:00 a.m.	15.5
2. Your 9 O'Clock Movie kmcm-TV Wed. 9:00-10:45 p.m.	12.7
3. Your 9 O'Clock Movie kmcm-TV Tues. 9:00-10:45 p.m.	11.7
4. Your 9 O'Clock Movie kmcm-TV Mon. 9:00-10:45 p.m.	10.8

TOP NETWORK SHOWS

1. Lucille Ball-Desi Arnaz wcco-TV	46.2
2. Perry Como kstp-TV	37.8
3. Person to Person wcco-TV	37.6
4. Gunsmoke wcco-TV	37.1
5. Danny Thomas wcco-TV	32.2
6. What's My Line wcco-TV	31.5
7. Red Skelton wcco-TV	31.3
8. I've Got a Secret wcco-TV	30.7
8. Wyatt Earp wtcn-TV	30.7
10. Have Gun, Will Travel wcco-TV	30.1

SAN FRANCISCO

4-Station Market TOP SYNDICATED FILMS

1. The Honeymooners (CBS) kgon-TV Thurs. 7:00	28.6
2. Highway Patrol (Ziv) kgon-TV Tues. 6:30	26.0
3. Harbor Command (Ziv) kgon-TV Wed. 6:30	22.9
4. Science Fiction Theatre (Ziv) kgon-TV Thurs. 6:30	21.1
5. Popeye The Sailor (AAP) kgon-TV M-F 5:30	20.1
5. Search for Adventure (Bagnall) kpix Thurs. 7:30	20.1
6. Big Story (Official) kpix Thurs. 7:00	18.2
7. Secret Journal (MCA) kpix Sat. 10:00	17.9
8. 26 Men (ABC) kgo-TV Mon. 6:30	17.3
9. San Francisco Beat (CBS) kpix Sat. 10:30	16.7
10. Sky King (Nabisco) kgo-TV Mon. 6:00	16.4
11. Casey Jones (Screen Gems) kpix Sun. 4:30	16.0
12. Sheriff of Cochise (NTA) kgon-TV Sat. 6:30	15.7
13. State Trooper (MCA) kpix Tues. 7:00	15.5
14. Annie Oakley (CBS) kgo-TV Thurs. 6:00	15.1

TOP FEATURE FILMS

1. Big Movie kpix Fri. 10:00-12:00 a.m.	26.2
2. Movie Time kgon-TV Sun. 5:30-6:30 p.m.	24.3
3. Best of MCM kgo-TV Sat. 7:00-9:00 p.m.	21.2
4. MGM Matinee kgo-TV Sun. 1:00-2:55 p.m.	15.7
5. Fabulous Features kpix Sun. 9:30-7:00 p.m.	14.8

TOP NETWORK SHOWS

1. Lucille Ball-Desi Arnaz kpix	48.3
2. Shirley Temple Storybook kgon-TV	46.7
3. Maverick kgo-TV	46.1
4. You Bet Your Life kgon-TV	41.9
5. Gunsmoke kpix	39.1
6. Wagon Train kgon-TV	38.8
7. Person to Person kpix	37.0
8. Sugarfoot kgo-TV	36.9
9. Wyatt Earp kgo-TV	36.7
10. Bob Hope kgon-TV	35.8

PHILADELPHIA

3-Station Market TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) wcau-TV Sat. 7:00	35.1
2. Popeye Theatre (AAP) wrla-TV M-F 6:00, Sat. 6:30	28.3
3. San Francisco Beat (CBS) wcau-TV Sat. 10:30	25.0
4. Sky King (Nabisco) wcau-TV Sat. 6:00	24.3
5. The Honeymooners (CBS) wbcv-TV Tues. 7:00	20.6
6. Annie Oakley (CBS) wcau-TV Sat. 6:30	19.8
7. Harbor Command (Ziv) wcau-TV Fri. 7:00	19.1
8. Whirlybirds (CBS) wcau-TV Wed. 7:00	15.9
9. Silent Service (NBC) wrla-TV Sun. 6:30	14.2
10. Byline (M&A Alexander) wcau-TV Sat. 6:30	14.1
10. Martin Kane (Ziv) wbcv-TV Wed. 10:30	14.1
10. Mickey Spillane (MCA) wcau-TV Tues. 10:30	14.3
10. TV Readers Digest (Telestar) wrla-TV Sun. 6:00	14.2
11. Gray Ghost (CBS) wcau-TV Mon. 7:00	14.0
12. Death Valley Days (Pacific-Borax) wbcv-TV Mon. 7:00	11.5

TOP FEATURE FILMS

1. Film Festival wcau-TV Sun. 2:00-3:30 p.m.	48.8
2. Movie 3 wbcv-TV Sun. 10:30-12:30 a.m.	17.4
3. World's Best Movies wrla-TV Fri. 10:45-2:00 a.m.	15.9
4. Stage 5 wrla-TV Tues. 10:45-12:00 a.m.	14.9
5. World's Best Movies wrla-TV Sat. 10:45-2:00 a.m.	14.1

TOP NETWORK SHOWS

1. Film Festival wcau-TV	48.8
2. Perry Como wbcv-TV	47.7
3. Maverick wrla-TV	47.3
4. Person to Person wcau-TV	45.9
5. Gunsmoke wcau-TV	44.4
6. Lucille Ball-Desi Arnaz wcau-TV	43.8
7. Wyatt Earp wrla-TV	41.8
8. Danny Thomas wcau-TV	37.6
9. I've Got a Secret wcau-TV	37.4
10. Sugarfoot wrla-TV	36.3

SEATTLE-TACOMA

4-Station Market TOP SYNDICATED FILMS

1. Gray Ghost (CBS) king-TV Sun. 6:00	27.3
2. Search for Adventure (Bagnall) king-TV Mon. 7:00	25.4
3. Kingdom of the Sea (Guild) komo-TV Tues. 7:00	25.0
4. Highway Patrol (Ziv) komo-TV Thurs. 7:00	23.7
5. Frontier (NBC) king-TV Sun. 9:30	22.6
6. Sheriff of Cochise (NTA) king-TV Sat. 7:00	21.9
7. Silent Service (NBC) king-TV Mon. 7:30	18.6
8. Our Miss Brooks (CBS) komo-TV Mon.-Thurs. 6:00	17.8
9. Whirlybirds (CBS) king-TV Thurs. 7:00	17.4
10. The Honeymooners (CBS) king-TV Sun. 6:30	17.5
11. Kingdom of the Sea (Guild) komo-TV Sat. 6:00	17.3
12. Studio 57 (MCA) king-TV Fri. 7:00	16.1
13. Popeye Theatre (AAP) king-TV M-F 5:30	14.9
14. Cisco Kid (Ziv) king-TV M-F 6:30	14.8
15. Annie Oakley (CBS) king-TV Thurs. 6:00	14.7

TOP FEATURE FILMS

1. Command Theatre king-TV Sat. 10:30-12:30 a.m.	23.0
2. Command Theatre king-TV Fri. 10:45-12:45 a.m.	18.2
3. Armchair Theatre king-TV Sun. 1:00-2:30 p.m.	11.2
4. Major Studio Preview komo-TV Sat. 10:30-12:30 a.m.	10.1
5. All Star Movie king-TV Mon. 10:45-12:30 a.m.	9.3

TOP NETWORK SHOWS

1. Maverick king-TV	47.4
2. Sugarfoot king-TV	46.5
3. Real McCoy's king-TV	37.2
4. Ozie & Harriet king-TV	35.0
4. People Are Funny komo-TV	35.0
6. Wagon Train komo-TV	34.1
7. Tombstone Territory king-TV	33.8
8. You Bet Your Life komo-TV	33.5
9. Wednesday Night Fights king-TV	33.1
10. Bob Cummings komo-TV	33.0

Pulse Top 10 Syndicated Shows

In markets with a tv population of 200,000 to 500,000 (Class III)

Rating based on survey conducted in February

CLEVELAND Tv Homes: 484,100	Average Rating
Silent Service	30.0
Highway Patrol	25.5
Popeye	23.2
Last of the Mohicans	22.5
San Francisco Beat	22.5
Frontier Doctor	21.9
Ann Oakley	21.5
Studio 57	21.2
Kit Carson	20.9
Sheriff of Cochise	20.9

BALTIMORE Tv Homes: 419,900	Average Rating
Brave Eagle	28.8
Popeye	28.6
Highway Patrol	23.8
Popeye	23.5
Waterfront	22.8
City Detective	21.8
Man Behind the Badge	21.8
Public Defender	21.3
Sheriff of Cochise	20.8
Amos 'n' Andy	20.4

MINNEAPOLIS-ST. PAUL Tv Homes: 364,800	Average Rating
Death Valley Days	29.2
State Trooper	23.2
Highway Patrol	22.9
Studio 57	20.5
Annie Oakley	19.9
Sheriff of Cochise	19.5
Waterfront	18.5
Popeye	18.3
Looney Tunes	17.3
Last of the Mohicans	16.7

BUFFALO Tv Homes: 352,400	Average Rating
Highway Patrol	29.9
Sheriff of Cochise	29.2
Silent Service	27.9
Whirlybirds	26.9
My Hero	25.2
Men of Annapolis	24.9
Annie Oakley	21.9
Harbor Command	21.9
Gray Ghost	21.2
Captain David Grief	19.9
Code 3	19.9
Decoy	19.9

CINCINNATI Tv Homes: 309,800	Average Rating
Highway Patrol	25.5
Dr. Christian	24.5
Kingdom of the Sea	22.5
26 Men	22.2

State Trooper	22.2
Harbor Command	21.9
Sheriff of Cochise	21.9
Code 3	20.2
Studio 57	19.5
Cisco Kid	18.5

MILWAUKEE Tv Homes: 287,000	Average Rating
State Trooper	25.7
Whirlybirds	22.2
Harbor Command	21.5
Silent Service	20.9
Doug. Fairbanks Presents	19.5
Waterfront	19.5
Captain David Grief	17.2
Frontier Doctor	17.2
Dr. Christian	15.5
Highway Patrol	14.5

SEATTLE Tv Homes: 233,800	Average Rating
Gray Ghost	28.3
Sheriff of Cochise	27.8
I Search for Adventure	26.8
Honeymooners	26.3
Whirlybirds	25.8
Annie Oakley	24.8
Highway Patrol	24.8
Studio 57	24.8
Silent Service	23.8
Frontier	23.5

ATLANTA Tv Homes: 217,000	Average Rating
Code 3	26.2
Highway Patrol	24.5
Honeymooners	24.5
Sheriff of Cochise	23.9
Studio 57	22.9
Gray Ghost	22.2
Badge 714	21.5
Casey Jones	21.5
State Trooper	21.2
If You Had a Million	20.9
Whirlybirds	20.9

NEW ORLEANS Tv Homes: 213,100	Average Rating
Sky King	31.5
Crusader	30.2
Honeymooners	30.2
Death Valley Days	28.2
Highway Patrol	28.0
State Trooper	27.7
Boots and Saddles	27.5
Men of Annapolis	27.4
Our Miss Brooks	27.2
Charlie Chan	26.5
Whirlybirds	25.5

Film (Continued from page 47)

In Production: Boyle-Midway, Inc. (Wizard Spray deodorizer), Grey; Colgate-Palmolive Co. (Ajax), Houston; General Foods Corp. (Gaines dog menu), B&B; Chase Manhattan Bank (savings account), C&W; American Cyanamid Co. (amino triazole, rovac), C&W; National Biscuit Co. (Shredded Wheat), K&E.

KLING FILM PRODUCTIONS

Completed: Ralston Purina Co. (Purina dog chow), Gardner; Gillette Co. (New Toni, Adorn), North; Geo. Wiedemann Brewing Co., Inc. (beer), Tatham-Laird; Continental Baking Co. (Wonder bread), Bates; Montgomery, Ward & Co. (lawn mowers), direct.
In Production: Oklahoma Oil Co. (gasoline & oil), Maryland; Kraft Foods Co. (Miracle margarine), NL&B; Anheuser-Busch, Inc. (Busch Bavarian beer), Gardner; Procter & Gamble Co. (Duncan Hines mixes), Gardner; Gillette Co. (Toni Self), North; Wilson & Co., Inc. (custom-sliced ham), NL&B; Hekman Biscuits Co. (Grahams), George Hartman; Montgomery Ward & Co. (broadloom carpets), direct; Miller Brewing Co. (High Life beer), Mathisson.

ROBERT LAWRENCE PRODUCTIONS

Completed: T. J. Kurdle Co. (Esskay meats), VanSant, Dugdale; American Can Co. (Canoceas), Compton; R. J. Reynolds & Co. (Winston cigarettes), Esty; American Brewery Co. (beer), VanSant, Dugdale; Kimberly-Clark Corp. (Delsey), FC&B; U. S. Air Force, EWR&R; Trojan reupholstery (Gimbel's), Telesales; Sterling Drug, Inc. (Ironized Yeast), Thompson-Koch; Rayco, Inc. (Rayco), Emil Mogul; General Foods Corp. (Siesta instant coffee), Bates; O'Keefe Brewing Co., Ltd. (Old Vienna beer), Comstock; Revlon, Inc. (Clean and Clear), C. J. LaRoche; McFadden Publications (True Story magazine), direct.

In Production: Reynolds Metals Co. (Aluminum), Clinton E. Frank; American Brewery Co. (beer), VanSant, Dugdale; Carter Products, Inc. (Carter's Little Liver Pills), Bates; Procter & Gamble Co. (Cheer), Y&R; General Electric Co. (G.E. Portable Mixer), Y&R; Dow Brewery, Ltd. (ale), Vickers & Benson; Colgate-Palmolive Co. (Halo shampoo), D'Arcy; Drackett Co. (Drano), Y&R; T. J. Kurdle Co. (Esskay meats), VanSant, Dugdale; Block Drug Co. (Polident), Grey; Doeskin Products, Inc. (tissues), Weiss & Geller; Johnson & Johnson (Steri-Pad gauze pads), Y&R; Sterling Drug, Inc. (Bayer aspirin), D-F-S.

