

# Television Age

Advertisers, syndicators can profit by studying local ratings **PAGE 25**

Does mother know best as regards her teen-ager's tv viewing? **PAGE 32**

Some sponsors rally to the color call, others wait and see **PAGE 36**



TWA-A 10-60  
 MR LEON ADAMS  
 14 COTTAGE PLACE  
 UTICA N Y  
 G942 \*

## SPECIALIST IN SPOTS

Ridin' high! That's the sales-position of the many alert national advertisers who spot their TV advertising on these great stations. Ride with them —make Spot-TV your basic selling medium, too!

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

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



Yes! That's right! Baton Rouge is the 4th largest market in the states of Louisiana, Texas and Mississippi . . . the area known as the Gulf South. Ranking just below Dallas-Ft. Worth, Houston and New Orleans, the Baton Rouge market served by television station WBRZ has a population of 1,561,000, with retail sales of \$1,285,000,000 – too big a market to be overlooked on any list. Call your Hollingbery man.

NBC

ABC

**WBRZ** Channel **2**

JULY 11, 1960

## Television Age

### 25 **MARKETS WITHIN MARKETS**

*Advertisers, syndicators benefit by studying local ratings as well as national figures*

### 30 **"THE WAY WE WANT IT"**

*Norman, Craig & Kummel agency is run to suit both itself and clients—and succeeds*

### 32 **DOES MOTHER KNOW BEST?**

*Teen-agers' maternal parents for the most part are satisfied with television programming*

### 34 **TOO COMPLEX FOR WORDS**

*Ohio Blue Cross finds 1D's paradoxically better than minutes to tell a complicated story*

### 36 **CALL TO THE COLORS**

*Some advertisers rally 'round tint medium, others are taking a "wait and see" attitude*

### 38 **BANE INTO BOON**

*Theatre managers in Illinois learn that television can be a friend rather than a foe*

## DEPARTMENTS

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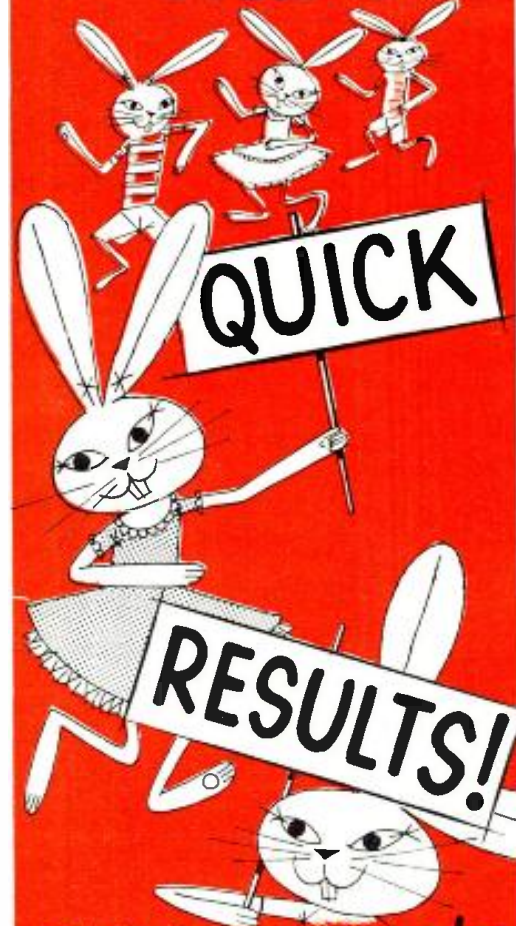
*Portraits of people in the news*

### 72 **In Camera**

*The lighter side*

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when  
your  
clients  
demand



SAN ANTONIO'S

Channel  
**K 12**  
**ONO**  
tv

ABC Television in San Antonio...  
the Greatest Unduplicated Live  
Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

# **“Action speaks loudest!”**

Speaking of sales . . . nothing speaks *clearer* than high-speed television action. And CBS Films has three of the fastest-moving action shows in all syndication:

**NAVY LOG** . . . the U.S. Navy at war and in peace, in 102 half-hours of adventure on the high seas. A favorite on network television for three years, *Navy Log* is repeating that success in scores of markets coast-to-coast.

**THE GRAY GHOST** . . . the daring deeds of Colonel John S. Mosby (of Mosby's Raiders), and the ideal action show to tie-in with the forthcoming Civil War Centennial celebrations. Stars Tod Andrews in 39 half-hours.

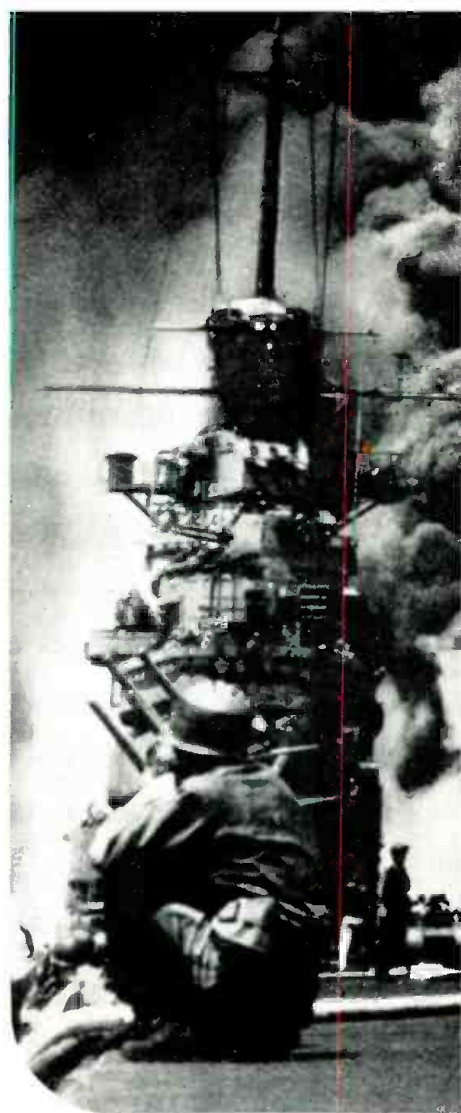
**U.S. BORDER PATROL** . . . the adventures of the nation's most mobile law-enforcement agency, battling crime on land, sea and in the air, along 6,000 miles of United States border. Richard Webb stars in 39 half-hours.

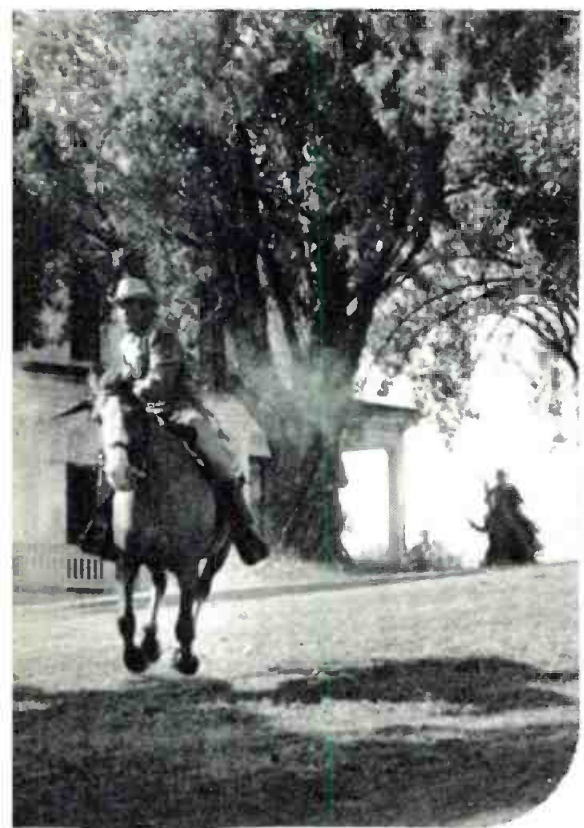
Want to turn up sales volume? Let one of these action-charged series do the talking for you.

## **CBS FILMS**

*“ . . . the best film programs for all stations ”*

*New York, Chicago, Los Angeles, Detroit, Boston, St. Louis,  
San Francisco, Dallas, Atlanta. Canada: S.W. Caldwell Ltd.*





# WGAL-TV

AUDI  
ENCE  
IS  
GREAT  
ER  
THAN  
THE COM  
BINED  
AUDI  
ENCE\*  
OF ALL  
OTHER  
STA  
TIONS  
IN  
THIS



MULTI-CITY  
TV MARKET

\*ARB AND NIELSEN



STEINMAN STATION  
Clair McCollough, Pres.

**WGAL-TV**

*Channel 8*

Lancaster, Pa.  
NBC and CBS

Representative: **MEEKER**

## Letter from the Publisher

### Apparent Spot Trends

As the agencies and reps "tool up" for the oncoming rush of fall spot business, there are several apparent trends:

It will be an early buying season. Some of the seasonal accounts such as cold remedies will start moving on availabilities within the next three to four weeks. Last year there was a great deal of early buying, particularly out of Chicago, where the early activity enabled the agencies to "nail down" good availabilities.

Minutes will be in great demand. Twenty-second announcements will be harder to sell; ID's, hardest of all.

The relation of spot revenue to total revenue will increase somewhat. In the major markets spot accounts for more than 50 per cent of the total station revenue. In many intermediate markets it is veering close to the 50-per-cent mark. This means that spot in even greater proportion will continue to be the most important single source of station revenue. As one station manager put it, "If my local billing were off five per cent I would be concerned, but I wouldn't feel it nearly as much as if my spot billing were off the same percentage."