JAMES LOVE PRODUCTIONS

In Production: Getz, Inc. (exterminating), Harris & Weinstein; Aluminum Co. of America (screening), F&S&R.

NATIONAL SCREEN SERVICE CORP.

In Production: Sylvan Seal Milk Co., Al Paul Lefston; P. Ballantine & Sons (beer), Esty.

RAY PATIN PRODUCTIONS, INC.

In Production: Carling Brewing Co. (beer), Lang, Fisher & Stashower; Seattle Packing Co. (Bar-S meats), Miller, Mackay, Hoeck & Hartung; Scott Paper Co. (Scotties), James Lovick.

SARRA, INC.

Completed: Canadian Industries, Ltd. (Gilton paint), NL&B; Tidy House Products Co., Earle Ludgin; Thomas J. Lipton, Inc. (soup

Pulse Top 10 Syndicated Shows

In markets with a tv population of 100,000 to 200,000 (Class IV)

Rating based on survey conducted in February

PROVIDENCE Tv Homes: 195,600	Average Rating	BIRMINGHAM Tv Homes: 149,900	Average Rating
Highway Patrol	26.3	State Trooper	39.5
Death Valley Days	25.8	Sheriff of Cochise	36.8
Honeymooners	25.8	Harbor Command	36.3
Harbor Command	25.8	Highway Patrol	36.3
Sea Hunt	24.0	O. Henry Playhouse	35.8
Dr. Hudson's Secret Journal	23.8	26 Men	35.3
Annie Oakley	23.5	Martin Kane	33.3
Sword of Freedom	21.3	Boots and Saddles	33.3
Silent Service	21.3	Whirlybirds	33.3
Sky King	20.3	Public Defender	32.8
State Trooper	20.3		

COLUMBUS Tv Homes: 173,600	Average Rating	DAYTON Tv Homes: 149,900	Average Rating
Death Valley Days	32.9	Dr. Hudson's Secret Journal	34.3
Highway Patrol	29.5	Whirlybirds	33.3
Last of the Mohicans	28.9	Highway Patrol	32.5
Honeymooners	26.2	State Trooper	31.5
Popeye	23.3	Silent Service	29.5
Whirlybirds	21.9	Badge 714	29.3
Our Miss Brooks	21.5	Sheriff of Cochise	28.5
Sea Hunt	21.2	Charlie Chan	28.3
Sky King	21.2	Little Rascals	27.8
Soldiers of Fortune	20.3	Captain David Grief	27.3

mixes), Y&R; Pet Milk Co. (evaporated milk), Gardner; Centlivre Brewing Corp. (Alps Brau beer), Grant; Quaker Oats Co. (Instant Macaroni), JWT; Kellogg Co., Burnett; Whitehall Pharmaceutical Co. (Kolyonos toothpaste), Tatham-Laird; American Dairy Assn., Campbell-Mithun; International Shoe Co., D'Arcy; Joanna Western Mills Co., Hanson & Stevens; Monsanto Chemical Co., Gardner; Boyer International Laboratories, Inc. (H-A Hair Arranger), R. Jack Scott.

SOUND MASTERS, INC.

Completed: Westinghouse Electric Corp. (corporate advertising), McCann-Erickson. In Production: Colgate-Palmolive Co. (Vel), L&N; Solo Products Corp. (Bob pins), Harry Jacknick; Bulova Watch Co. (watches), McCann-Erickson; Gunther Brewing Co. (beer), L&N; National Biscuit Co. (Shredded Wheat, Wheat Honeys, Wheat Rice), K&E; Westinghouse Electric Corp. (corporate advertising), McCann-Erickson.

WILBUR STREECH PRODUCTIONS, INC.

Completed: Colgate-Palmolive Co. (Halo Shampoo), Spitzer & Mills; ABC-TV Network (promotion trailers for Sid Caesar show, *American Bandstand*, Paul Winchell show), direct.

In Production: ABC-TV Network (promotion trailer for Wednesday-night fights), direct; General Foods Corp. (Posts Alpha-Bits), Spitzer & Mills.

TRANSFILM, INC.

Completed: American Tobacco Co. (Tareyton cigarettes), Lawrence C. Gumbinner; Helena Rubinstein, Inc. (Beauty Dew), OB&M; Standard Brands, Inc. (dog food), Bates; Colgate-Palmolive Co. (Ad detergent), L&N; American Sugar Refining Co. (Domino sugar), Bates; West End Brewing Co. (Utica Club beer), Cohen & Aleshire.

UPA PICTURES, INC. (BURBANK)

Completed: Carling Brewing Co. (Stag beer), Weiss.

In Production: Wilson & Co. (Ideal dog food), Roche, Rickerd & Cleary; Carling Brewing Co. (Stag beer) Weiss; Oldsmobile Div. General Motors Corp. (Oldsmobile cars), D. P. Brother; Ex-Lax, Inc. (Ex-Lax), Warwick & Legler; Oertel Brewing Co. (Oertel beer), Lynch, Hart & Stockton; Colgate-Palmolive Co. (Colgate Shave Cream), Shaw; Pacific Telephone & Telegraph Co., BBDO; Ex-Cell-O Corp. (Pure-Pak), Randall; Toastmaster Products Div. McGraw Electric Co. (Toastmaster appliances), EWR&R; Englander Co., Inc. (mattresses), North Adv.

(NEW YORK)

Completed: National Biscuit Co. (Nabisco Jrs.), K&E; Arcadian (fertilizers), Albert Sidney Noble; American Telephone & Telegraph Co. (Bell Telephone), C&W; Caloric Appliance Corp. (gas appliances), B&B; Drackett Co. (Windex), Y&R.

In Production: National Biscuit Co. (Nabisco Jrs.), K&E; American Telephone & Telegraph Co. (Bell Telephone), C&W; American Express Co. (travelers checks), B&B; Kellogg Co. (cereal), Burnett; J. B. Williams Co. (Aqua-Velva), Parkson; Arnold Bakers, Inc. (bread), Hoyt; General Foods Corp. (Gaines dog biscuits), B&B; Lever Bros. Co. (Praise soap), K&E.

VAN PRAAG PRODUCTIONS

Completed: Delco-Remy Div. of General Motors Corp. (batteries), Campbell-Ewald; Mutual of Omaha (insurance), Bozell & Jacobs; D-X Sunray Oil Co. (D-X Boron gasoline), Potts-Woodbury; Chrysler Corp. (cars), McCann-Erickson; Mercury Div. Ford Motor Co. (Mercury cars), K&E; Ford Motor Co. (institutional), K&E; Aluminum

Co. of America (aluminum), F&S&R; Richfield Oil Corp. of N. Y. (gasoline), Hixson & Jorgensen.

In Production: Delco-Remy Div. of General Motors Corp. (batteries), Campbell-Ewald; Chrysler Corp. (cars), McCann-Erickson; D-X Sunray Oil Co. (D-X Boron gasoline), Potts-Woodbury; Mercury Div. Ford Motor Co. (Mercury cars), K&E; Ford Motor Co. (institutional), K&E; Mutual of Omaha (insurance), Bozell & Jacobs; National Safety Council (public service), Campbell-Ewald, Ad Council (education), B&B.

ROGER WADE PRODUCTIONS

Completed: Wm. S. Scull Coffee (Boscul coffee), Duncan Coffee Co. (Admiration coffee), Flame Room Coffee, Tracy-Locke.

In Production: Landers, Frary & Clark (Universal coffematic), Goold & Tierney; Tasty Baking Co. (cakes & pies), Ayer; R. T. French & Co. (birdseed), Richard A. Foley.

WONDSEL, CARLISLE & DUNPHY

Completed: Warner-Lambert Pharmaceutical Co. (Virisan), Bates.

In Production: Chesebrough-Ponds, Inc. (Vaseline Petroleum jelly), McCann-Erickson; Narragansett Brewing Co. (Imperial Bottle), C&W; National Biscuit Co. (Unecda Bev Instant Fizz), Bates; American Home Foods, Inc. (Chef Boy-Ar-Dee spaghetti & meat balls, pizza pie mix), Y&R; General Foods Corp. (Instant Sanka), B&B; Carter Products, Inc. (Nair), Bates; Advertising Council (Council for Financial Aid to Education), Ayer; General Electric Co. (Lowboy Vacuum), Y&R; Argus Cameras, Inc. (Match-Matic C-3. Color Slide Kit), Y&R; Hazel Bishop, Inc. (Hair Spray), Raymond Spector; Royal McBee Corp. (Royal portable), Y&R.



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Pulse Audience Composition Studies for Syndicated Shows by Classification

Figures taken from spot film survey for February

TOP 10 WESTERN SHOWS

	National Average
1. Death Valley Days (Borax)	16.2
2. Cisco Kid (Ziv)	15.3
3. Annie Oakley (CBS)	14.5
4. Boots and Saddles (NBC)	14.1
5. 26 Men (ABC)	12.8
6. Kit Carson (MCA)	12.0
7. Last of the Mohicans (TPA)	10.4
8. Hopalong Cassidy— 1/2 Hour (NBC)	10.0
9. Frontier Doctor (Hollywood Tv.)	9.9
10. Brave Eagle (CBS)	9.5

WOMEN'S AUDIENCE

	Women Per 100 Homes
1. Frontier Doctor (Hollywood Tv.)	94
2. Frontier (NBC)	91
3. Boots and Saddles (NBC)	89
4. Death Valley Days (Borax)	87
5. Last of the Mohicans (TPA)	85
6. Brave Eagle (CBS)	76
7. Cisco Kid (Ziv)	75
8. Range Rider (CBS)	65
9. Steve Donovan, Western Marshal (NBC)	64
10. Annie Oakley (CBS)	63
10. Judge Roy Bean (Screen-craft)	63
10. Stories of the Century (Guild)	63

MEN'S AUDIENCE

	Men Per 100 Homes
1. Frontier Doctor (Hollywood Tv.)	86
2. Frontier (NBC)	85
3. Death Valley Days (Borax)	83
4. Boots and Saddles (NBC)	82
5. Last of the Mohicans (TPA)	78
6. 26 Men (ABC)	76
7. Steve Donovan, Western Marshal (NBC)	62
8. Cisco Kid (Ziv)	61
9. Range Rider (CBS)	59
10. Brave Eagle (CBS)	58

CHILDREN'S AUDIENCE

	Kids Per 100 Homes
1. Kit Carson (MCA)	98
2. Gene Autry—1 hour (CBS)	92
3. Annie Oakley (CBS)	89
3. Hopalong Cassidy— 1 hour (NBC)	89
5. Brave Eagle (CBS)	83
5. Cisco Kid (Ziv)	83
5. Hopalong Cassidy— 1/2 hour (NBC)	83

8. Range Rider (CBS)	79
8. Steve Donovan, Western Marshal (NBC)	79
10. Last of the Mohicans (TPA)	73

TOP 10 COMEDY SHOWS

	National Average
1. The Honeymooners (CBS)	18.0
2. Topper (Telestar Films)	9.3
3. Amos 'n' Andy (CBS)	9.2
4. Susie (TPA)	8.6
5. My Little Margie (Official)	8.0
6. Mama (CBS)	7.3
7. Stu Erwin Show (Official)	6.8
8. Damon Runyon Theatre (Screen Gems)	5.5
9. Mickey Rooney (Screen-craft)	5.4
10. Laurel & Hardy (Governor)	4.9

WOMEN'S AUDIENCE

	Women Per 100 Homes
1. The Honeymooners (CBS)	93
1. Susie (TPA)	93
3. Damon Runyon Theatre (Screen Gems)	91
4. Ray Milland Show (MCA)	87
5. Mama (CBS)	83
5. Topper (Telestar Films)	83
7. Life With Elizabeth (Guild)	82
8. Mickey Rooney (Screencraft)	79
9. Meet Corliss Archer (Ziv)	78
9. Stu Erwin Show (Official)	78

MEN'S AUDIENCE

	Men Per 100 Homes
1. The Honeymooners (CBS)	89
2. Damon Runyon Theatre (Screen Gems)	86
2. Susie (TPA)	86
4. Ray Milland Show (MCA)	82
5. Mickey Rooney (Screencraft)	73
6. Mama (CBS)	69
7. Meet Corliss Archer (Ziv)	66
8. My Little Margie (Official)	64
9. My Hero (Official)	63
10. Laurel & Hardy (Governor)	52

CHILDREN'S AUDIENCE

	Kids Per 100 Homes
1. Laurel & Hardy (Governor)	87
2. Meet Corliss Archer (Ziv)	69
3. Amos 'n' Andy (CBS)	63
4. My Little Margie (Official)	62
5. My Hero (Official)	59
6. Stu Erwin Show (Official)	57
7. The Honeymooners (CBS)	56
7. Mama (CBS)	56
7. Mickey Rooney (Screencraft)	56
10. Susie (TPA)	54

TOP 10 MISC. SHOWS

	National Average
1. Grand Ole Opry (Flamingo)	16.8
2. Popeye (AAP)	14.0
3. Looney Tunes (Guild)	11.3
4. Science Fiction Theatre (Ziv)	8.7
5. Little Rascals (Interstate)	8.2
6. Kingdom of the Sea (Guild)	7.5
7. Flash Gordon (Guild)	5.7
8. Confidential File (Guild)	5.6
9. Tracer (Minot)	5.5
10. Championship Bowling (Schwimmer)	5.4

WOMEN'S AUDIENCE

	Women Per 100 Homes
1. Liberace (Guild)	98
2. Kingdom of the Sea (Guild)	95
3. Confidential File (Guild)	93
3. Science Fiction Theatre (Ziv)	93
5. Tracer (Minot)	89
6. Frankie Laine (Guild)	87
7. Grand Ole Opry (Flamingo)	83
8. Championship Bowling (Schwimmer)	76
9. Victory At Sea (NBC)	70
10. Bowling Time (Sterling)	64

MEN'S AUDIENCE

	Men Per 100 Homes
1. Kingdom of the Sea (Guild)	88
2. Confidential File (Guild)	87
2. Science Fiction Theatre (Ziv)	87
4. Championship Bowling (Schwimmer)	86
5. Tracer (Minot)	84
6. Victory At Sea (NBC)	83
7. Frankie Laine (Guild)	82
8. Grand Ole Opry (Flamingo)	78
9. Bowling Time (Sterling)	73
10. Rocky Jones, Space Ranger (Official)	57

CHILDREN'S AUDIENCE

	Kids Per 100 Homes
1. Popeye (AAP)	103
2. Looney Tunes (Guild)	99
3. Little Rascals (Interstate)	93
4. Flash Gordon (Guild)	83
5. Rocky Jones, Space Ranger (Official)	81
6. Kingdom of the Sea (Guild)	58
7. Frankie Laine (Guild)	52
8. Bowling Time (Sterling)	41
8. Patti Page (Screen Gems)	41
10. Confidential File (Guild)	39

News (Continued from page 25)

on those telecasts?"