### More Field Work

More of the agencies will have people in the field this fall. In some cases they will be out wheeling and dealing on rates. In other cases they will be checking on programs and clearances.

Network participations will increase this fall, with the networks actively going after this business. This has become attractive revenue for the networks, since it enables them to go after smaller-budgeted advertisers and enables the network to control the show. It is a further extension of the magazine concept, and the spot advertiser, therefore, becomes a prime prospect. There is no question but that a certain amount of spot revenue has been drained off into network participations. This activity will be watched closely by reps and stations.

### Spot's Biggest Year

There will be a tendency this fall to spread a spot campaign over more cities. Because of the anticipated tightness of good availabilities, agencies are recommending a wider spread of markets for more efficient exposure on a nationwide basis.

There is no question but that this will be spot's biggest year. There are several reasons for this increased revenue. One is, of course, the rate increases. Another is the expansion by large advertisers, especially where new products are introduced. Many advertisers have indicated they will watch the ratings on their network shows on a market-by-market basis and will "beef up" weak markets with spot.

In our July 25th Fall Spot Outlook Issue we will carry a projection of spot as gleaned from the major spenders. We will also present a comprehensive analysis of company and brand breakdown based on what they are currently spending in the medium.

Cordially,

# Television Age

VOL. VII

No. 25

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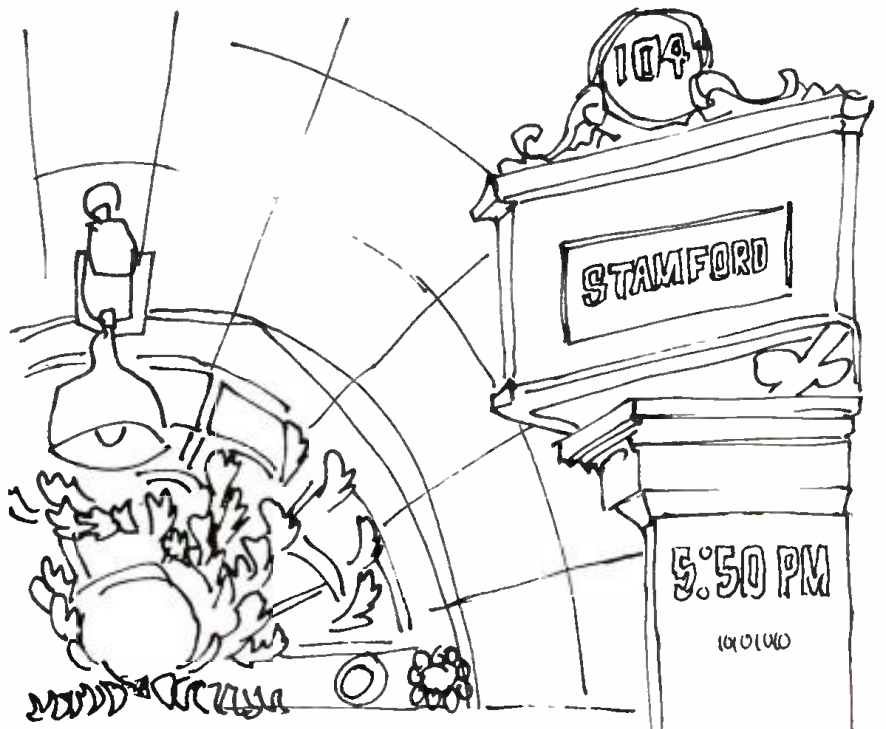
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Hollywood 6-2131

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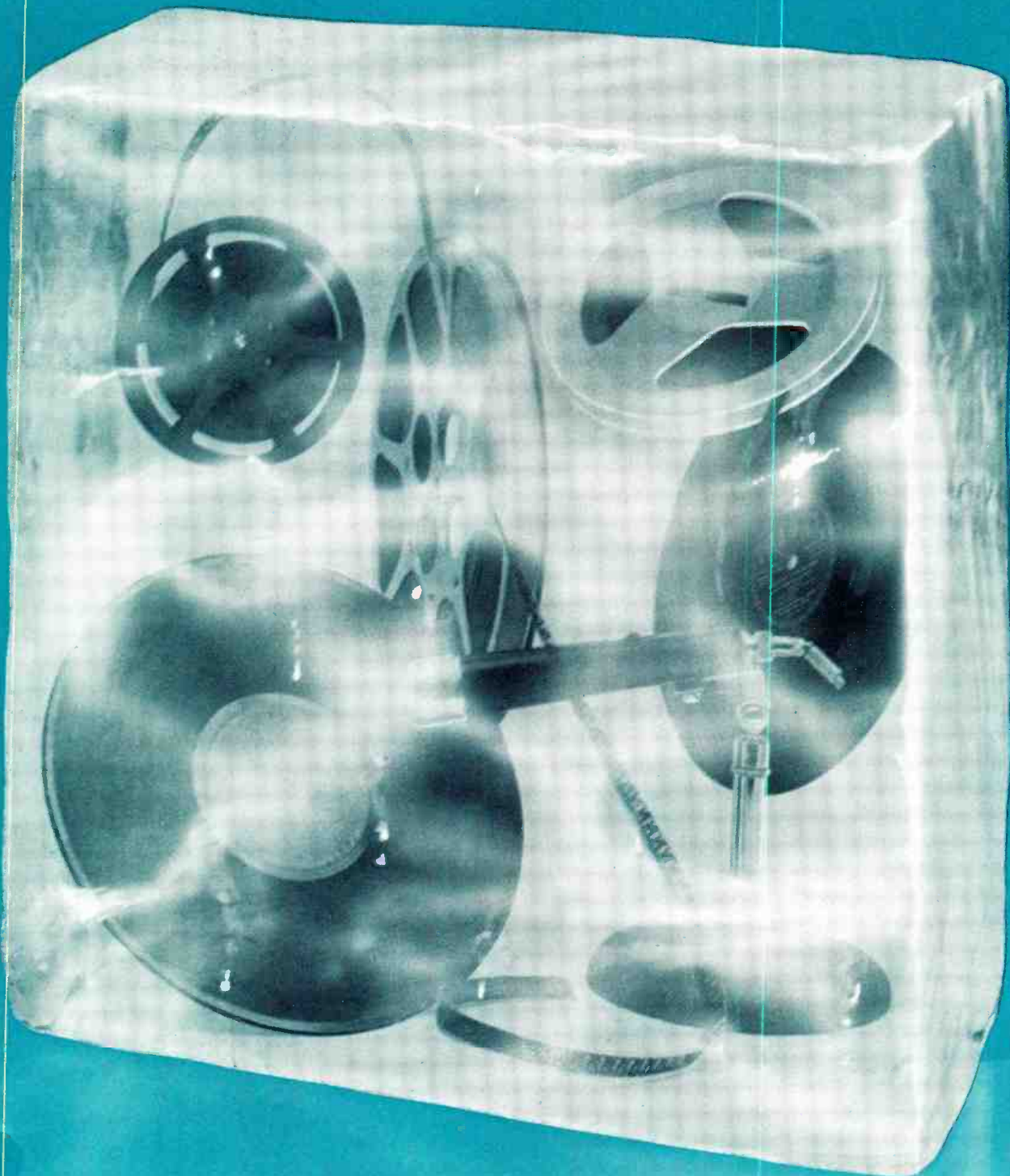


**You're on  
the right track**

**That's right!  
You're getting home  
with the men and  
women who make  
their living by  
knowing all there  
is to know about  
television. That's  
why Television Age  
goes with them.**

**It tells more  
television . . .  
it sells more  
television!**

**Television Age /  
The Climate  
is Compelling**



**STORER BROADCASTING COMPANY**  
*33 Years of Community Service*



# WHEN DO YOU FREEZE A FORMAT ?

The answer is very simple—never!

At least, in 33 years, we have never quite been able to manage it.

Public preference changes too fast and so do each community's needs. That is why every Storer station is locally oriented to the particular community it serves.

Only by knowing community problems from day to day have we been able to help solve them. Only through constant check on listener and viewer preferences have we been able to build loyal, responsive audiences.

Keeping the public informed and entertained, and working for a better community is a day-to-day, often an hour-to-hour, even minute-to-minute job.

We've never found a way to format community service. It's too big . . . too fluid . . . too much of a responsibility to be frozen—even for one day.

## *Radio*

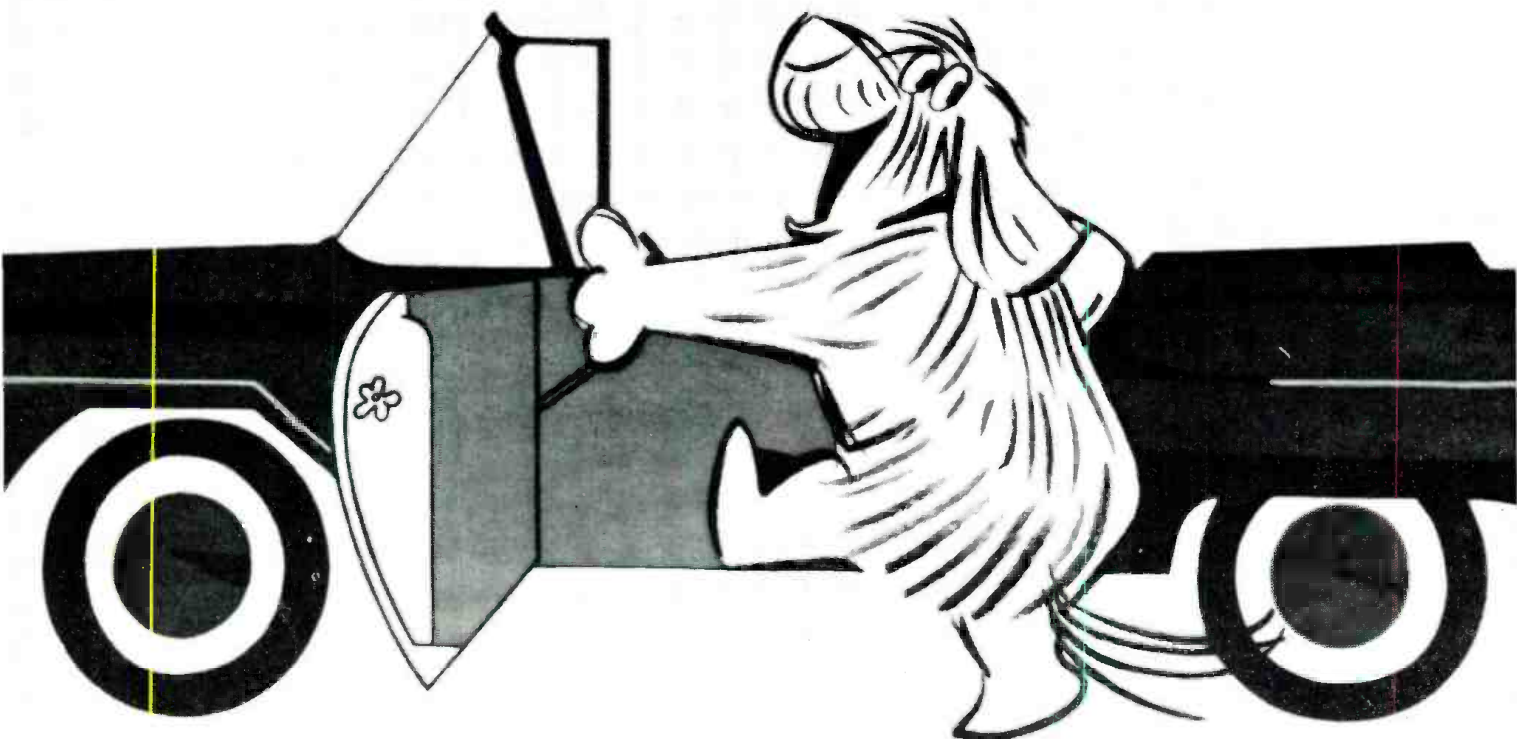
CLEVELAND—WJW  
TOLEDO—WSPD  
WHEELING—WWVA  
MIAMI—WGBS  
LOS ANGELES—KGBS  
DETROIT—WJBK  
PHILADELPHIA—WIBG

## *Television*

DETROIT—WJBK-TV  
CLEVELAND—WJW-TV  
MILWAUKEE—WITI-TV  
ATLANTA—WAGA-TV  
TOLEDO—WSPD-TV

**NATIONAL SALES OFFICES:** 625 Madison Ave., N.Y. 22, PLaza 1-3940 / 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

# In TV too... FILM does the "impossible"!



"I'VE GOT NEWS FOR YOU" . . .  
"Sure, I'm Ford's shaggy dog . . . rated one of the brightest, even if I do say so myself. But, frankly, I'd get nowhere, if I weren't on film. And that, I'm told, goes for thousands of other TV commercials—animated and otherwise."

*Again, the dog is right.* Film, and film alone, does three things for you: (1) gives animation—crisp, exciting; (2) provides the optical effects you've always required for high-polish commercials; (3) assures you the coverage and penetration market absorption requires.

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

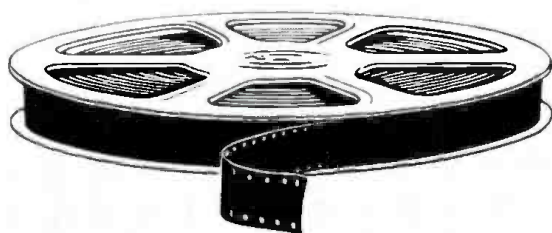
*East Coast Division*  
342 Madison Avenue  
New York 17, N.Y.

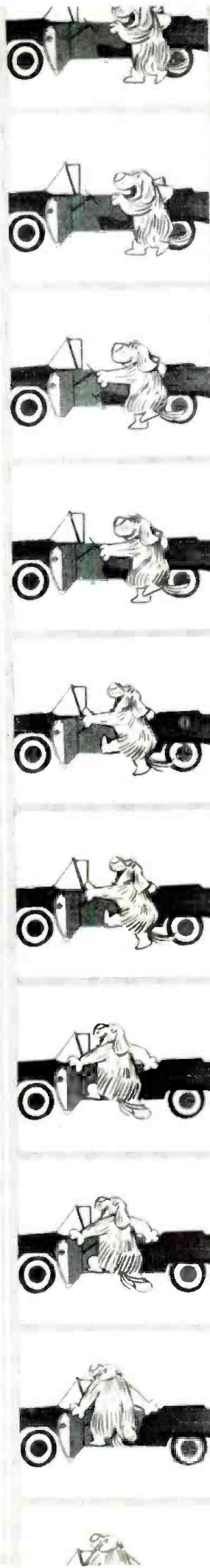
*Midwest Division*  
130 East Randolph Drive  
Chicago 1, Ill.

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

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

**ADVERTISER: Ford Motor Car Company**  
**AGENCY: J. Walter Thompson Company**  
**PRODUCER: Playhouse Pictures—Hollywood**





# 444

## Letters to the Editor

### Program Balance

I certainly am most appreciative of the opportunity your fine publication afforded me to present my thinking on "Program Balance" (TV AGE, June 13). This complete presentation is excellent.

E. K. HARTENBOWER  
*Vice President and General Manager*  
 KCMO Broadcasting  
 Kansas City

... Thanks for asking me to be a part of such an interesting discussion.

HENDRIK BOORAEM JR.  
*Vice President*  
 Ogilvy, Benson & Mather, Inc.  
 New York City

... I found this piece most interesting—and, as an evidence of TELEVISION AGE readership, I have had many comments on it. My compliments to you on the fine job that you are doing with TELEVISION AGE.

NEWMAN F. McEVoy  
*Senior Vice President*  
 Cunningham & Walsh, Inc.  
 New York City

### Highly Complimented

We were most pleased and highly complimented by the fine recognition your article ("Wayne of Atlanta," TV AGE, May 30) accorded to our group and the whole way it was handled, and we have had a number of excellent comments about it both here on our native heath and from afar.

Congratulations on the fine job your good publication is doing to cover and interpret the complexities of a fascinating medium that is so important to all of us in advertising—and in a way that is significant and helpful to us.

DOUGLAS D. CONNAH  
*Chairman, Administrative Committee*  
 Tucker Wayne & Co.  
 Atlanta

# ASK THE LADY WHO LIVES HERE



Year in and year out, KOIN-TV has never deviated from the principle of genuine service to its audience, its clients and its industry. Dedication to this principle has made KOIN-TV one of the nation's truly influential advertising media.

Questionable advertising has been consistently refused. On the other hand, no pains or expense have been spared to bring our audience in and adjacent to Portland, Oregon, the best in entertainment and information. For example, many live KOIN-TV programs are backgrounded by the Station's full-time staff orchestra.

Observance of these principles has earned for KOIN-TV the friendship and confidence of its audience... a factor which, combined with widest area coverage\* and highest ratings, makes KOIN-TV one of America's soundest advertising buys.

## KOIN-TV

PORTLAND CHANNEL 6

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

\*7 of every 10 homes in Portland and 32 surrounding Oregon and Washington counties.



Philadelphians old enough  
watch WCAU-TV. Result:  
adults more often than any  
With 43% more adult quarter  
station...98% more than  
big spending power is no  
the reason advertisers  
prefer Philadelphia's major

to know good television  
WCAU-TV reaches more  
other station in the market.  
-hour firsts than the second  
the third station. Fact is,  
minor matter. That's  
who know the facts of life  
sales force...



*Represented  
by CBS Television  
Spot Sales  
Source: Latest ARB*

GREAT GREAT GREAT GREAT  
 fabulous fabulous fabulous fabulc  
 MORE MORE MORE  
 HIGHEST HIGHEST HIGHEST HIGHEST HIGH  
 tops tops tops tops tops tops to  
 BEST BEST BEST BEST BEST BE  
 TERRIFIC TERRIFIC TERRIFIC T  
 GIGANTIC GIGANTIC GIGANTIC GIGA  
 leader leader leader leader le  
 TALLER TALLER TALLER TALL

$$E=mc^2$$

*(Just a matter of Relativity)*

• **WBTV-CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 596,600 TV HOMES\***

• **WBTV DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"\*\*\***

\*Television Magazine - May 1960

\*\*NCS #3



JEFFERSON STANDARD BROADCASTING COMPANY

**WBTV**

CHANNEL 3  CHARLOTTE

Represented nationally by CBS Television Spot Sales

**LET'S COMPARE MARKETS!**

WBTV — CHARLOTTE	596,600
ATLANTA	576,300
MIAMI	510,800
MEMPHIS	486,800
LOUISVILLE	459,400
BIRMINGHAM	429,400
NEW ORLEANS	384,800
NASHVILLE	346,000
NORFOLK-PORTSMOUTH	341,500
RICHMOND	273,900

**Dynamic and Closed-Circuit Tv**

Dynamic Films is currently working on a plan to expand into closed-circuit television—with tapes of successful Broadway theatrical properties and, on occasion, with live originations of such properties. Also, according to Walter Lowendahl, who has been appointed to the newly created post of executive vice president (in charge of entertainment programming) for Dynamic, a closed-circuit network of theatres is in the offing, to be run completely by Dynamic. Mr. Lowendahl is working on a number of theatrical films, and is also considering setting up a separate operation to handle tv commercials. In addition to the closed-circuit operation, Mr. Lowendahl says, there is also the possibility of selling the theatrical properties on a network level.