The answers, Pulse points out, reflect inaccuracies and are incomplete because viewers may have confused pro-game commercials with college game commercials, and chain-break spots may have been confused with participating sponsors. Thus in questions two and four there are miscellaneous categories and both company and product identifications.

Sponsors of the network telecasts on NBC included Bristol-Myers, Libby-

QUESTION 5: Which type of games did you prefer—college or professional?

	#	%
Prefer college telecasts	67	24.8
Prefer professional telecasts	110	40.7
No preference	93	34.5
Total who watched both	270	100

Owens-Ford, Sunbeam, American Machinery & Foundry, R. J. Reynolds.

Zenith. Co-op in New York included Hit Parade and Calsobar.

Sponsors of the pro games over eastern region stations on CBS were Philip Morris and Ballantine beer.

QUESTION 6: If you watched football would you have been willing to pay to see a game?

	#	%
Would pay fee	129	22.7
Would not pay fee	439	77.3
Total who watched both	568	100

Classroom Tv

The classroom chores of fifth-grade children attending public schools in the Hartford, Conn., area are currently being eased by a series of 10 live 15-minute television programs. Entitled *Adventure in Learning—Your Tv Classroom*, the special educational series is shown every Tuesday morning from 9:45 to 10 to elementary-school classes and can



Associates in Hartford's tv-classroom project are (l. to r.) Mrs. Ruth Boyer, teacher at Elmwood Elementary School and series interviewer; Charles J. Lyon, president of the Society for Savings, and Ralph Kanna, producer of the series.

also be viewed locally on WNBC Hartford. The series is scheduled from March 25 until May 27. A unique feature of the project is its commercial sponsorship by the Society For Savings, a well-known Connecticut mutual savings bank.

An interviewer-guest format is utilized in the series to emphasize the interdependence of the people of Connecticut and the populace of other regions of the United States.

In announcing the special television series, superintendent of schools Edmund H. Thorne commented: "... the unique advantages of television can bring outstanding Connecticut people on a simultaneous visit to school classrooms that would otherwise be impossible." Dr. Thorne added that the programs will furnish classroom teachers with a "new resource of up-to-date information and contact with prominent members of the Connecticut community."

Charles J. Lyon, president of the Society for Savings, stated that the bank is "happy to present this series of programs as a public service to schools and communities in the greater Hartford area."

Ralph Kanna, WNBC's consultant on children's programs and winner of several awards for education programs, produces the series. Miss Ruth Boyer, fifth-grade teacher at Elmwood Elementary School, interviews the guests, assisted by Dr. Robert G. Owens, principal, and Richard W. Morton, audio-visual department director. Both also serve as consultants.

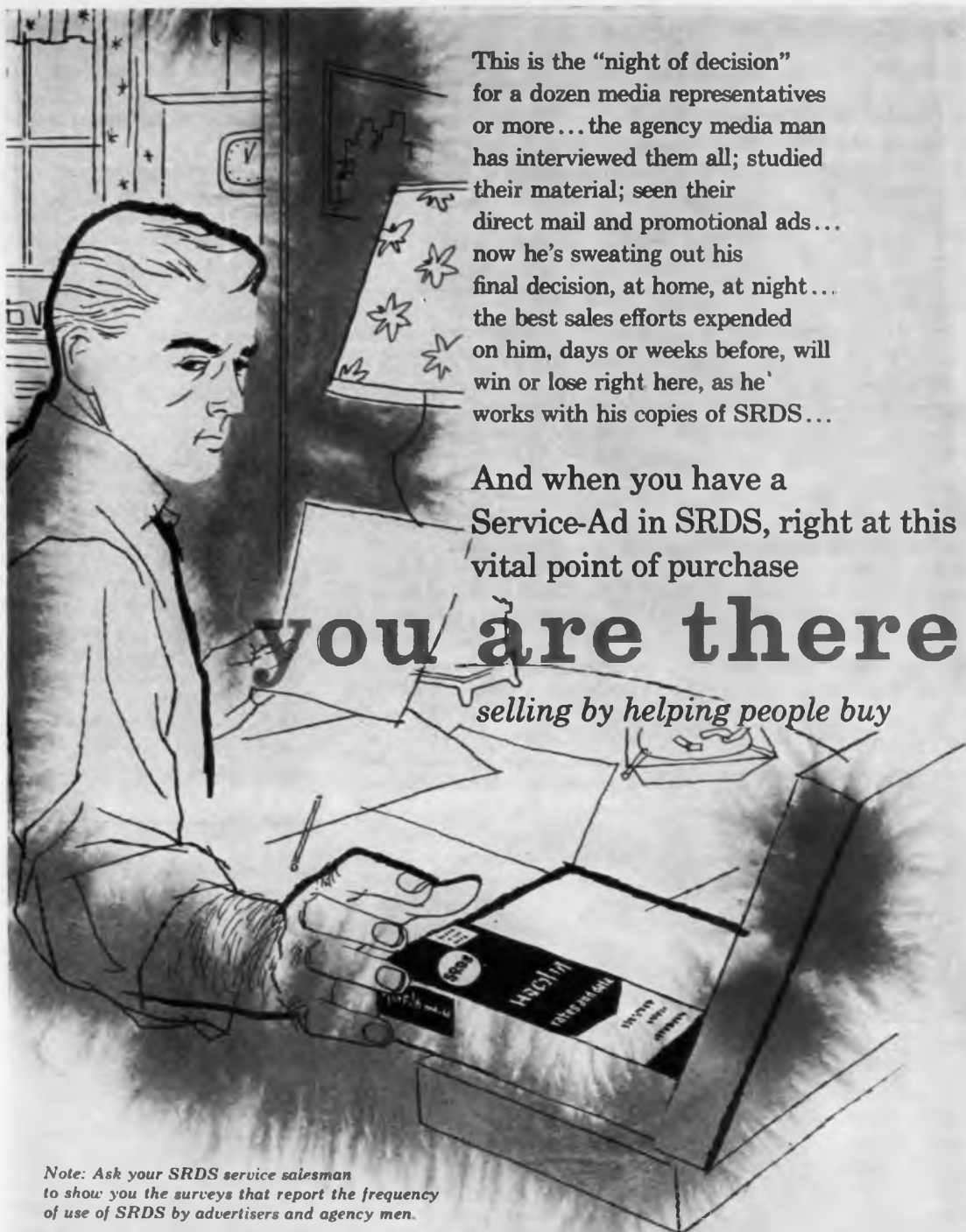
The best-remembered commercials among those seen on the college telecasts were those of Libby-Owens-Ford which dramatized the advantages of smooth plate-glass windows in cars. Six per cent of the viewers were able to identify Libby-Owens-Ford, while another 8.5 per cent remembered the plate-glass commercials, and 2.5 per cent mentioned General Motors as a sponsor. GM got mention because the Libby-Owens-Ford commercials pointed out that the company's plate glass was used in all GM cars.

QUESTION 7: If you would pay to see football, how much would you have paid?

	#	%
25¢	62	48.1
50¢	39	30.2
75¢	11	8.5
\$1.00	17	13.2
Total who would pay fee	129	100

It would be interesting really to know how many viewers confused Vitalis and Vaseline hair- tonic commercials. Bristol-Myers' Vitalis was plugged on the college telecasts and Vaseline spots were seen by New York viewers on the pro telecasts. Vitalis was mentioned by 4.3 per cent of the college viewers. Vaseline was remembered by 3.9 per cent of the pro viewers.

(Continued on page 72)



This is the "night of decision" for a dozen media representatives or more... the agency media man has interviewed them all; studied their material; seen their direct mail and promotional ads... now he's sweating out his final decision, at home, at night... the best sales efforts expended on him, days or weeks before, will win or lose right here, as he works with his copies of SRDS...

And when you have a Service-Ad in SRDS, right at this vital point of purchase

you are there

selling by helping people buy

Note: Ask your SRDS service salesman to show you the surveys that report the frequency of use of SRDS by advertisers and agency men.

N. Y. C. - Murray Hill 9-6620 • CHI. - Hollycourt 5-2400 • L. A. - Dunkirk 2-8576

SRDS Standard Rate & Data Service, Inc.

the national authority serving the media-buying function

Walter E. Botthof, Publisher

1740 Ridge Avenue, Evanston, Ill. Davis 8-5600
Sales Offices - Evanston, New York, Los Angeles



April 7, 1958

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

As noted in this issue's article on triple-spotting, the apparent problem is being solved in a simple and direct way by several agencies. Their solution is merely to state a flat, unequivocal policy against buying any announcements that are or will be triple-spotted.

Most recently proclaiming its stand against the practice is Compton Advertising, Inc., which informed station representatives by letter of the following facts:

1. All station availabilities submitted to the agency should be clearly marked as to which announcements would involve triple-spotting.

2. When spots are purchased, the station confirmation must state that they will *not* be triple-spotted.

3. The confirmation should also acknowledge that if such spots are triple-spotted, the agency will receive a credit or refund.

Attention of All

The letter, signed by Bert Mulligan, head timebuyer at Compton, regretted that the policy must be called to the attention of all stations—including those running "clean operations"—in order to reach the stations committing violations.

Mr. Mulligan gave the applicable definition of triple-spotting as "three or more announcements . . . adjacent

to each other *between* programs." Compton announcements in participation programs are excluded from the policy.

A similar letter, but regarding triple-spotting in radio, was sent to station reps during the same week by Dick Grahl, head timebuyer at the William Esty Co. It is reported that a letter announcing the agency's stand against video triple-spotting will follow shortly.

With reports of various others formulating like policies, it is evident that the agencies feel that a stand must be made. One spokesman said, "We tried the other way—leaving it to the stations to do the fair thing—and got no satisfactory results."



Trow Elliman, BBDO timebuyer, is currently buying on several Du Pont campaigns.

Highlights of current spot activity are the reports of good-sized campaigns for various products from du Pont and Carter Products.

Du Pont, using spot infrequently in the past while concentrating much of its budget for corporate advertising on its *Show Of The Month*, announced a pair of schedules for its textile-fibers division. The first of these will begin in May, and the second runs next fall. Several others are planned.

A "first tv" schedule has just concluded for the company's polychemical division, and a campaign for the pigment division's Dulux paint is running currently.

Carter is also showing action on several fronts—renewing schedules on its Nair and Little Liver Pills, placing a test campaign on a new shaving lotion, and adding new schedules or making renewals for Arrid deodorants, both the Whirl-In and Cream brands, which are handled at different agencies.

AMBROSIA COSMETICS CO. (Kenneth Rader Co., Inc., N. Y.)

A long-time name in the cosmetics field, this company has separated from the Avon concern and is preparing to enter spot tv on its own. Films are being made and a test schedule should be on the air in New York in April. Kenneth Rader is the contact.

GETTING THE MOST FROM YC



**If the Picture "Pops"
It Has What It Takes!**

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



P.S.
**HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?**

YOUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

There are two ways to increase the quality of your film programs:

- (a) By using Vidicon film cameras
- (b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.

Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."



Trademark ©

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

AMERIL DRUG CO.

(Kenneth Rader Co., Inc., N. Y.)

This agency recently acquired the drug account and is presently looking at availabilities in a number of markets. Distribution is national for the company's ALKAIDS, CLORAMINT, SLEEPWELL and other products. Film spots are in production. Kenneth Rader is the contact.

BRISTOL-MYERS CO., INC.

(Batten, Barton, Durstine & Osborn, Inc., N. Y.)

The BAN campaign noted as forthcoming in Tele-Scope Feb. 10 began last month. Although reported elsewhere that schedules of 20's were set for two flights totaling 26 weeks, the latest word is that the placements are being canceled. The curtailments are effective in all markets. Ed Fleri is the timebuyer.

Code Film

A 24-minute film documentary entitled *A Welcome Guest in the House* has been shown for the first time in 23 cities. Produced for the National Association of Broadcasters by the Westinghouse Broadcasting Co., through the facilities of its Pittsburgh outlet, KDKA-TV, the film shows how the guidance provided by the television code of the NAB helps broadcasters improve programming and advertising. Available to all code subscribers from the association on a loan basis, the film also explains the functions of the Television Code Review Board and staff.