**New Products For Network**

Dow Corning Co., which used spot tv last year for its Sylmer finish for fabrics, will feature that process and two new items in a 10-week campaign on ABC-TV's daytime line-up this fall. The new names are Shoe Saver, a silicone waterproofing treatment for leather, and Suede Saver for suede shoes. Both come in aerosol containers. Chirurg & Cairns, Inc., New York, is the agency handling tv activity for Dow Corning's consumer-products division.

**400 More Films Freed For TV**

The U. S. District Court decision which validated the 1957 Columbia Pictures acquisition of some 600 pre-'48 Universal Pictures features in effect frees Screen Gems, Columbia subsidiary, to distribute some 400 additional new-to-television movies to stations. The Government suit, brought in April 1958, limited SG to releasing no more than 50 of the features a year, which means that only about 200 of the pictures have been available to television. Another important aspect of the decision (delivered by Judge William C. Herlands): feature films are not a separate line of commerce, for all television programming competes with all other television programming.

**Not For Neptune . . . Unless?**

Just concluding a 10-week test campaign in Washington, D. C., and a west-coast market, Neptune World Wide Moving Co. feels that tv spot is not its medium—but acknowledges that “tv is wonderful if you get prime time and have the budget for it.” A company executive noted that the late-night minutes it used didn't reach enough viewers in a moving mood. “We're an organization,” he said, “without the great many member-trucklines that some movers have; therefore, we can't allocate a large television budget.”

**CBS-TV Raises Canadian Rates**

CBS-TV on July 1 raised the basic hourly rate on 39

of its interconnected stations in the Canadian group by an average of more than \$30 (see Buyers' Check List, page 57). The increase means that in terms of gross time rates, an advertiser will have to spend an additional \$1,200 per hour to order the same stations in the CBS-TV Canadian line-up, and is a further indication of how important the Canadian market has become to the marketing plans of many major American advertisers.

**Annual Spots Under Way**

Back again for brief runs in a small number of areas where considerable home canning is done is Fruit Freeze, a preservative product of Merck & Co. Schedules are primarily set in midwestern and rural markets during peak canning seasons, often upon request of local dealers. Doug Humm is the buying contact at Charles W. Hoyt Co., Inc., New York.

**Tobacco Firm Settles on Program**

Brown & Williamson, which has been searching for a suitable post-fight program to follow ABC-TV's Gillette-sponsored fights on Saturday nights starting this fall, has come up with a bowling show which will star a nationally known sportscaster, it was learned at press time. Initially, it was expected that the post-fight program would be an interview-type show, revolving around boxing matters. The Gillette *Cavalcade of Sports*, which completed its last program on Friday nights over NBC-TV last month, was followed by a bowling program.

**Models in Medium**

From Aurora Plastics Corp. comes a new hobby product called Model Motoring that will be promoted in a pre-Christmas campaign in a half-dozen major markets. The outfit consists of highways, motorized autos, signs, etc., all built to H-O scale and running off house current via a transformer *à la* electric trains. According to account executive Len Scherer at Harold J. Siesel Co., Inc., New York, plans call for advertising the kits not as “toys” in kid shows, but toward parents at other times of day. He noted also that crowding of major toymakers into the field necessitates Aurora depending on “another program” in addition to tv spot. The firm's “Bloop” toy is currently using kid-show minutes in New York and Philadelphia.

**Nielsen Sets NCS '61 Schedule**

Television measurements for the newest (No. 4) in a series of Nielsen Coverage Surveys will be conducted next March and April, with the results expected to be delivered by midsummer. The study will cover 2,930 counties individually and 146 combined in 70 clusters, plus 13 cities in Alaska and Hawaii. All data will be reported in terms of 1960 U. S. census figures for total and tv homes as applicable.

Vincent Price  
... taut melodrama



Pat O'Brien  
... hardhitting action



June Lockhart  
... gay romance



Peter Lorre ... suspense-laden intrigue

Charles Ruggles  
... rollicking comedy



Charles Coburn  
... tongue-in-cheek farce



Harry James  
... jazz drama



Everett Sloane ... Western adventure





©CFCO

**BRAND-NEW:**

Out of the thousands of

**SATURDAY EVENING POST**

stories read and loved by millions

of Americans, **ITC** now proudly

brings to television first run,

for the first time, the

“

**BEST**

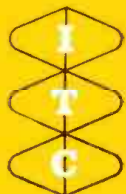
**OF THE**

**POST”**

”

The “best” known stars of Broadway and Hollywood appear in stories carefully selected by the Editors of the Saturday Evening Post from the works of famed “POST” authors like MacKinlay Kantor . . . James Warner Bellah . . . Stephen Vincent Benet . . . Conrad Richter . . . Kay Boyle . . . Andrew Tully . . . as ITC adds the dimension of television to the finest in popular fiction — “Best of the Post.”

**INDEPENDENT  
TELEVISION  
CORPORATION**



488 Madison Avenue • New York 22 • N.Y. • PLaza 5-2100

**ITC OF CANADA, LTD.** 100 University Avenue • Toronto 1, Ontario • EMpire 2-1166



\$60,000 church fire, on DuPont 931, was aired on WMBD-TV before many viewers knew it had happened!

## News, sports or special features . . . “We get it fast, and we get it right, on Du Pont 930 and 931 Film.”

“Frankly, we wouldn’t use any other motion picture film,” says News Director Charles F. Harrison, Jr., of award-winning WMBD-TV, Peoria, Ill. “Experience has shown that we get what we’re after, using 930 and 931—no matter what the assignment. In any light or weather, these films consistently deliver the fine grain, proper contrast and shadow definition so essential for good TV transmission.”

Twice cited by the Radio and Television News Directors Association in their first year of operation for outstanding news coverage, WMBD-TV will shoot 390,000 feet of



Cameramen Richard Pitschke (left) and Charles Carson (right) confer with News Director Harrison before beginning work on a new documentary. (Call-letters on hood of mobile unit are reversed to read correctly in rear-view mirror.)

DuPont film this year. “When we began operations less than 3 years ago,” recalls Mr. Harrison, “we were determined to offer our viewers the best in program quality. 930 and 931, by constantly meeting the high photographic standards we set, have been a real help in building our audience.”

Mr. Harrison is also impressed with the extreme speed with which these DuPont films can be processed. “When news breaks minutes before air time,” he observes, “it’s nice to know you can have it on the air while it’s still hot. We’ve often had to force these rugged DuPont films, cutting processing time in *half* with no appreciable loss of quality. For my money, 930 and 931 are the finest all-around films available at *any* price.”

If versatility, dependability and high picture quality are among *your* motion picture needs, there’s a DuPont film to fill the bill. To learn more about them, contact the nearest DuPont Sales Office, or write E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware.



Better Things for Better Living  
... through Chemistry

# Business barometer

Network business followed the usual pattern of weakness in April as compared with March.

The exclusive TELEVISION AGE Business Barometer survey shows network billings down 3.3 per cent in April. The totals, however, are still 3.6 per cent ahead of those in April 1959, the check indicates.

Billings in April have been consistently off as compared with March every year since the Business Barometer checks were established in 1954. In no single year has there been an increase in network business between March and April, a natural enough trend in view of the fact that it is toward the end of the network season.

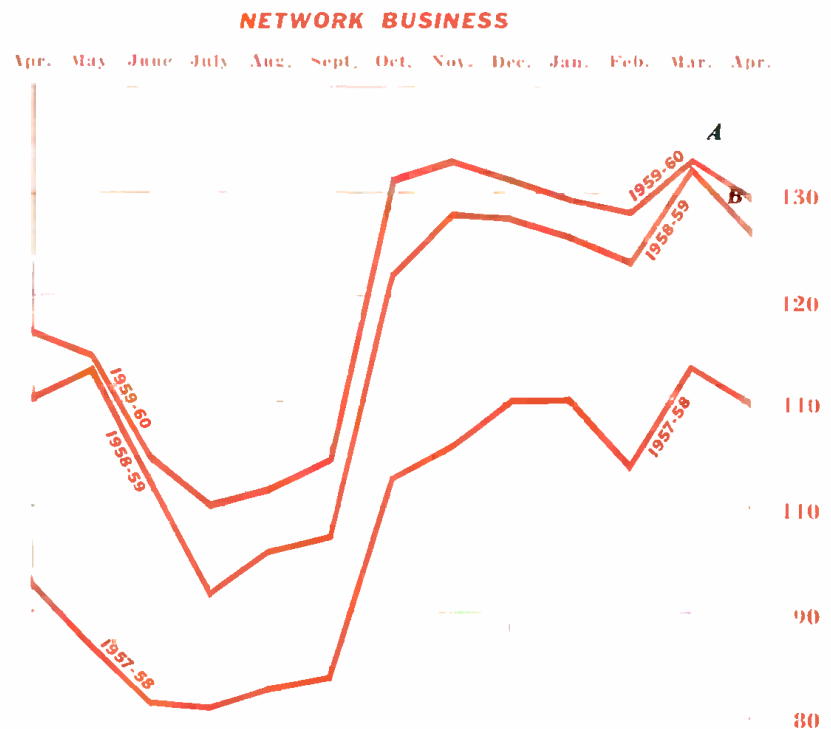
In 1954 network billings were down 2.4 per cent in April as compared with March. In 1955 the drop was almost the same—2.7 per cent. The network decline for April in 1956 was 4 per cent, and in 1957 the figure was repeated, off 4 per cent.

In 1958 the drop-off between March and April was 3.2 per cent and in 1959 3.8 per cent. The 3.3-per-cent decline in 1960 is the least in the past five years—since 1955.

In April 1960 a network business increase of 3.6 per cent over that in 1959 was considerably less than in the same period the previous year. The 1959 total for April was up 6.2 per cent over that in 1958. This change reflects the smaller over-all change in comparative network billings.

The Business Barometer reports are prepared from figures sent by stations in all types of markets in every section of the country. These reports are sent to Dun & Bradstreet. Percentages are furnished by that firm to the editors of TELEVISION AGE, who, with their advisors, prepare the final report.

The July 25th issue of TV AGE will publish the Business Barometer report for spot television billings in May.



**A April off 3.3 per cent under March**


**B April 1960 up 3.6 per cent over April 1959**

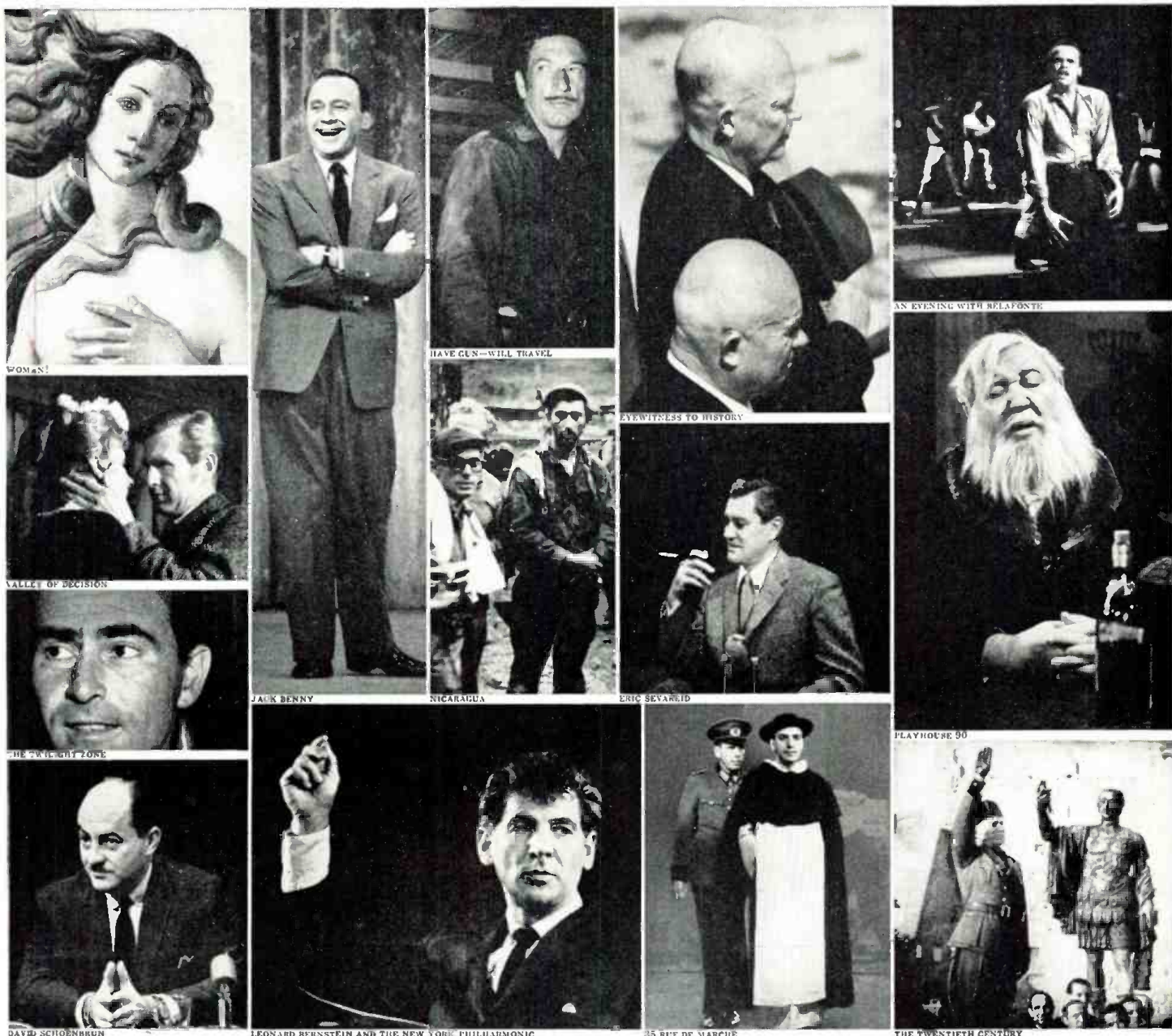
Some say that television cannot be expected to produce great programs because it is a medium of mass communications. *We hold a different view.* As we see it, the one sure way to attract audiences (and advertisers as well) is to produce the best possible quality of entertainment and information. This, apparently, is also the way television's most distinguished juries see it. Recently, for example, the Academy of Television Arts and Sciences awarded 13 Emmys to the

## A Different View



**EMMY AWARDS:** THE TWENTIETH CENTURY... THE TWILIGHT ZONE... THE JACK BENNY PROGRAM... LEONARD BERNSTEIN AND THE NEW YORK PHILHARMONIC... TONIGHT WITH BELAFONTE... WESTINGHOUSE-DESILL PLAYHOUSE -THE UNTOUCHABLES (2 AWARDS)... 1960 WINTER OLYMPICS... HOWARD K. SMITH, AV WESTIN-CBS REPORTS... THE FABULOUS FIFTIES... JACK BENNY HOUR SPECIALS... PLAYHOUSE 90... FATHER KNOWS BEST... SYLVANIA **TELEVISION AWARDS:** SMALL WORLD... THE LOST CLASS OF '59... LOOK UP AND LIVE... BIOGRAPHY OF A MISSILE... THE POPULATION EXPLOSION... CBS TELEVISION NETWORK-SPOT NEWS COVERAGE, EISENHOWER AND KHRUSHCHEV TOURS... NEHEMIAH PENSOFF-FOR WHOM THE BELL TOLLS... COLLEEN DEWHURST-I, DON QUIXOTE... PROJECT IMMORTALITY-PLAYHOUSE 90... TONIGHT WITH BELAFONTE... YOU CAN'T RAISE CHILDREN BY THE BOOK-WOMAN!... **GEORGE FOSTER PEABODY AWARDS:** THE POPULATION EXPLOSION... SMALL WORLD... THE LOST CLASS OF '59... ED SULLIVAN-INVITATION TO MOSCOW... **THOMAS ALVA EISON FOUNDATION AWARDS:** CONQUEST... NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS... **OVERSEAS PRESS CLUB AWARDS:** CBS NEWS-EYEWITNESS TO HISTORY... MARTIN HARNETT-THE POPULATION EXPLOSION... DAVID SCHOENBRUN... ERIC SEVAREID... MARIO BIASETTI-COVERAGE OF NICARAGUAN INVASION... **INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION AWARDS:** THE LOST CLASS OF '59... HOFFA AND THE TEAMSTERS... CBS REPORTS... LEONARD BERNSTEIN AND THE NEW YORK PHILHARMONIC... NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS... **GENERAL FEDERATION OF WOMEN'S CLUBS AWARDS:** CAPTAIN KANGAROO... THE TWENTIETH CENTURY... CBS REPORTS

CBS Television Network, as compared to 5 for the second network and 2 for the third. This makes a total of 67 awards\* that our programs have received since the year began—more than the other two networks combined. Looking at it from this point of view, we feel it is no accident that this network, which consistently wins the largest number of awards for program excellence, should also consistently attract the largest audiences in all television. **CBS** 



... FATHER KNOWS BEST ... PLAYHOUSE 90 ... VALLEY OF DECISION ... NATIONAL CONFERENCE OF CHRISTIANS AND JEWS BROTHERHOOD AWARDS: THE LOST CLASS OF '50 ... ARMSTRONG CIRCLE THEATRE—35 RUE DE MARCHÉ ... FREEDOMS FOUNDATION AWARDS: THE TWENTIETH CENTURY—THE RED SELL ... PLAYHOUSE 90—THE BLUE MEN ... LEONARD BERNSTEIN IN MOSCOW ... GEORGE POLK MEMORIAL AWARD: AV WESTIN, PRODUCER; HOWARD K. SMITH, NARRATOR; WHITE—THE POPULATION EXPLOSION ... UNITED STATES ARMY, DEPARTMENT OF DEFENSE CITATION: EDWARD R. MURROW, FRED W. FRIENDLY, PALMER WILLIAMS—BIOGRAPHY OF A MISSILE ... ROBERT J. FLAHERTY AWARDS: CBS NEWS—HOPE AND THE TEAMSTERS ... ALFRED J. DU PONT AWARD: DAVID SCHOENBERG ... NATIONAL HEADLINERS CLUB AWARD: MARIO BIASETTI—NICARAGUAN INVASION ... SATURDAY REVIEW EIGHTH ANNUAL ADVERTISING AWARDS: SMALL WORLD ... NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS WITH LEONARD BERNSTEIN ... THE TWENTIETH CENTURY ... THE POPULATION EXPLOSION ... ALBERT LASKER MEDICAL JOURNALISM AWARD: THE POPULATION EXPLOSION ... NATIONAL ASSOCIATION FOR BETTER RADIO AND TELEVISION AWARD: SMALL WORLD ... SCREEN PRODUCERS' GUILD AWARD: THE TWILIGHT ZONE ... ADVERTISING CLUB OF BALTIMORE AWARD: RICHARD ROONE—HAVE GUN—WILL TRAVEL ... MARCH OF DIMES AWARD: JACK BENNY—"HUMANITARIAN OF THE YEAR" ... NATIONAL ASSOCIATION OF WOMEN LAWYERS AWARDS: RAYMOND BURR AND GAIL PATRICK JACKSON—FERRY MASON ... SIGMA ALPHA IOTA AWARD: NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS WITH LEONARD BERNSTEIN



.....cum laude!"