The following stations participated in the film's premiere: KCMO-TV Kansas City; KDKA-TV Pittsburgh; KHSL-TV Chico, Cal.; KING-TV Seattle; KLZ-TV Denver; KPIX San Francisco; KRCA Los Angeles; KTVI St. Louis; KYW-TV Cleveland; WANE-TV Ft. Wayne; WBNS-TV Columbus; WBZ-TV Boston; WFAA-TV Dallas; WFIL-TV Philadelphia; WGN-TV Chicago; WIS-TV Columbia, S. C.; WISN-TV Milwaukee; WJBK-TV Detroit; WJZ-TV Baltimore; WKZO-TV Kalamazoo; WMAL-TV Washington; WMT-TV Cedar Rapids, and WABC-TV New York.

The film was presented to the Television Code Review Board by Donald H. McGannon, Westinghouse president.

Personals

HERBERT GRUBER, RUTH BAYER and GERALD LEVEY have received reappointments at Parkson Advertising, New York, in line with the agency's newly initiated integrated



HERBERT GRUBER

buying system. Mr. Gruber will become associate media director, Miss Bayer all-media buyer and Mr. Levey assistant to the associate media director.

CHARLES HELFRICH will become media director of the new Los Angeles office of Donahue & Coe. He had been media director of EWR&R in New York.

FREDERICK S. McCORMACK, JR., previously tv-radio director of EWR&R, Philadelphia, has joined Ketchum, MacLeod & Grove in Pittsburgh as a timebuyer in the tv and radio department.

CHARLES WILLARD, who had been broadcast buyer on Borax at McCann-Erickson, New York, has joined DCSS in that city. He'll be



CHARLES WILLARD

buying time on Vitalis, Mum, Paton, Pioneer Ice Cream, Sonotone, Minit-Rub and Noxzema.

BROWN & WILLIAMSON TOBACCO CORP.

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

Some new activity is reported for VICEROY and KOOL cigarettes. Spot report last January noted that the schedules had been cut back considerably, with the Kool ID's replaced by 20's. The policy of using 20's is remaining in effect. Bill Warner buys on Kool, and Jack Sinnott on Viceroys.

BROWN & WILLIAMSON TOBACCO CORP.

(Keyes, Modden & Jones, Inc., Chicago)

Schedules for RALEIGHS should be starting just about issue date in selected markets, Philadelphia among them. Dean Landis is the account executive.

CARTER PRODUCTS, INC.

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

Renewals for this company's NAIR and LITTLE LIVER PILLS schedules were set this month on just under 200 stations. A few additions and deletions were made. Greg Sullivan is the timebuyer.

CARTER PRODUCTS, INC.

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

Campaigns of about six weeks' duration have been set in scattered markets for ARRID WHIRL-IN. Walter Harvey is the timebuyer.

CARTER PRODUCTS, INC.

(Kastor, Farrell, Chesley & Clifford, Inc., N. Y.)

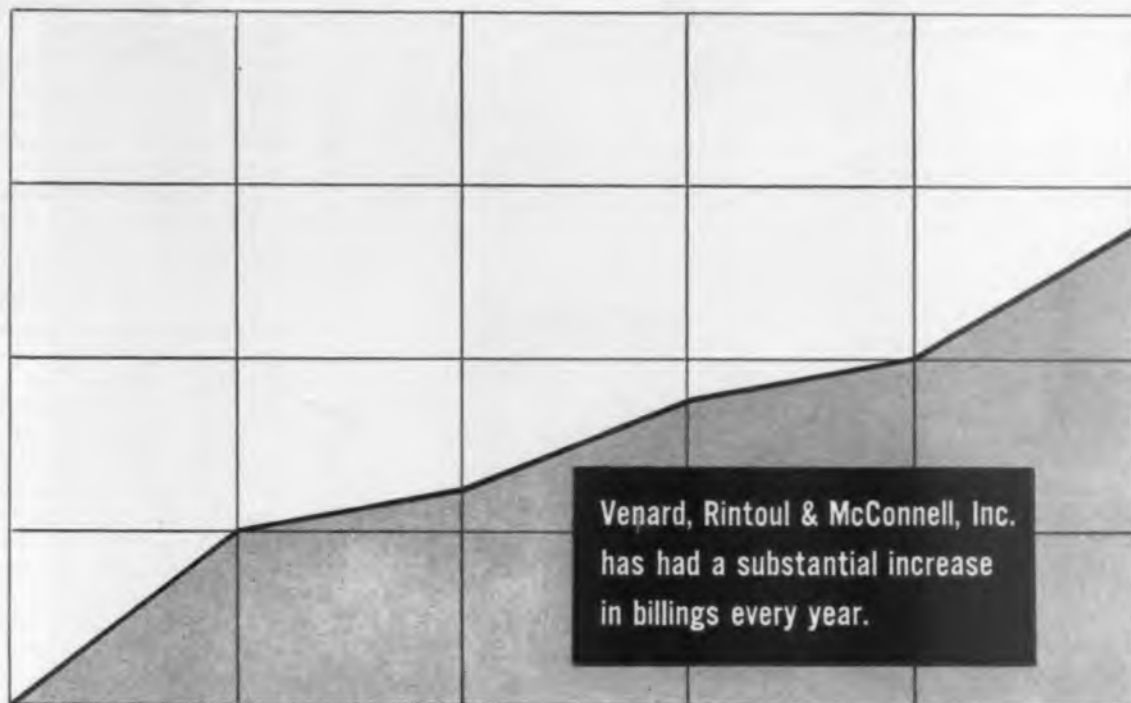
A 13-week test campaign began during March in Binghamton, N. Y., for FIRST shaving lotion. Filmed minutes are running in night availabilities. Beryl Seidenberg is the timebuyer.

Rate Increases

Rate increases reported by the networks include:

ABC-TV has increased the basic hour rate of KRCC-TV Jefferson City, Mo., from \$275 to \$325.

CBS-TV has increased the basic hour rate of KRCC-TV Jefferson from \$8,000 to \$8,250; KNXT Los Angeles from \$3,500 to \$3,750; KOTA-TV Rapid City, S. D., from \$100 to \$120; KTVH Wichita-Hutchinson, Kan., from \$650 to \$700; KTVQ Ottumwa, Ia., from \$115 to \$135; KRCC-TV Jefferson City, Mo., from \$275 to \$325.



GROWTH

This kind of record is achieved by experienced selling — and hard work. Every man on our staff is a salesman.

We are proud of the growth record of our stations.

See us at the NAB Convention.

VENARD, RINTOUL & MCCONNELL, INC.

579 Fifth Avenue, New York City

Station Representatives

NEW YORK · CHICAGO · LOS ANGELES · SAN FRANCISCO · DALLAS

CARTER PRODUCTS, INC.

(Sullivan, Stauffer, Colwell & Boyles, Inc., N. Y.)

ARRID CREAM deodorant is adding markets to its schedule, setting campaigns for 26 weeks, April through September. Steve Soren is the timebuyer.

COLGATE-PALMOLIVE CO., INC.

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

The new aerosol-powered toothpaste from this company, which has been introduced in a few scattered markets since March 2, begins two-week schedules in larger cities throughout this month. Campaigns should already be under way in New York, Chicago, Los Angeles and Milwaukee, with additions coming as distribution allows. Charles Thiess is the timebuyer.

COLUMBIA RECORDS

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

A six-week schedule of seven to 12 minutes weekly should be winding up on all the CBS-TV a. & o. stations about issue date.

Ad-Active Toppers

Company presidents play a very considerable role in their firms' advertising campaigns, according to a survey report published in the April issue of *Management Methods* magazine. Virtually all of the executives surveyed by the magazine were presidents representing a cross-section of industrial, retail, wholesale, service, transportation, banking and insurance firms.

The magazine stated that 45 per cent of the firm heads plan advertising themes, 43 per cent select media, and 40 per cent approve individual ads. Seven per cent write and edit copy, and 78 per cent help determine budget requirements. Despite their formidable role in advertising, more than 83 per cent of the presidents expressed complete confidence in the work being done by their own advertising staffs and their agencies.

Half of the survey respondents indicated advertising takes no more than three per cent of their working day. While most of those questioned reported that publicizing the company's name is their primary advertising goal, almost half said they measure advertising effectiveness in terms of over-all sales. Eighteen per cent reported they make no effort to measure advertising effectiveness.

Profile

MARV RICHFIELD

"Red-blooded, shifty-eyed, fun-loving American boy," says Marv Richfield, helpfully describing himself. Mr. Richfield is an all-media buyer on Revlon at Warwick & Legler, New York.

Graduating as a marketing major from New York University, he sold steel for three years, then went to



Young & Rubicam as an all-media trainee for another three. He moved to BBDO on Revlon, and when that account came to Warwick & Legler so did he.

This agency, which Mr. Richfield describes as "large enough to provide all the services but small enough to avoid the frustration of effort duplication," has become increasingly broad-cast-minded since the addition last year of Harold Dobbertein as vice president and media director and the acquisition of such accounts as Revlon and Bromo Seltzer.

Mr. Richfield feels that media personnel are engaged in an exciting area

of advertising, that they have a fund of specialized knowledge and that, if they are kept well-informed on local sales results, they have ample opportunity to do creative work.

"Frequently local sales situations can be explained in terms of either local market characteristics and/or local media conditions. Clients and account executives make a big mistake if they don't acquaint media people with all sales information.

"Almost everyone is aware, for example, that Los Angeles is an extremely difficult market in terms of media. If you buy all four newspapers, combined family coverage amounts to only 67 per cent. Also, generally speaking, network television programs have somewhat lower ratings than in other comparable U. S. markets. An awareness of this problem by the media buyer could lead to an examination of different combinations of media.

"Poor sales results, on the other hand, may not be a reflection of the inefficiency of media but rather may indicate poor distribution. Again, knowledge of the existence of the problem could lead to a solution. For local media people frequently have the opportunity to obtain distribution in key outlets."

When Mr. Richfield isn't buying in all media, writing recommendations or handling media relations, you can find him oft of a winter week-end skiing in Bromley, Vt., where he and some friends share a winter retreat.

The disc company ran a similar campaign last September, and the word is that this year it will have another one before fall. Tom Hollingshead is the timebuyer.

CORN PRODUCTS REFINING CO.

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

At press time, a spring campaign was in the works for KASCO. Exact markets and schedules were dependent on budgetary approval. Art Topal and Evelyn Lee Jones handle the buying.

DAN RIVER MILLS

(Grey Advertising, Inc., N. Y.)

As foreseen in *Tele-Scope* last Dec. 30, six-week campaigns begin the middle of this month in 12 major cities for the company's wash-and-wear fabrics. Daytime spots, both film and live, are set for local women's

programs. The markets, a few more than are usually bought, are New York, Boston, Philadelphia, Charlotte, Atlanta, Miami, Dallas, Los Angeles, Chicago, Cleveland, St. Louis and San Francisco. Aileen Barry is the timebuyer.

DIXIE PAINT & VARNISH CO.

(Dennis, Parsons & Cook, Jacksonville)

It is reported a "limited" campaign will begin for this company's products in Florida, Georgia and the Carolinas April 12. Schedules will be set for four weeks. Grace Moran is the media director.

DOESKIN PRODUCTS, INC.

(Weiss & Geller, Inc., N. Y.)


The five or six markets noted here for the initial schedules of this company in January have grown to 10, with New York, Chicago, Philadelphia, Syracuse, Scranton and



**QUALITY
PROGRAMMING
STACKED HIGH**
and still more on the way

With probably more quality film products available than on any other station in America, KFJZ-TV continues to add to its superb programming. And, in addition to this laurel, KFJZ-TV has the lowest cost per thousand in the Dallas/Fort Worth market.

KFJZ-TV Channel 

Represented by  for the Dallas-Fort Worth market

Cleveland included. Daytime minutes and 20's began running early last month on 13-week placements. The recently appointed agency reports success from the campaign, particularly noting the extra merchandising help from station managers, and hopes to expand into new markets. Jack Geller is the timebuyer.

DR. PEPPER CO.
(Grant Advertising, Dallas)

The soft-drink concern continues to add selected stations, the latest report placing a 26-week schedule on WJHL-TV Johnson City, Tenn. Leonard Herbert is the media director.

E. I. DU PONT DE NEMOURS & CO., INC.

(N. W. Ayer & Son, Inc., Philadelphia)

Activity is reported for DULUX paints, with schedules beginning next week and running through June 15 in a dozen southeastern markets. Bill Kane is the timebuyer.

E. I. DU PONT DE NEMOURS & CO., INC.

(Batten, Barton, Durstine & Osborn, Inc., N. Y.)

Du Pont's textiles division is setting schedules to promote dacron clothing this summer. One-week campaigns of 24 minute spots will run in about 40 markets between May 1 and June 15. Combination film-and-slide commercials will tie in with local department stores. Markets are New York, Chicago, Los Angeles, Philadelphia, Detroit, Boston, Milwaukee, Seattle, Indianapolis, Columbus, Hartford, Akron, Youngstown, Louisville, Rochester, San Francisco, Pittsburgh, Cleveland, St. Louis, Washington, Cincinnati, Houston, New Orleans, Memphis, Dayton, Minneapolis, Baltimore, Kansas City, Atlanta, Dallas, Portland (Ore.), Denver, Miami, Tampa, Richmond, San Antonio, Toledo and Des Moines. Trow Elliman is the timebuyer.

Also being set is an orlon-wool jersey campaign to run in fall in 15 top markets. Minute spots will be used with local department store tie-ins. Trow Elliman will handle this buying, too.

E. I. DU PONT DE NEMOURS & CO., INC.

(Batten, Barton, Durstine & Osborn, Inc., N. Y.)

The Polychemical division of this company made a quick decision to place a spot campaign in 21 major markets between March 26 and April 6. About 12 daytime minutes per station were used to promote brushes with Tynex bristles. Placements represented a "first time on tv spot" for the product. Trow Elliman is the timebuyer.

D-X SUNRAY OIL CO.

(Potts-Woodbury, Kansas City)

The 52-week schedules placed about February 1957 are currently winding up in over 40 markets used by the company. Half-hour film series, *Captain David Grief*, has been sponsored in Minnesota, Wisconsin, Iowa, Illinois, Kansas, Missouri, Oklahoma, Arkansas, Kentucky and parts of Indiana

Rating berating as the English see it

The popular electronic pastime of rating berating is not confined only to Madison Avenue, Michigan Avenue and points west, U.S.A.; Great Britain's tv industry is having its share of the confusion. In the following piece, Michael Malim, who does public relations in England for A. C. Nielsen, Ltd., has a few well-considered and well-expressed words to say about that most maligned word of all in video circles on either side of the Atlantic—ratings.

I suppose it's a bit late in the day to step forward with suggestions for new parlour games on television. Otherwise, since most of us are frustrated legislators, I'd be tempted to propose one by the title of *There Ought to be a Law Against It*, in which each member of "the team" would propound his pet law and defend it against the rest.

My own (for the time being) would be a Law Against the Abuse of Jargon—or words of any kind for that matter—but chiefly against the wanton use of terminology, and in particular by people who use publicity media as vehicles of their ignorance to mislead the unsuspecting.

Indeed, I'm by no means sure that the abuse of jargon doesn't cause more trouble than all the other recognized sources put together. Certainly, in the

matter of audience research, nothing has led to more confusion, doubt and downright suspicion than the misuse and abuse of the word "rating" by people who should know better and who, with only a little trouble, could use the term properly.

As a result, a massive and well-equipped body of prejudices has been licensed to bully, harry and recklessly calumniate an entire field of research to the point where it has become widely suspected of being a diabolical instrument capable of degrading the island race to the cultural level of savages. And all because, like the proverbial married philanderer, it has never really been understood, and indeed has been grossly misrepresented.

To put it in a nutshell, a barometer, a thermometer, a hygrometer, and an anemometer will all measure aspects of the climate. But it is, surely, a little unreasonable to abuse them for failing to agree about the annual rainfall.

What is a rating? It is a measurement—neither more nor less. It is a statement, if you like, of a dimension. But the term is not even in itself an absolute. The way people talk about it, you'd think the rating of a programme was the measurement of a distinct dimension—like a fathom, for example, which is a unit of measurement relating solely to the depth of a piece of water as a cable relates solely to its length or

breadth.

The fact is that a rating means nothing more nor less than a measuring.

In short, before you start discussing ratings in general or particular, it is important to be clear in your mind about three points:

1. What it is you are measuring.
2. What dimension of this object you are measuring.
3. What standard of measurement you propose to apply to the job.

In other words, if you want to measure the amount of water in your bath, it is well to pause for reflection before you approach the problem with thermometers, lest you be puzzled as well as misled by the difference between Fahrenheit and Centigrade readings.

You are perfectly at liberty to formulate ratings of your own; plenty of people do. The important thing is to recognize that the word possesses no property of standard whatever until it has had such a property defined for it by a formulator. And since, in audience research, there are many sides to measurement, and different measurements are made to express aspects of audience size, and made by different authorities on different premises, it is exceedingly important that the various standards and premises are carefully studied and understood before they are discussed—much less used.



Attending the WALB-TV Albany party recently held in New York for agency researchers were (front row l. to r.) George McCoy, N. W. Ayer; Arline Moriarty, BBDO; Carolyn Posa, BBDO; Shirley Godley, Bryan Houston; Ed Papazian, BBDO; Ray Carow, manager, WALB-TV; (back row l. to r) Lee O'Brien, BBDO; Ann Conroy, Compton; Betty Hodder, Dancer-Fitzgerald-Sample.

and Tennessee. Prime-time availabilities for a new series, *New York Confidential*, will reportedly be considered next month, with the starting date set for the week of Sept. 8. Gene Dennis is the account executive.

ESSO STANDARD OIL CO.

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

The spring-summer program for FLIT is in the planning stage, but indications are that the budget will go primarily to print and radio. If spot tv is used at all, it will be "nothing like last year." Jay Schoenfeld is the timebuyer.

EX-LAX, INC.

(Warwick & Legler, Inc., N. Y.)

Last week this company began 13-week schedules of minutes, 20's and ID's in major markets. Both day and night periods are set. John Hughes is the timebuyer.

Branham Expands

In line with its expansion of its west-coast offices, the Branham Co. has announced the appointment of Robert Hanrahan, formerly with CBS Television Network Sales in New York, to its San Francisco office, and the transfer of Peter Childs from the Branham office in Chicago to the firm's Los Angeles office. John Murphy has been named manager of the Chicago office's television and radio department.

FLOTILL PRODUCTS, INC.

(Heintz & Co., Inc., Los Angeles)

Tv spots in selected markets will be used, it's reported, for TILLIE LEWIS TASTI DIET FOODS. Local dealers will play a major part in deciding how much of the over-all \$250,000 budget goes into spot. Carl M. Heintz Jr. is the contact.

GENERAL ELECTRIC CO.

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

This company's housewares and radio receiver division starts a supplementary spot campaign this week. Films will run in 25 markets. Vance Hicks, assisted by Jim Scola, does the timebuying.

GENERAL FOODS CORP.

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

The DREAM WHIP schedules as listed in this column Jan. 27 are currently being renewed in many markets. Minutes are being used in daytime spots. Bob Fountain is the timebuyer.

The last of several two-week flights for INSTANT SANKA should be winding up now in about 14 markets. Minute spots were used. Kay Brown handles the timebuying.

GENERAL FOODS CORP.

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

Activity for POST cereals continues to be reported in scattered markets. A new cereal in the shape of letters, ALPHA-BITS, is using filmed minutes in children's programs. Films are currently in production for the product's Canadian agency, Spitzer & Mills, Ltd., also. Bob Innes is the B&B timebuyer.

GENERAL HEATING CO.

(Ray Barron, Inc., Boston)

The newly appointed agency for this account is placing live spots on WBZ-TV Boston. The *Daily Almanac* program will be used five days a week. Ray Barron is the contact.



**WREX-TV MEANS ROCKFORD
AND A BILLION DOLLAR
MARKET NETWORK . . . IN THE
INDUSTRIAL HEART OF
MID-AMERICA.**

WREX-TV dominates the Rockford metro area, extending to a multi-market sales domain . . . including 23 counties in Southern Wisc. and Northern Illinois.

A sales network containing over 1,000,000 people with retail sales of 1 1/3 billion dollars.

J. M. Beisch,
General Manager
REPRESENTED BY N-B TELEVISION, INC.

WREX-TV
CHANNEL 13 ROCKFORD

HOTEL

New Weston

MADISON AT 50TH

English Lounge
Meeting place
of show business

*So close at hand
So very good*

Two of the finest hotels in New York are just "around the corner" from CBS, Dumont or NBC. Beautifully decorated rooms and suites for permanent or transient residence. Ideal headquarters.

HOTEL

Berkshire

MADISON AT 52ND

Barbary Room
Where the celebrities
go after theatre



GOOD HUMOR CORP.

(MacManus, John & Adams, Inc., N. Y.)

With the advent of warm weather, this ice-cream maker is currently checking availabilities and expects to have spot schedules on the air in three or four markets by the end of the month. Ted Casy is the timebuyer. (The company's soft-drink product is reported still in the testing stages on the west coast. It is being handled by the coast offices of Cunningham & Walsh, Inc.)

INTERNATIONAL SWIMMING POOL CORP.

(Geyer Advertising, Inc., N. Y.)

ESTHER WILLIAMS pools recently appointed this agency to handle its accounts, and spot is under consideration. Presently, the company supplies films to its distributors, who place them locally. A half-hour national show buy was thought about, but discarded because of budget limitations and scattered distribution. Spot looks like the answer. Betty Powell is the timebuyer.

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

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

Spot in major markets will be used within the next few weeks to introduce PLEDGE, a new dusting-waxing agent in an Aerosol can. Peter Berla is the timebuyer.

LEVER BROS. CO.

(Foote, Cone & Belding, Inc., N. Y.)

Reports persist that the new aerosol-powered PEPSODENT is undergoing test

Dominance in MONTANA

XL 60,000 TV HOMES

KXLI-TV12 Helena
KXLF-TV4 Butte

The Continental Divide Stations

XL NET

Great Falls
Helena
Bozeman
Butte

117,170 RADIO HOMES

Represented by
The Walker Company-East
Pacific Northwest
Broadcasters-West

Theatres Join in Tv Sponsorship

Some 1,000 independent motion-picture theatre owners of the Allied States Association, meeting in Louisville last month, were somewhat amazed when, following a proposal by the association's directors that producers and distributors be petitioned to halt all sales of feature films to television, a sales representative of a video station was introduced as a speaker.

The theatremen's amazement was compounded further when salesman Barry Hersh of WKRC-TV Cincinnati announced in his speech that a group of 12 downtown, neighborhood and drive-in theatres in



Carl Ferrazza, manager of Cincinnati's downtown Keith Theater, and a doorman are shown beside a lobby cutout of Daryl Parks, WKRC-TV weatherman.

Greater Cincinnati were jointly sponsoring a nightly telecast on the Taft station.

Mr. Hersh is author of the five-minute *Theatre Weather Show* at 6:25 p.m. weekdays, with Daryl Parks featured in a weather explanation and forecast. Theatres in the sponsoring group are billboarded individually on pivoted flats that dress the set, and the features being shown at the film houses are displayed on studio cards.

To merchandise the show, WKRC-TV has placed a cutout of weatherman Parks on a billboard in the lobby of each of the cooperating theatres, or near the box-office of the drive-ins. And the dozen participating houses, Mr. Hersh told the assembled ASA theatre owners, attribute a definite improvement in business to their tv program.

schedules in a few markets. Additions are naturally dependent upon increased distribution of the product. Richard Pickett is the timebuyer.

LEVER BROS. CO.

(Sullivan, Stauffer, Colwell & Bayles, Inc., N. Y.)

Schedules of minutes and 20's will begin next week and run through May 23 in scattered markets for BREEZE. Primarily night slotting will be used. Jean Sullivan is the timebuyer.

MARTHA WHITE MILLS

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

We hear that schedules will be placed for this company's flour in Georgia, West

Virginia and parts of Tennessee. They might run as long as 52 weeks. Mrs. Jane Dowden is the media director.

MIDAS, INC.

(Bozell & Jacobs, Inc., Chicago)

A minor share of the 1958 budget for this company's mufflers will go into spot tv.

LET US BE YOUR NEW YORK OFFICE

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

PLAZA 9-3400

Telephone Message Service

222 E. 56th St., New York City

usually in cooperative placements with its 225 dealers across the country. Films are available, and the local shops should be active during the driving months ahead. Philip Rouda, agency vice president, is the account executive.

NEW HAVEN RAILROAD
(Cayton, Inc., N. Y.)

The agency was just appointed to this account and is thinking about using some spot tv in Boston and certain key markets on the line. The railroad is presently using some radio. Charles Dunn is the contact.

NOXZEMA CHEMICAL CO.
(Doherty, Clifford, Steers & Shenfield, Inc., N. Y.)

This company's INSTANT SHAVING LATHER has just been appointed to the agency, along with Noxzema shaving creams. There is a possibility of spot action shortly, as our records show slight test campaigns in the past two years. Charles Willard will be doing the buying.

REDDI-WIP, INC.
(Campbell-Mithun, Inc., Hollywood)

Spot television will be the "basic medium" used in the introduction of TOP-WIP low-calorie whipped dairy topping throughout this month. Initial markets are New York, Miami, Tampa, Jacksonville, Philadelphia, Baltimore, Washington, Chicago, Los Angeles and the entire state of California. The budget is called "sizable." Paul Morgan is the agency contact.

RINGLING BROS.-BARNUM & BAILEY CIRCUS

(McKnight Associates, N. Y.)

Having first used spot tv slightly last year, the circus is increasing its schedules for the current season. In New York, minute spots are being used on virtually every children's program that features a live personality. Frequencies are about 40.50 a week, with the campaign set for five weeks. Nighttime ID's are also set to remind parents. Schedules will next be placed in Boston, Providence, Herabey and other cities westward as the circus tours through the summer. Richard Casper handles the buying.

SESSIONS CO., INC.
(Noble-Dury & Associates, Inc., Nashville)

It's reported that this company would begin spot schedules in about a dozen southern and southwestern markets the first of this month. Various peanut products would be promoted. Mrs. Jane Dowden is the media director.

STANDARD BRANDS, INC.
(Ted Bates & Co., Inc., N. Y.)

Reports continue that SIESTA instant coffee is being tested in Toledo, Syracuse and parts of Michigan. A single minute film was recently completed on the product, indicating a furtherance of testing. Gerry Van Horsen is the timebuyer.



KDUB-TV
LUSBOCK, TEXAS

KPAR-TV
ABILENE - SWEETWATER

KEDY-TV
BIG SPRING, TEXAS

West Texas Television Network!

All three stations carry a simultaneous and comprehensive line-up of top CBS network programs plus local originations. As an economical combination this one purchase reaches more families both in terms of coverage and in audience than many of the "big city" metropolitan markets.

December set count: 280,211

Television Age 444 Madison Avenue
New York 22, N. Y.

Please enter my subscription for TELEVISION AGE and the 1957 Yearbook. As a free premium with my subscription I will receive a copy of the Source Book of Success Stories.