**WNEM-TV**  
for outstanding  
excellence  
in **AMERICA!**



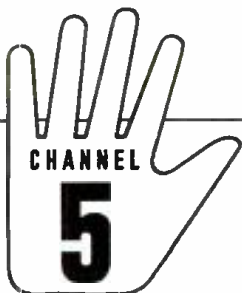
Represented by  
Lambert, Perry & Co., Inc.  
The Original Station Representatives

**WNEM-TV**

. . . the only Television Station to win the distinguished SCHOOL BELL AWARD in Michigan . . . now joins 5 community-minded colleagues in receiving the National Education Association's coveted SCHOOL BELL AWARD for America!

Conferred upon WNEM-TV, Channel 5, in recognition of outstanding excellence in Education reporting and programming.

Another outstanding FIRST for WNEM-TV . . . Eastern Michigan's award-winning FIRST VHF Station!



**WNEM-TV**

serving FLINT • SAGINAW • BAY CITY • MIDLAND

**New catchphrase coined by B&B research . . . page 23**  
**Advertising's 'image' in the public mind . . . . page 23**  
**Space and spot are 'linked' in new study . . . . page 70**

### **BPV from B&B**

The application of familiar research techniques to the problem of evaluating the effectiveness of a tv commercial has resulted in a new catchphrase, BPV (for "brand preference value"), at Benton & Bowles, Inc.

Dr. Arthur Wilkins, vice president and director of advertising and development research for the agency, recently described his department's method of measuring "the effect of a single normal exposure to a commercial" before a national conference of the American Marketing Association. The method involves ascertaining a housewife's brand preference before and after she has seen a tv commercial for a specific product.

In itself, the technique does not differ greatly from that used by Schwerin and other research organizations in theatre screenings or at-home interviews where respondents view commercials on small projectors. By using on-the-air commercials and telephone interviews, however, Dr. Wilkins feels his sample audience is "far more representative than a captive one." More importantly, he notes the BPV method takes into account the "stopping power" of the commercial—its ability to influence viewers under normal home conditions.

Following a number of experiments, the agency's research department decided the following survey technique had maximum benefits and economies. Previous to the showing of a commercial to be tested, interviewers phone respondents at random, and determine brand preferences by asking, "If you were going to the store right now, what brand of (product category) would you buy?" A number of categories can be given. Immediately following the broadcast,

the same respondents are phoned and again asked their brand preferences. They are then asked if they watched television during the preceding hours and, if so, what programs they had seen. In this way, it is determined who saw the commercials and the effect, if any, they had on the viewers.

In a recent experiment, some 2,500 viewers were contacted in 30 major markets and queried on brand preferences in four product categories. The results, according to Dr. Wilkins, indicated a high measure of effectiveness for a phonograph commercial, a lesser measure for a detergent commercial and virtually no results from a tv-set announcement and one for cigarettes.

In summary, the researcher believes the BPV technique is both sensitive and economical enough to produce usable information. The agency intends to conduct further experiments to discover its limitations and full applications.

### **Advertising's 'Image'**

Two varying approaches to the problem of raising advertising's "image" in the public mind have been taken by a major agency and a much smaller one in recent weeks. The larger firm is Grey Advertising Agency, Inc.; the other is the Zakin Co., New York.

Grey's method of attack was to devote its entire June issue of "Grey Matter" to a simulated discussion on advertising between a visiting Australian economist and several American agency executives. By making the conversational transcript available not only to advertising and agency personnel but to organizations and persons outside the industry, Grey hopes to spread the "truth" about advertising. This, say the editors of the monthly newsletter, "can

do much to dampen the zeal of those who malign advertising because they do not understand it."

Advertising, notes the publication, is the power plant that moves billions of dollars worth of goods to customers who must be "sought, taught and persuaded to move higher in the scale of living." In addition, it is pointed out that advertising actually helps lower the cost of making and selling products and is the "quickest and cheapest way of reaching large numbers of people."

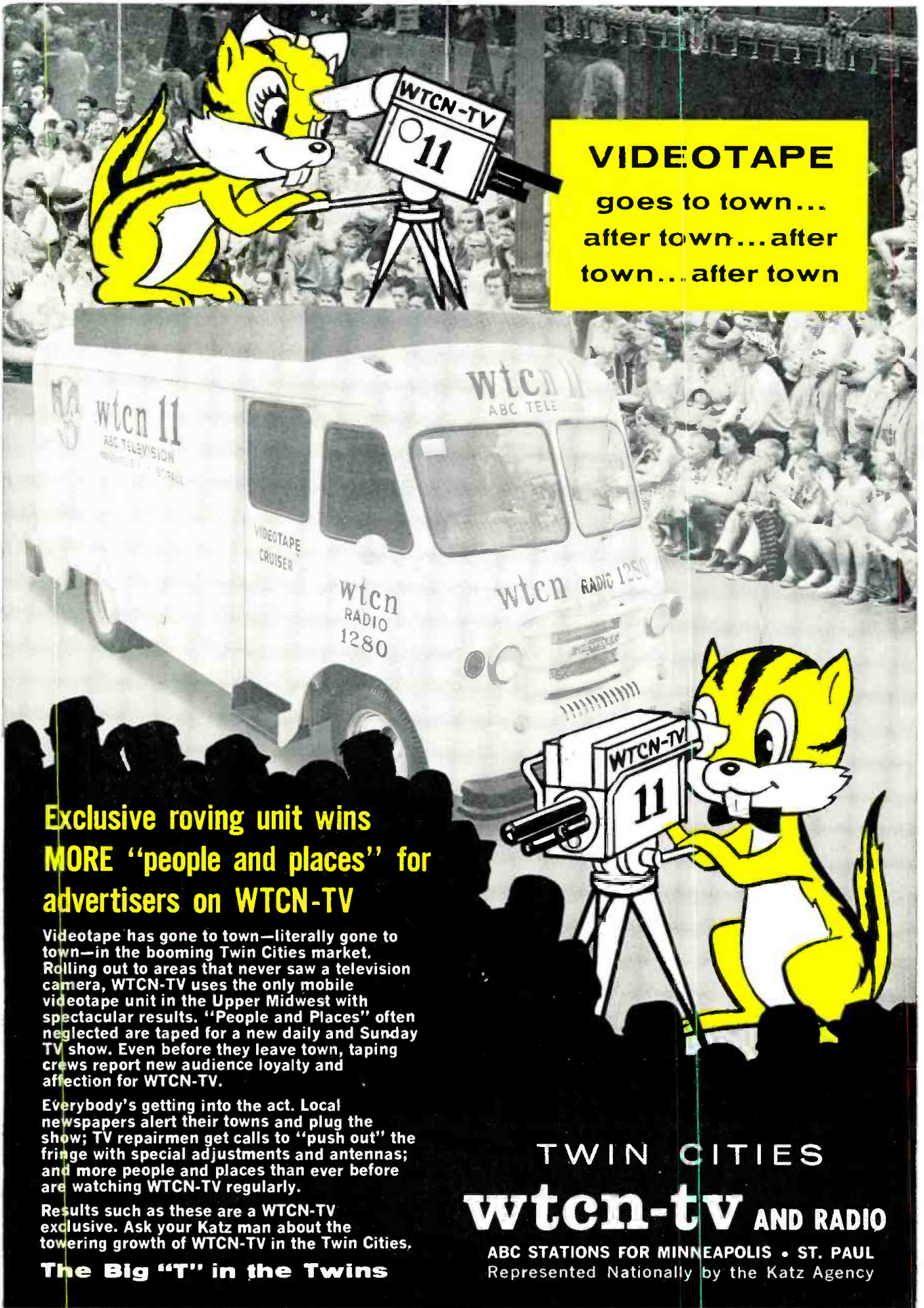
The effects of advertising as a cultural force—one that makes available to the masses "information, stimulation and education"—are detailed by Grey, along with the fact that Government charges of deceptive advertising have been directed only against a "handful" of malefactors. Positively, the work of the non-profit Advertising Council is cited as a great force helping to mold public opinion on worthwhile causes.

In eight tightly written pages, "Grey Matter" advances no new ideas about advertising—and cheerfully admits it. It points out, however, that there is never enough advertising of the constructive side of advertising itself.

Another approach to the matter is that of the Zakin Co., which endeavors to sell itself and thereby hopes to impress the public with specifics rather than generalities. Using an fm radio program featuring "quality" interviews, music and dramatic readings, the agency is broadcasting a series of commercials in which an advertising agency and its clients face various problems. Each problem and its solution are presented in the form of a fable, providing what the agency hopes is the delivery of a strong selling point with originality.

Al Zakin, partner, said, "Advertising has become defensive . . . it has taken the view that it must defend itself against all charges. We therefore witness presidents of

*(Continued on page 70)*



**VIDEOTAPE**  
goes to town...  
after town... after  
town... after town

**Exclusive roving unit wins  
MORE "people and places" for  
advertisers on WTCN-TV**

Videotape has gone to town—literally gone to town—in the booming Twin Cities market. Rolling out to areas that never saw a television camera, WTCN-TV uses the only mobile videotape unit in the Upper Midwest with spectacular results. "People and Places" often neglected are taped for a new daily and Sunday TV show. Even before they leave town, taping crews report new audience loyalty and affection for WTCN-TV.

Everybody's getting into the act. Local newspapers alert their towns and plug the show; TV repairmen get calls to "push out" the fringe with special adjustments and antennas; and more people and places than ever before are watching WTCN-TV regularly.

Results such as these are a WTCN-TV exclusive. Ask your Katz man about the towering growth of WTCN-TV in the Twin Cities.

**The Big "T" in the Twins**



TWIN CITIES  
**wtn-tv** AND RADIO

ABC STATIONS FOR MINNEAPOLIS • ST. PAUL  
Represented Nationally by the Katz Agency





## Markets within markets

*Advertisers, syndicators  
benefit by studying local ratings  
as well as national figures*

**O**ne of the first mathematical axioms implanted in the minds of scholars is that “the whole is equal to the sum of its parts.” While the maxim is both impossible to disprove and eminently valuable to a would-be scientist or bookkeeper, it can do a disservice to a future television advertiser by focusing his attention upon the “whole” rather than the individual “parts.”

In an economy such as exists today, where an advertiser must spend more dollars each year merely to maintain the strength he has had in the past, it is not enough that he makes certain no dollar is completely wasted. He must

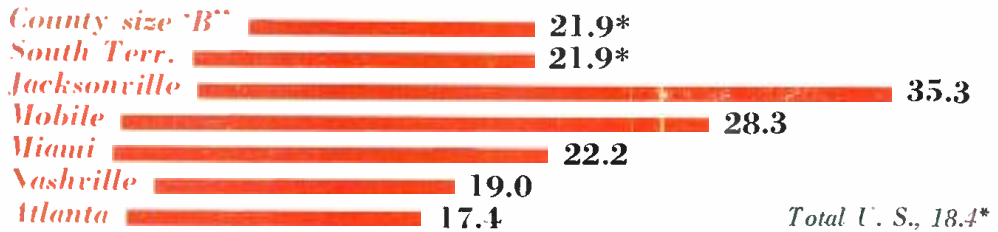
also see to it that maximum value is received for each dollar spent. Often, in order to extract full measure from one dollar, it is necessary that he spend additional sums. Knowing where and when (as well as how and why) to do this can distinguish a highly successful advertiser from one less fortunate.

The where, when, why and how evolves from a study of the parts versus the whole for the national television user—or, in other words, from a study of program strength not as a national showcase for his commercials, but as a local one. Of course, a high national rating for his program is important to any sponsor,

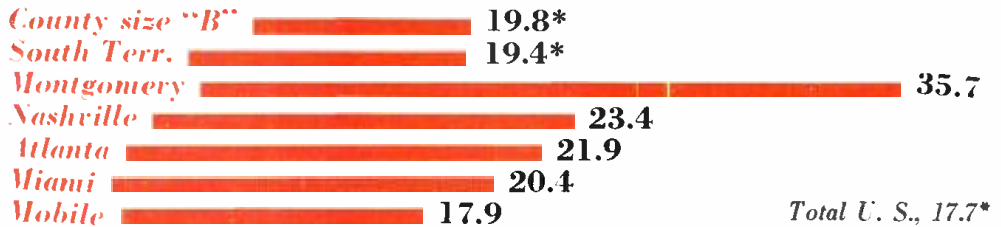
## I. SCIENCE-FICTION

### COMPARISONS OF REGIONAL AND NIELSEN METRO RATINGS

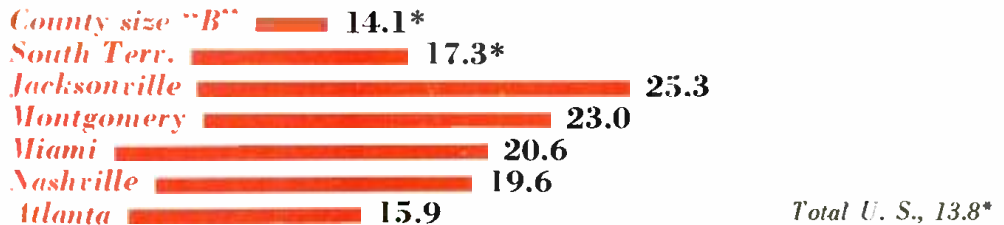
#### *Twilight Zone*



#### *Man And The Challenge*



#### *Men Into Space* † †



\*Jan.-Feb. 1960 Nielsen NTI and NSI ††Co-sponsor ratings only.

but complete reliance on that single figure as indicative of the sales capabilities and potentialities of the program in every market has been shown previously—in print and in sad experience—to be harmful to the advertiser. In "Top Ten . . . Where?," Nov. 3, 1958, TV AGE illustrated the wide discrepancies that can exist between a program's national rating and its regional one, between its rating in one city and its rating in another, etc. *Maverick*, for instance,

was shown to have a 20.9 ARB figure in New Orleans and a 47.9 in San Antonio during the same period; Steve Allen, with a 17.5 in Atlanta, drew a 39.0 in New Orleans; Ed Sullivan, hitting only 9.6 in Houston, reached 29.3 in Boston.

The implications here for the advertiser are clear. Can something be done in the weak areas to approximate the advertising impact of the strongest ones, or at least raise them to the level of the national average?

Generally speaking, the solution might call for a spot tv campaign, a radio or print drive, station promotion or a publicity campaign to boost viewing of the program, etc.

A second adjunct to the study of local program performance is that the data is valuable not only to network advertisers, but to national, regional and local users of syndicated re-runs "off the network" and to the syndicators' sales departments. If a program has had a high rating in a

market as part of a network schedule, does it represent a strong drawing card in the same market as a syndicated entry on a local station? Does a low rating in one market for a network show mean the market would reject the same program again the next time around? Are there specific markets and regional areas that prefer certain kinds of programming, and, if so, are these not the best areas in which to try to sell off-network properties?

In order to answer these and similar questions, a close look at market-by-market rating fluctuations of

typical network half-hour film fare may be helpful. Three programs in each of three categories—family comedy, science-fiction and mystery-detection—were analyzed. The programs were chosen with an eye toward their eventual syndication potential.

With three filmed series—*Twilight Zone*, *Man and the Challenge* and *Men Into Space*—comprising the science-fiction category, it was readily seen that the southern part of the country appears highly favorable to this kind of programming. Additionally, the national average for each

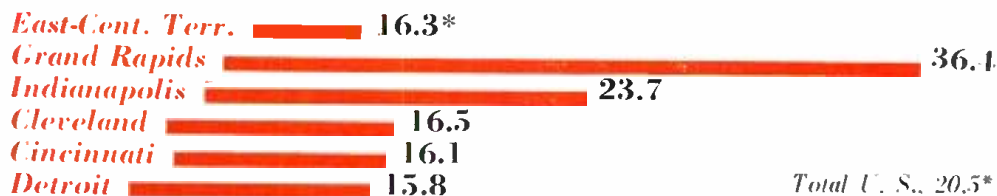
show in B counties, according to Nielsen data, is higher than the program's total U. S. average rating (figure 1). The indication here is that areas which are somewhat smaller than the largest metropolitan markets also enjoy science-fiction to a greater extent—a point that might well be surprising to someone believing "big town" education and sophistication are necessary attributes of "sci-fi" devotees.

It is precisely this kind of belief, plus the uncovering of such facts presented above, that makes local market studies mandatory for an ad-

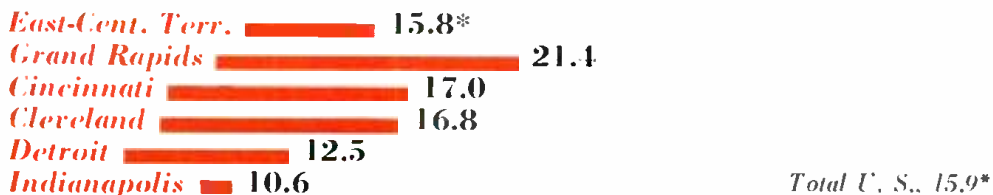
## 2. MYSTERY

### COMPARISONS OF COUNTY, REGIONAL AND NIELSEN METRO RATINGS

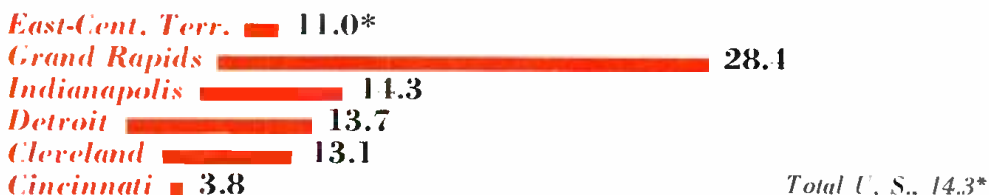
#### *Tightrope*



#### *Johnny Staccato*



#### *Markham*

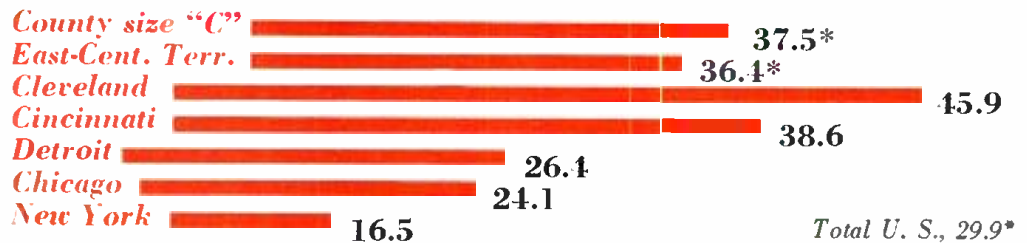


\*Jan.-Feb. 1960 Nielsen NTI and NSI.