- one year \$7.00
- two years \$12.00

My Name

Title

Company

Address

City Zone State

I enclose payment.

Bill me.



PRESIDENT & GEN. MGR.: W. D. "DUB" ROGERS
MAYL. SALES MGR.: E. A. "BUZZ" HASETT

STERLING DRUG INC.

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

Schedules in numerous national markets were set last week for PHILLIPS MILK OF MAGNESIA. Minutes and 20's will run for 52 weeks. Bob Bruno is the timebuyer.

STERLING DRUG CO.

(Thompson-Koch, Inc., N. Y.)

Although large schedules were set last year at this time in 20 markets for DOUBLE DANDERINE, most of the budget this spring is going into radio. Timebuyer Robert Hall notes that some infrequent spot testing goes on, but in very small degree.

TECHNICAL TAPE CORP.

(Product Services, Inc., N. Y.)

Spot schedules in eight major markets will consume part of a \$225,000 budget for TUCK TAPE during April, May and June. Filmed 20's will be set shortly. Balance of the budget goes into a 14-week renewal on the Jack Paar Show and radio time. Mort Reiner, media supervisor, is doing this buying.

TOY DISTRIBUTORS, INC.

(Daniel F. Sullivan Co., Inc., Boston)

The agency was recently appointed by the New England distributor of toys and records, and has begun initial tv schedules on WHDH-TV Boston, WWLP Springfield,

IMPACT!



62.5%

**BIGGEST SHARE OF AUDIENCE
IN AMERICA IN MARKETS
OF 3 OR MORE STATIONS**

FIRST in the nation in share of audience
FIRST in 407 of 469 rated quarter-hours
FIRST with 15 of the top 15 shows
FIRST with 5 of the top 5 syndicated shows

*ARB, December 1957

KROD-TV
CBS Television Network • Channel 4 • El Paso, Texas
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY
Branham Co. Radio, Inc. • 541 Commerce St. • New York, N.Y. • Dick Tracy, Sam, Lulu Hay

Intellectual Stimulant for Youth

Jazz, American foreign policy and medical-scientific research will be the subjects of three live 13-week spring program series to be presented on a nationwide basis by the National Broadcasting Co. and the Educational Television and Radio Center at Ann Arbor, Mich. Last year, similar programs were seen in 30 affiliate markets. During 1958, 29 Center educational stations and at least 20 NBC affiliates will present programs designed to stimulate the intellectual interests of youth.

A total of 39 half-hour shows will be presented during the spring season. The three programs scheduled to open the series are: *Decision for Research*, to be telecast Mondays, starting March 24, from 6 to 6:30 p.m.; *Briefing Session*, to be aired Tuesdays, beginning March 25, from 10:30 to 11 p.m., and *The Subject is Jazz*, to be viewed Wednesdays, starting March 26, from 6 to 6:30 p.m.

The research series will include such topics as the nature of the heartbeat, operating technique of a research team and "scavenger" body cells. Richard Lukin will be the producer, Robert Rippen the director and George Lefferts the writer. Various research experts will be guests.

Briefing Session will include discussions on the Western Alliance, Germany's future, the Iron Curtain countries and other topics on current events. Erwin D. Canham, editor of the *Christian Science Monitor* will act as host; Merrill Mueller, NBC News correspondent, will be facts communicator, and Dr. Strausz-Hupe, chairman of the American Political Science Research Association, University of Pennsylvania, will be political analyst.

Duke Ellington, Benny Goodman and Wilbur de Paris are among the musicians who will take part in the first live series on jazz. Gilbert Seldes, commentator and writer on the popular arts, will be the weekly host. Dr. Marshall Stearns and Leonard Feather, noted jazz experts, will serve as program consultants. A jazz combination will be featured on each session.

The project is under the over-all supervision of Edward Stanley, NBC director of public affairs. Brice Howard is executive producer, and Edward Cohen the Center representative.

(Mass.) and WRLP-TV Greenfield (Mass.). Children's *Romper Room* programs are being used, with additions planned shortly. Robert Sullivan is the account executive.

TUSSY COSMETICS

(Grey Advertising, Inc., N. Y.)

Campaigns for MEDICARE and new-to-tv LIQUID PEARL began early this month in Philadelphia, Atlanta, Buffalo, Charlotte, Dallas, Cleveland, Indianapolis, Minneapolis, Toledo and St. Paul. Filmed minutes and 20's, predominantly daytime but with some night slots included, were set for 13 weeks. Phil Branch is the timebuyer.

REMINDER:

POWER: 406,000 watts

TOWER: 950 ft.—10
miles east of Spfld.

COVERAGE: Grade A in
Springfield & Decatur
only with WICS

TARGET: June, 1958

ILLINOIS STATE CAPITAL MARKET
WICS
Channel 20
1957
SPRINGFIELD, ILLINOIS

LOWEST COST-
PER-THOUSAND
in the Tampa-St. Petersburg market
WSUN-TV
Check Venard, Winford & McConnell, Inc.
National Representative
James H. Ayres—Southeast

Washington Memo

FCC DELEGATION. Once a year, around the latter part of February, a delegation of about a dozen members and bureau heads of the Federal Communications Commission goes before a subcommittee of the House Appropriations Committee which is concerned with the budget requests of the various so-called "independent" agencies. The delegation comes armed with comprehensive data regarding FCC operations and must be prepared to face intensive examination on every facet of its far-flung services.

Except for off-the-record discussions, which may involve matters of national security, the testimony is made public near the end of March, just before the full committee submits a report to the House on its recommendations for each of the agencies. This report is accompanied by a bill setting forth the amounts suggested for the various agencies. It is then up to the House to act on the bill.

The transcript of this year's hearings on the FCC budget for the fiscal year 1959 (beginning next July 1) occupies approximately 90 pages of a fat volume entitled *Part 2, Independent Offices Appropriations for 1959*. It contains tables, charts, statistics and, above all, the most up-to-date information the commission can supply on its activities. A considerable part of the testimony is devoted to television.

The subcommittee was particularly interested in the commission's study of network operations, allocations, station authorizations and subscription tv.

HYDE ON BARROW. Subcommittee chairman Albert Thomas of Texas brought up the Barrow Report. Comr. Rosel Hyde answered most of his questions on this subject. This is how the interrogation went:

Q. Briefly, what did the report suggest that you do?

A. Eliminate option time, adopt a stricter multiple-ownership rule, and it suggested amendments to the act

which would permit the commission greater control in cases of transfers. . . .

Q. It was an executive-type study made for the use and benefit of the commission, and the committee supplied about \$100,000 for the study, did it not?

A. That is about right for 1957. The total cost over the past three years was about \$270,000. Because it was compiled without a hearing and because it proposes some very significant changes in the regulatory policies, the commissioners felt it appropriate to release it to the interested parties and to schedule hearings on it.

Q. We are not quarreling with you on that. We are trying to find out what this college professor recommended to you. We thought he was a pretty intelligent fellow. What was his name?

A. Dean Roscoe Barrow.

Q. Did the commission try to influence his study?

A. The commission did quite the contrary. We encouraged him to make a full, complete and objective study, but in order to make sure that due process and fairness were observed in all aspects of it we have made it a subject of a hearing before any final conclusions are made.

Q. What is the intention of the commission today with reference to regulation of the big networks?

A. We are going to give these people . . . their day in court and then determine what form the regulation should take.

Q. A conclusion on the part of the commission is months off yet?

A. Yes, sir, it is.

ON SUBSCRIPTION TV. At the time of the subcommittee hearing (Feb. 19), the commission had not yet decided to defer its authorization of a subscription trial run. Rep. Charles R. Jonas of North Carolina was therefore concerned about heavy mail he was receiving in opposition to pay tv. This led to a discussion of commission jurisdiction over stations which use their facilities for "propaganda" and policies requiring fair presentation of controversial issues. Before leaving the subject, there was this exchange between Mr. Jonas and Mr. Thomas:

Mr. Jonas: I would like for the record to be clear and show that my reference to the receipt of 25,000 communications was not intended to be critical of the station which put on the program which produced those communications, because they did me a great favor. They furnished me with the most wonderful mailing list I have ever had.

Mr. Thomas: They did you a good service.

Mr. Jonas: They did me a great service, and I am not complaining about it. I was just trying to find out what the commission plans to do so that I could give these people who communicated with me an official an-

(Continued on page 71)



One-Shot (Cont. from p. 40)

general as the source responsible for their more favorable attitude. Nearly 40 per cent of the non-viewers referred to television spot advertising as effecting their friendlier outlook on Texaco. Both the program and television in general more than doubled the combined total of other media. Further, 51 per cent of the viewers indicated the program increased their interest in purchasing Texaco gasoline.

The dealer survey yielded the following results:

Eight out of every 10 dealers interviewed expressed the opinion that television is the most important medium for selling and promoting gasoline. Mentions for tv were almost double those for all other media combined. Following are typical dealer comments:

"Tv increases sales of not only gasoline but of any of my products."

"I've had people come into my station and talk about the program and commercials they have seen on tv."

"Judging for myself, it makes more people interested in my products."

Nine out of every 10 dealers who viewed the special reported they had recently seen or heard effective Texaco advertising. This represents a 78-percent advantage over non-viewing dealers, only half of whom stated they had been exposed to such advertising.

Eighty-nine per cent of the viewing dealers cited the special Texaco show as the source of their recent exposure to especially effective Texaco advertising. More than 13 per cent of the dealers who missed the show reported that customers who talked about it were the source of such exposure.

Eighty-three per cent of the dealers interviewed expressed enthusiasm over Texaco's sponsorship of this special tv program. More than eight out of 10 were of the opinion that the show made people more favorably disposed toward Texaco and more interested in buying the company's products.

Future Texaco specials were favored by 89 per cent of the dealers interviewed, for a variety of reasons. Twenty-seven per cent indicated such shows would help bring in customers; 25 per cent felt specials were the best way to advertise; 24 per cent expressed the opinion that television advertising



Gene Wilkey has been named general manager of KMOX-TV, newly acquired CBS-owned television station in St. Louis. Mr. Wilkey has a fifteen-year background with WCCO Minneapolis and KMOX St. Louis, where he served as manager and general manager, respectively.

keeps the product name before the public, and the remaining 21 per cent gave other reasons for their opinions.

Several dealers made the following statements:

"A man was in the station this morning and said last night was the first time he knew that Texaco could be bought in all 48 states."

"I've had a lot of comments today among my customers over last night's show."

"For days before it [a special show] is put on, you hear announcements that it's going to be on and you get a lot of people alerted to watch for and think about Texaco."

"I think big tv programs make people sit up and take notice of the products advertised."



Eugene B. Dodson (left), vice president and station manager of WSFA-TV Montgomery is the new manager of WTVT Tampa, replacing P. A. Suggs, who resigned to become an NBC vice president. Carter Hardwick Jr. (right), commercial manager at WSFA-TV, will become manager of the station. Both stations are a part of the WKY Television System.

Animation (Cont. from p. 11)

year, when he also did design work on *Bugs Bunny* cartoons at Warner Bros.

From 1949 to 1953 he served as art director for the Raphael G. Wolff Studios. Eventually he became a freelance designer and worked for UPA Pictures, Academy Productions and John Sutherland Productions, among others.

In February 1954 Mr. Klein formed a partnership with John Hubley and organized Storyboard, Inc. Within a year, commercials produced by the company had won three of 10 awards, including a gold medal, from the New York Art Directors Club and six awards from the Detroit Art Directors Club.

Finally, in 1955, in an effort to gain even more creative freedom, Earl Klein set up the fast-growing Animation, Inc. Always on the watch for ways to hold down costs and increase service to his clients, Mr. Klein's studio became the third—others are Walt Disney Studios and UPA—to use the xerography duplicating process. This electronic transfer technique permits the use of soft lines in animated drawings, rather than the customary solid blacks and hard lines. The process has been used in the prize-winning Betty Crocker and Kroger commercials.

"Xerography is a time- and money-saving step forward," says Mr. Klein. "It's a touch of automation to what is still essentially a hand-crafted industry." He admits such techniques have only limited applications. "The personal touch," he states, "is still a much-wanted quantity in the animated film. Animation cannot go into mass production techniques without losing this necessary factor."

Virtually all of the commercials produced by Animation, Inc., have borne Earl Klein's stamp of originality—a simplified graphic visual treatment with an unusual soundtrack using either clever rhythmic musical effects or novel voice delivery. Cases in point: Johnson's "buzz-z-z" bee or the bass-voiced Kroger cow mooing "No-o-o-body" in answer to the question, "Who but Kroger?"

In addition to a number of tv commercials now shooting at Anima-

(Continued on page 70)

Wall Street Report

SOLID CBS BASE. Blue-chip stocks are always the investors' haven in times of recession, and in the tv group there's no doubt that the Columbia Broadcasting System, Inc., is one of the members of that group. The stock has fallen from its 1957 high of \$36 per share. Yet in the last few months it seems to have hit a solid base at about \$28 per share, and on the basis of its 1957 financial report would seem to be gathering reserve strength, once the analysts determine how seriously its 1958 earnings outlook has been affected by the recession. There's no doubt the CBS annual report for 1957 made pleasant reading for shareholders, reporting as it did record sales and earnings.

Net revenues jumped to \$385.4 million, up 8.6 per cent from the \$354.7 million of 1956. Earnings per share equaled \$2.90 per share, compared with the \$2.13 per share earned in the comparable 1956 year. Since Columbia's earnings for the first nine months indicated profits of \$1.82 per share, the CBS operations in the fourth quarter were evidently extremely profitable.

The report indicated that all divisions except the tube-manufacturing division, CBS-Hytron, were operating at a profit. The Hytron unit's sales increased 70 per cent but there was still no profit. The most striking note about the CBS report is the fact that the radio network billings increased for the first time since 1950, operating profitably. Since CBS policy has been to pay a 25-cent quarterly plus a 3-per-cent stock dividend, it's only natural for the stockholders to expect that there'll be a boost in dividends this year, unless the upward profit trend reverses itself sharply.

GROSS TELECASTING. By contrast in size, Gross Telecasting, an over-the-counter stock, operating station WJIM-TV Lansing, Mich., reported a slight decline in its revenue for 1957 to \$2,733,846 from \$2,815,408 in 1956. Profits in 1957 fell to \$1.68 per share, compared with \$1.85 per share in 1956.

Gross Telecasting opened new

studios, and the costs incurred were primarily responsible for the decline in the company's earnings. Also, on Jan. 1 its last Michigan outlet became a basic optional station on the NBC network and now accepts orders from all three major networks, being in an excellent position for scheduling and selecting programs with the broadest appeal.

Gross common has been trading in the \$15-bid-to-\$18-ask range in the over-the-counter market, and as long as the management is able to maintain earnings to protect the \$1.60 annual dividend rate, it's not likely there'll be any noticeable decline in the price. It's worth noting, in passing, that the company's earned surplus at the end of the year totaled \$2,882,526, an increase of \$294,239 over the retained earnings in 1956.

One of the more unnoticed entrants into the tv field has been Thompson Products, Inc., which has plunged headlong into production of a wide range of products from missiles to computers.

Thompson had a 1957 sales volume of \$368.5 million and a net profit of \$11,942,034, equal to \$4.20 per share. The company has been paying dividends equal to 35 cents quarterly or \$1.40 on an annual basis. Yet the stock, now selling for \$46 per share, has had a sharp tumble from the \$89-per-share price at which it was traded in 1957.

THOMPSON OFFSHOOTS. Some of the Thompson affiliates and subsidiaries—and there are over a score of them—are quite famous, the most notable being the Ramo-Woolridge Corp., a pioneer in the research, development and production of electronic missile systems, computers, weapon-control systems and advanced communication.

The television subsidiary, Dage Television of Michigan City, Ind., has become one of the leading makers of tv equipment, including cameras, monitors, remote-control systems, microwave and testing systems. In 1957 the company succeeded in developing the tv industry's first automatic, transis-



torized, self-contained tv camera. It weighs less than four pounds, is smaller than a shoe box, but can produce films for tv of commercial studio quality, the company claims.

Dage also has developed Weather-vision, a system to permit faster, more accurate dissemination of news about the weather. It is now used at various Air Force bases, among them the Grandview (Mo.) Air Force Base, and at Port Jervis, site of the smallest tv station in the world.

The small Dage cameras are being used to guard art treasures, supervise hospitalized children and permit remote viewing of ticker tape for investors and brokerage men. The growth of closed-circuit tv is another factor to weigh when evaluating the company's role in television. Dage equipment sales to schools, colleges and hospitals jumped 50 per cent last year. The Dage camera is used in more closed-circuit telecasts than any other in the industry, and the management feels this market—industrial and commercial use of tv—will grow substantially in the years ahead.

GOOD POSITION. Thompson Products is in an extremely good position for the moment, since so much of its work centers on perfecting systems for the nation's missile program. In 1957 approximately 72 per cent of the company's activities were linked to prime defense contracts.

(Continued on page 71)

Triple (Continued from page 39)

desire: \$5,000 or \$10,000 extra revenue a week, or a balop of the NAB code's "Seal of Good Practice" to flash on the screen after the midnight prayer?

Mr. Rich admits that the broadcast code has helped to eliminate many bad practices once prevalent in tv. He sees two ways to rectify the problem of triple spotting. First, he would like to see a further revision of the multi-spot portion of the NAB code with a more concise definition of the station's obligation. Second, a strict agreement, and its strict observance, between the networks and their affiliates regarding the time to be used between shows of various length for local sales.

Animation (Cont. from page 68)

tion, Inc., two "first-time" projects are being developed. In association with Transfilm, Inc., Mr. Klein is preparing a 16mm film requested by the Museum of Modern Art for Fortune Films. Entitled *The Decisive Decade*, the film deals with American economy over the next 10 years and is the company's initial such sales-promotion venture. *Decade* will be produced in color, an operation which adds about 20 per cent to the over-all cost, according to Mr. Klein.

With the Universal Broadcasting System, Animation, Inc., is preparing a first commercial in a new technique that will utilize specially prepared art on black-and-white film to trans-



Clarence S. Mugge is the new director of promotion and business development for WMBD-TV-AM Peoria, it has been announced by Charles Caley, president of WMBD Inc. Mr. Mugge has been an advertising executive with the Peoria Journal Star for 16 years.

mit a color picture. Present plans call for the licensing of the system to interested parties.

With these and other ideas for future expansion, Earl Klein's Animation, Inc., seems sure to achieve a still greater measure of success.

Hollender (Cont. from page 37)

areas of sports, drama, situation comedy and adventure.

In the early days of tv, we speculated that the new sight-and-sound medium had to have a new approach. Was the same philosophy of continuity or the same positioning of shows week after week necessary? Unlike the *Fuch Bandwagon*, shows today must stand or fall on their own. A soft berth between two high-rated shows won't do the job. Ed Sullivan can inherit a 30 and move it to 34; Steve Allen can inherit a 15 and jump to a 33; *Maverick* can inherit nothing and bounce to a 32.

In those early tv days, we discussed with network executives and others in the field the philosophy that tv may not have to follow the radio scheduling patterns—that it required a completely new pattern and approach. Maybe each show should be regarded as a separate entity, with viewers checking the tv section of their papers each night the way they scan the movie ads?

These theories proved half right. Programs like the *du Pont Show of the Month*, the Macy Parade and others have proved eminently satisfactory for creating excitement with dealers and consumers alike. At the same time, the bread-and-butter shows are still very much with us, and probably always will be.

At present, well over a third of Grey's total billing is in tv. In the last few years agency billing has grown from \$20 million to almost \$50 million, and the tv-billing percentages have even outpaced this rise.

This increase, paralleling that of rising living standards and growing demands for a diversity of products, has shown its largest increase over the past five or six years. In 1952 the agency billed \$1,800 in tv. This year it has billed \$15.4 million.

Combined production staffs have increased 500 per cent since '52, and growing demands and services



George T. Carroll has been named vice president for marketing and sales development, it has been announced by the New York office of Cole, Fischer, Rogow, Inc. Previously headquartered in New England, Mr. Carroll brings to the agency an extensive background in research, marketing and new business.

prompted the creation of a separate tv art department in 1955. Another marked personnel increase has been in the broadcast media department, where a staff of one tv time buyer and an assistant in 1952 has jumped to 22 at the present time.

Today the emphasis is on creativity. Creativity in programming, in buying concepts; creativity in marketing, as well as in all the interwoven fields in advertising. This constant search for new and better ways of representing our clients is axiomatic to successful advertising, for continual "creative restlessness" can only be a blessing, never a mark of Cain.

Ampex Customers

The following is a list of stations to which magnetic tape recorders have been shipped by the Ampex Corp.: WGN-TV Chicago, WSLA-TV Tampa, WSUN-TV St. Petersburg, WEAR-TV Pensacola, KTTV Los Angeles, KRON-TV San Francisco, KERO-TV Bakersfield, KCRA-TV Sacramento, KOIN-TV Portland, Ore., KBES-TV Medford, Ore., KING-TV Seattle, KENS-TV San Antonio, WOAI-TV San Antonio, KRDL-TV Dallas, KDUB-TV Lubbock, Tex., KUTV Salt Lake City, WHAS-TV Louisville, WFIL-TV Philadelphia, WISH-TV Indianapolis, WJZ-TV Baltimore, KQW-TV Cleveland.

Checker *(Continued from page 42)*

serted within a plastic jacket snapped into a leatherette binder. Copies of individual commercials can be supplied in any quantity.

Citing the advantages of his process over other methods of checking, including kinescopes, Mr. Goldenthal points out that the tear sheets require no projection or loudspeakers and can be viewed at any time by anyone, anywhere. "We can catch poor projection, loss of sound or picture, coughs, sneezes, interference — anything," he says.

Check Commercials

Developed to permit an advertiser to check his own commercials, the service has been used largely of late to permit the advertiser to check on what his competition is doing, according to Mr. Goldenthal. Following this tack, he is preparing to place for sale a sampling of 100 "best" commercials taken from more than 1,000 monitored last season. In addition, specific collections of automotive, detergent, cosmetic and other types of commercials will be made available to agencies and sponsors.

Noting that material broadcast over the airwaves is considered in public domain, Mr. Goldenthal foresees no legal objections to his library service. He stated that the Federal Government is considering using it to further its



The new national sales manager of WDEF-TV Chattanooga is Richard W. Holloway. He has been manager of WNIL Niles, Mich., for 14 months. Before that he was national sales manager of WSBT-TV South Bend, Ind., and manager of WTRC Elkhart, Ind.

studies and investigations of television advertising.

While declining to permit photographs of the monitoring equipment now in use, on the ground that it is unique in the industry, Mr. Goldenthal said the entire mechanism has been refined to a point where the new portable units will fit into an attache case.

Wall St. *(Continued from page 69)*

In the last 12 months the company has had quite a bumpy existence, since every shift in the Government's plan to develop intercontinental space travel affected some one of its operations adversely. A glance at its sales, earnings and book value per share over the past fifteen years indicates that Thompson has been climbing steadily in almost every department. In 1943 it had sales of \$129 million, earnings of \$2,770,842 (equal to \$1.66 per share), paid a dividend of 28 cents per share annually and had a book value of \$7.17 per share.

Earnings \$12 Million

In 1957 sales had hit over \$368 million with earnings of approximately \$12 million, or \$4.20 per share on 2.7 million shares. Dividends are now \$1.40 per share, and book value is \$32.10 per share.

The close link that Thompson represents between television, space travel and weather forecasting indicates that the company has a great potential ahead of it, providing those Sputniks, Vanguard and Explorers don't suddenly shift from tools of research into weapons of war.

Memo *(Continued from page 67)*

swer, and I have now received that answer. They have not made a decision on it.

AVAILABLE CHANNELS. Later, the subcommittee turned to tv authorizations, and it was brought out that on



Ned Smüh has been named General Manager of KOVR-TV Stockton-Sacramento, effective April 1st. Mr. Smüh has been manager of the San Francisco branch of the Edward Petry Co.

Jan. 11 there were 523 stations on the air, of which 494 were commercial. Then followed this exchange between Mr. Thomas and FCC chairman John C. Doerfer:

Q. Are there any more channels available?

A. If you get into uhf, there are quite a few.

Q. I mean downstairs. Are they all gone?

A. I would judge that about 100 are available, but they are in spots where there is no economic support for them. People do not want them.

Further discussion brought out that pending applications for vhf channels will result in 35 additional stations.

While the subcommittee seemed to have covered almost every area of commission activities, it apparently overlooked the subject of station sales. Yet, there was inserted in the record a table showing the expected workload of tv applications which do not usually require hearings. This data showed that there were 134 applications for assignments and transfers during the 1957 fiscal year. The number of such applications estimated for the current fiscal year is put at 182. And the estimate for 1959 is 226.

PROGRAMMING AND PRODUCTION: Analysis of program procedures; local program ideas; program scheduling; improving audience ratings; improving production techniques; efficient use of manpower; evaluation of performance standards of production/programming personnel. Write or phone: Richard P. Doherty, TELEVISION-RADIO MANAGEMENT CORPORATION, 1816 Jefferson Place, N.W., Washington, D. C., District 7-1957.

Source Book of TV Success Stories Volume Two

Over 400 case histories from every size market, demonstrating tv's ability to sell!

Product Groups Include:

Shoe stores and
Manufacturers

Farm Implements and
Machinery

Electric Power Companies

Gas Companies

Telephone Companies

Insurance Companies

Coffee Distributors

Men's Clothing Stores

Cough and Cold Remedies

Electrical Appliances

Beer and Ale

Department Stores

Restaurants and
Cafeterias

Moving and Storage

Television and
Radio Receivers

ONLY \$3.00 PER COPY

Television Age

444 Madison Ave.,

New York 22, N. Y.

News (Continued from page 53)

But confusion is clearly evidenced in the commercials for the *New York Times*. They appeared exclusively on chain breaks in New York on the pro telecasts. Still 1.1 per cent of the viewers of both college and pro games associated them with the college games. Another 6.8 per cent remembered them from the professional telecasts.

Ballantine commercials were remembered by a healthy 6.2 per cent of the pro-game viewers, and another three per cent associated them with the college games.

Sunbeam commercials also ranked high in the memories of college viewers. Close to nine per cent recalled them.

There was one remarkable response to questions on commercials. The confusion may have been caused by Libby-Owens-Ford. Anyhow, 1.1 per cent of the college-game viewers remembered Ford automobile commercials. There weren't any at all.

Writing Comedy

"How to Write a Television Comedy" (\$4.00, 228 pp. The Writer, Boston), is intended as a guide for writing television humor, edited by Irving Settel. The book includes chapters by some of television's most successful comedy writers, including Leonard Hole, Sydney Reznick, Bob Howard, George Tibbles, Art Henley, Eric Heath, Anne Howard Bailey as well as the editor. An important chapter goes into the method of selling a humorous tv script.

Novel on Expense Account

"Expense Account," by Joe Morgan, (\$3.75, 411 pp. Random House), is a novel dealing with the very real problems of the business executive with a big expense account during the week who must face the rigors of a tight budget when he returns to his wife and four children on week-ends in the country. It is written with humor and understanding by Mr. Morgan, who has turned out hundreds of thousands of words for newspapers as bureau manager and executive for United Press. The author is currently night news manager for that service in their New York City headquarters.

WSLS · TV
a subliminal ad
ROANOKE, VA.
we spend
WSLS · TV
most of our
ROANOKE, VA.
money for
WSLS · TV
local audience
ROANOKE, VA.
promotion
WSLS · TV
ROANOKE, VA.



WORRY WON'T CURE CANCER

If cancer is detected in its early, localized stage, the chances for cure are very much better. Play it safe and smart. See your doctor for a checkup every year.

And fight cancer with a check!

Mail it to
CANCER, in care
of your local
post office
—NOW

AMERICAN
CANCER
SOCIETY

In the picture



Robert M. Gray, advertising manager for the Esso Standard Oil Co., has been named manager of a combined advertising-sales promotion division, set up by Esso to provide more effective coordination of planning, scheduling and production activities in both fields and to integrate them more closely with other marketing programs. Reporting to Mr. Gray will be William N. Farlie, formerly assistant advertising manager and now designated as manager, operations, for both advertising and sales promotion; Vernon G. Carrier, previously assistant advertising manager also and now manager, industrial advertising, and Thomas W. Wilson, who was sales-promotion manager and is now manager, motor-products advertising. Mr. Gray, with Esso for 24 years, has been advertising manager since 1944. He is president of the Advertising Club of New York and a member of the New York Sales Executive Club.

Just appointed a senior vice president of Ogilvy, Benson & Mather, Inc., New York, is **Rollin C. Smith Jr.**, who has headed the art department at the agency for the past half-dozen years. Mr. Smith joined Ogilvy, Benson & Mather in 1950 as an art director and two years later was named vice president in charge of the art department. Before coming to OB&M Mr. Smith spent seven years—from 1943 to 1950—as an art director at McCann-Erickson, New York, and it was as an art director also that he started his advertising-agency career; the year was 1936, and the agency was N. W. Ayer. Mr. Smith, like most advertising executives, is a suburbanite, living in Darien, Conn. He is married, has three children and an equal number of grandchildren. Among the Ogilvy, Benson & Mather accounts whose art work he has supervised are Good Luck margarine, Dove soap and Pepperidge Farm bread.



Michael Dann (left) has been named vice president in charge of network programs, New York, at CBS-TV, taking the post held for the past three years by **Harry G. Ommerle**, who becomes vice president in charge of network programs. Since leaving NBC-TV last October Mr. Dann has been president of Henry Jaffe Enterprises, tv producing and packaging firm; at NBC he had been vice president in charge of tv program sales and, previously, director of the program department, Mr. Ommerle served in the capacity of program director of CBS-TV, New York, for five years—from 1950 to 1955.

Joining the ABC Television Network in the capacity of manager of sales development is **Robert P. Engelke**, it has been announced by Gene Accas, vice president in charge of tv sales development for the network. Mr. Engelke, who will report to Bert Briller, director of sales development for ABC-TV, has had considerable experience in sales on both the broadcasting and agency levels. He was formerly supervisor of the NBC-TV sales-presentation department, and prior to going with NBC Television he served in sales development at NBC Radio. He has also been director of research and merchandising for Lewin, Williams & Saylor, an assistant account executive at Cecil & Presbrey and a media department supervisor with Newell-Emmett (now Cunningham & Walsh). Mr. Engelke received his college education at Cornell University, and he and his wife now reside in New York City.



Roger W. Clipp, executive vice president and general manager of the Triangle Stations, Philadelphia, has been named chairman of the Television Code Review Board of the National Association of Broadcasters, succeeding William B. Quarton, executive vice president of WMT-TV Cedar Rapids, who has served two two-year terms on the board. Mr. Clipp entered broadcasting in 1929 when he joined NBC as a commercial engineer. He later served in NBC's station-relations department and in 1933-34 was assistant manager of the network's o. & o. stations. He became business manager of WFIL Philadelphia in 1935 and by 1944 had risen to the position of president and director of the WFIL Broadcasting Co. When WFIL was purchased by Triangle Publications two years later, Mr. Clipp became executive vice president and general manager of the company's radio and subsequently tv stations.

WMUR-TV

CHANNEL 9
MANCHESTER, N. H.

FIRST STATION IN U.S.A.

with

"BINGO AT HOME"

in "AA" Time

7:00-8:00 P.M., Mon., Tues., Thurs., Fri.

8:30-9:30 P.M., Wednesdays



35,000

POST CARDS
IN JUST

5 DAYS

PROOF OF WMUR-TV'S IMPACT
IN BOSTON AND THE CENTRAL
AREA OF NEW ENGLAND

RATES

5 one-minute announcements per week	\$350.00
3 one-minute announcements per week	\$225.00
1 one-minute announcement per week	\$100.00

For availabilities call:

In Manchester, N. H. **FORJOE TV,**
GORDON MOORE
National 3-9061 **INC**

THE LIGHTER SIDE

In Camera

It seems that ever since the first appearance last year on NBC-TV of *The Shirley Temple Storybook*, children have been hounding parents, who have been hounding booksellers all across the country for a copy of the *Storybook*. It was, of course, non-existent. Now, however, Random House has acceded to the magic wand of popular demand, and *The Shirley Temple Storybook* will be out in book form this fall.

Our office soothsayer fears that this may lead to a whole new trend, not beneficial to broadcasters. People will begin not watching a show because they're waiting to read the book.

• • •

Oh, those Nipponese! *The Associated Press* reports that police in Tokyo's bar-cluttered Asakusa district are using electronics to persuade drunks to go on the wagon.

When an over-nipped citizen is brought to the station, his conversation is tape-recorded. And then in the hard light of the next morning the tape is played back. The police say that this works wonders.

There is, of course, a next step for any particularly hard-liquor cases. In addition to having the errant consumer's talk recorded, the cops might take a film of the guy. In color yet!

• • •

What's in a name? Or, *Carter's Little Sullivans*: Did you know—and if you did, why didn't you say so?—that at Carter Products, Inc., the media director is named John Sullivan, while the guy who buys air time on Carter's Little Liver Pills at Ted Bates is Greg Sullivan, and, in a real parley, the timebuyer on Carter's Rise at Sullivan, Stauffer, Colwell & Bayles is named Jeanne Sullivan.

However, company officials who were reached the other night at Sullivan's bar denied all rumors to the effect that they were going to sponsor the *Ed Sullivan Show*. And they also scotched the idea that they would buy into the *Steve Allen Show*.

One weekend, that irrepressible director of sales development at Blair-TV, Martin Katz, was leafing through a catalogue of the, let us say, Antartica Chemical & Surgical Co., which has its home office in, let us say, Bangkok.

Suddenly Martin was struck with the applicability of one of Antartica Chemical's products for all tv in general and for Blair in particular. And because he is one who never rests from his devotion to matters Blair, Martin sat right down and composed a memo which went something like this:

"... I propose that to any station on our list making available a reasonable exchange of 20-second or one-minute announcements, we arrange that Antartica Chemical provide their portable emergency oxygen and resuscitation unit, fitted in an attractive green leatherette carrying case.

What's more, the New York office of Blair-TV should get a bonus of a complete Model M therapy unit. This unit comes on wheels and can be transported easily from one time-buyer's office to another. It comes fitted with a partial rebreathing type mask, allowing the user to operate his dictaphone or speak on the telephone while oxygenating. The model M will do wonders for that "After-Martini" feeling.

"Incidentally, while not part of my proposal, I feel it my duty as a family man to pass along the fact that Antartica Chemical—in which I own no stock as yet—also manufactures a child-size disposable oxygen mask with a bright red rocketship and spaceman to match, imprinted to stimulate the idea of a game. Also AC makes a portable collapsible tent with book holder and page turner permitting the breathful user to catch up on trade reading during weekend recoveries.

"Let's," concludes Martin's memo, "kick this idea around in our next un-ventilated conference-room discussion."

IN THE EAST
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IN THE EAST
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IN THE EAST

M

MOVIELAB
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EASTMAN
EASTMAN

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MOVIELAB
MOVIELAB

BLOW-UPS

C
COLOR

BLACK & WHITE

INTERNEGATIVE
INTERPOSITIVE
INTERNEGATIVE
INTERPOSITIVE
INTERNEGATIVE
INTERPOSITIVE
INTERNEGATIVE

movielab
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Kodachrome
Kodachrome
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Kodachrome

color
color
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color

EASTMAN COLOR

- DEVELOPING 35MM (5240) COLOR NEGATIVE
- DEVELOPING 35MM (5253) AND 16MM (7253) INTERMEDIATE
- 35MM ADDITIVE COLOR PRINTING
- 16MM CONTACT AND REDUCTION ADDITIVE COLOR PRINTING
- INTERNEGATIVES 16MM (7270) FROM 16MM KODACHROMES
- BLOW-UPS FROM 16MM KODACHROME TO 35MM COLOR
- KODACHROME SCENE TO SCENE ADDITIVE COLOR PRINTING
- 35MM COLOR FILM STRIP PRINTING

MOVIELAB
MOVIELAB
MOVIELAB
MOVIELAB

FilmStrips
FilmStrips
FilmStrips
FilmStrips

NEGATIVE
NEGATIVE
NEGATIVE
NEGATIVE

POSITIVE
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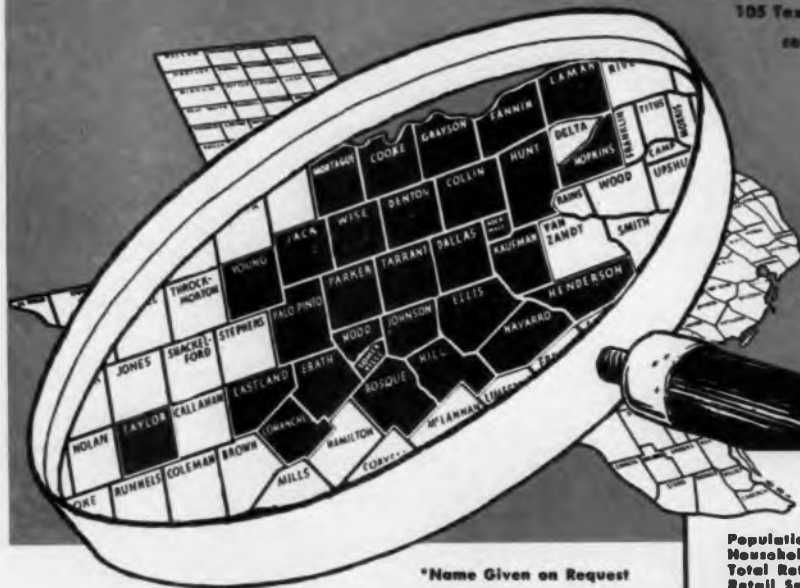
MOVIELAB
M

For MAIL PULL and SALES PULL...

WBAP-TV has

Proof of the PULLING

A 20-spot schedule for a WBAP-TV advertiser* pulled mail inquiries from 105 Texas and Oklahoma cities. Twenty-four per cent of the inquiries were from Fort Worth, 31% from Dallas and 45% from the large shaded area on the map. At the end of the campaign, the advertiser reported a complete sellout with a SALES INCREASE OF 487% over the sale of similar items the previous year.



For Mail Pull and Sales Pull...
WBAP-TV hits harder, over a wider area
in the BIG FORT WORTH-DALLAS
12TH U.S. MARKET!

Look at this Giant TEXAS Market!
WBAP-TV 53-COUNTY MARKET AREA
(48 Texas Counties
& 5 Oklahoma Counties)

Population (1/1/58)	2,735,300
Households (1/1/58)	844,200
Total Retail Sales (1957)	\$3,448,461,000
Retail Sales Per Family	\$ 4,085
Effective Buying Income (1957)	\$4,436,334,000
Effective Buying Income Per Family	\$ 5,243

SOURCE: Sales Management Advance Data, 1958
Survey of Buying Power.

*Name Given on Request

INQUIRIES RECEIVED FROM:

TEXAS:
Allen
Aske
Athens
Arlington
Alvord
Alvarado
Berry
Blooming Grove
Bridgeport
Bryson
Burleson
Bells
Bowie
Blum
Caddo Mills
Cisco
Colina
Cleburne

Comanche
Coppell
Corsicana
Crosson
Clarendon
Dentur
DeLeon
Denison
Denton
Desoto
Dublin
Duncanville
Eastland
Innis
Era
Ferris
Frisco
Garland
Gainesville

Glen Rose
Godley
Gorman
Graford
Grafton
Graham
Grandbury
Grand Prairie
Grapovine
Greenville
Hartington
Hillsboro
Hosley
Hurst
Hutchins
Itasca
Iredell
Irving
Italy

Jacksboro
Kaufman
Keller
Krum
Dallas
Fort Worth
Mesquite
Millsp
Meridian
Lewisville
McKinney
Lipan
Mineral Wells
Murchison
Necona
Palmer
Paris
Pottsboro

DeMott
Ranger
Sulphur Springs
Scurry
Savoy
Saginaw
Lubbock
Merkel
Pecos
Sadler
Rockwall
Richardson
Rhoma
Stephenville
Seagoville
Sherman

Silverton
Snyder
Trenton
Trinidad
Tolar
Terrell
Wilmer
Whitney
Waxahatchie
Windom
Wolfe City
Whitesboro
Weatherford
OKLAHOMA:
Cumberland
Ardmore

WBAP-TV

CHANNEL

5

BASIC NBC FOR NORTH TEXAS

FORT WORTH • 3900 BARNETT

DALLAS • 1900 NORTH AKARD

AMON CARTER
Founder

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

PETERS, GRIFFIN, WOODWARD, Inc. — National Representatives