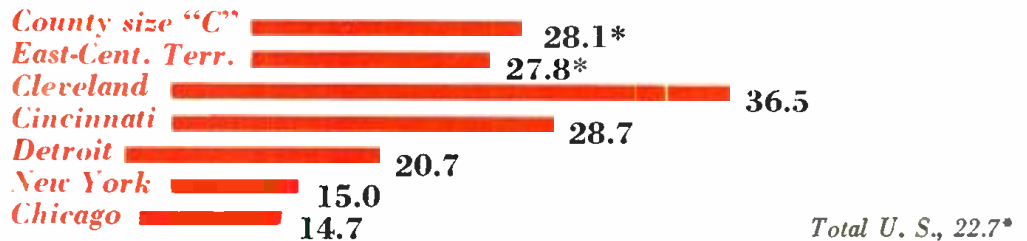
### 3. COMEDY

#### COMPARISONS OF COUNTY, REGIONAL AND NIELSEN METRO RATINGS

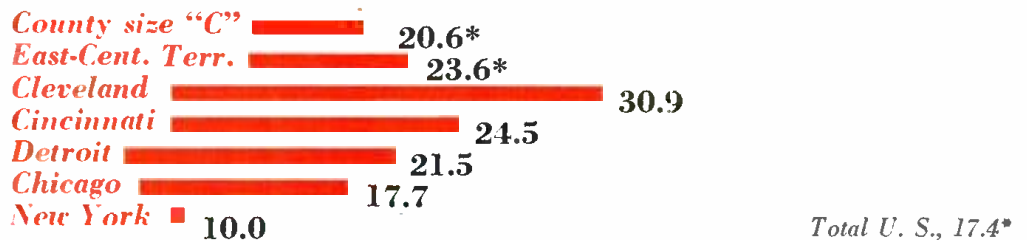
##### *The Real McCoys*



##### *The Donna Reed Show*



##### *Leave It To Beaver*



\*Jan.-Feb. 1960 Nielsen NTI and NSI.

vertiser or syndicator. Taking the immediate question first, what are the ingredients that cause these space and fantasy programs to get higher ratings in southern and smaller markets than they do elsewhere?

One answer might obviously be the effects of the number of stations in the small versus the large markets. Programs carried in areas where there are few stations—and consequently less competition for the viewer's attention—invariably achieve higher ratings than the same shows

get in multi-station markets. Interestingly, not one of the major southern markets in which the science-fiction programs received above-average ratings has more than three stations. For *Man and the Challenge*, a 35.7 rating was reached in Montgomery, Ala., a two-station market with one vhf and one uhf channel. A two-station market, Jacksonville, Fla., enabled *Twilight Zone* to hit 35.3 and *Men Into Space* 25.3.

The number of stations alone naturally is not the only factor

affecting local telecast ratings. Time of telecast must be taken into consideration, with programs that are carried during peak viewing times having a greater chance of reaching more viewers than shows in less heavy periods. It is in the study of broadcast time that local peculiarities—weather, climate, working hours, etc.—must be figured. A telecast that is carried at the same hour in all time zones from the east coast to the west might be seen by many more viewers in cold northwestern markets than

warm southern ones. A program with particular appeal for teen-agers might lose potential viewers if broadcast late at night. In rural areas viewers retire earlier than their city-dwelling counterparts. Or, a spell of poor weather in some areas could heighten program ratings temporarily.

The factor of local competition is another important concern of the researcher interested in gaining full value from his tv investment. Advertisers must remember that the programs seen opposite their shows in New York are not necessarily the same ones available on other channels in Houston or New Orleans. In a two-station market, for instance, where one outlet carries shows from two of the networks on a delayed basis, an advertiser could find *The Ed Sullivan Show* opposite his program. In another market his competition might be *Wagon Train*. As a show of less imposing proportions could form the basis of competition on most of the sponsor's line-up, he might be at a loss to explain the low ratings in a few markets while getting better figures almost everywhere else.

#### "Favored" Stations

Any inquiry into a program's ratings in an individual market must include consideration of the strength of each station in the area, not only in ability to cover a given area with a strong signal, but in local appeal. Stations build up personalities and characteristics of their own that attract or turn away viewers. Audiences may seek out one channel over its competition because of its general program line-up, news and feature personalities, coverage of local affairs, etc. If an advertiser's program is on a "favored" station in a local market, he might benefit by many viewers who would not see his program if it appeared on a different channel.

(Illustrating the variety of factors that can influence a single program's rating in a local market, it was recently noted that a syndicated program that ran on one channel in New York lost three-quarters of its former audience when the program

was moved to another channel, although still broadcast at the same time on the same night. When the program was moved back to its original station, ratings immediately rose. While the high-rating channel might properly hold that its "image" in the market helps to attract more viewers to the syndicated program, it must be remembered that the program also receives the benefit of a strong lead-in from a top-rated network show. When the show switched stations, it lost the network attraction that preceded it.)

#### Local Cultures

Once the mass of reasons and possible reasons for a program's success, failure or in-between status in a single market has been collected and analyzed, there still remain features indigenous to local cultures that might be impossible to uncover. Does the southern part of the country, for example, indicate a preference for science-fiction programs greater than that in the northeast, east-central, west-central and Pacific regions because of any background of superstition and weird folklore?

Regional preferences for three filmed half-hour mystery programs studied showed wide fluctuations between the total U. S. rating and those in the five subdivisions of the country. Unlike the science-fiction category, in which it was possible to pinpoint one area in which ratings for all three programs were considerably above the national figures, one mystery was exceptionally well-liked in one area and another was favored elsewhere. *Tightrope*, to take one, with a 20.5 rating for the country as a whole, reached 27.9 in the south; *Johnny Staccato*, at 15.9 for the total U. S., got 19.5 in the northeast and 13.7 in the Pacific area; *Markham*, at a national 14.3, reached 16.7 in the west-central area and 18.4 in the south.

#### Uncovering Reasons

As can be seen from figure 2, markets can vary widely within a geographical region, ranging from an enthusiastic preference for a program considerably above that shown na-

tionally to a disinterest alarming to an advertiser. The reasons behind such disinterest must be uncovered if the advertiser is to know whether or not his program is a worthwhile value. Such uncovering is often fraught with difficulties.

It is easy enough to explain the well-above-national-average ratings on each of the three mysteries studied in the Grand Rapids-Kalamazoo market. The market has only two stations, while the other four areas listed for the east-central region have three stations apiece. But how can the 3.8 figure for *Markham* be explained for Cincinnati? Is it a question of strong competition, weak network affiliate, audience unfamiliarity with the show or one of numerous other factors? Does the market have a general dislike for detective programs? (Evidently not, for the same city accepts *Tightrope* and *Staccato*.) A detailed study would seem essential.

#### Surprising Results

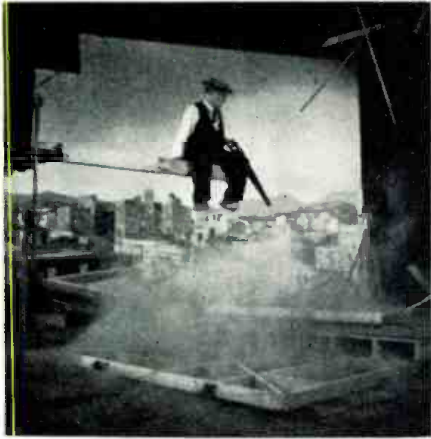
Further illustrating the appeal that certain kinds of programs sometimes have for particular regions of the country, a Nielsen survey of audience location for *The Untouchables* and *The Ernie Ford Show* produced somewhat surprising results.

For the Tennessee pea-picker, the presumably favorite southern-area rating (33.3) took second place to that of the west-central area (35.0), although the C- and D-county figures (36.3 and 40.5, respectively) as expected were well above the national average audience rating of 29.3.

Major appeal of *The Untouchables*, a crime series often built on gangland incidents in Chicago and the midwest area, was found to lie in the northeast (26.6), rather than the expected west-central region (whose 24.2 rating was beaten even by 24.8 for the Pacific area). Counties of A and B size had rating figures approximately double those of C- and D-sized counties.

In the field of situation comedy, Nielsen data shows the greatest above-average ratings for the group of three programs surveyed in the east-central territory (figure 3). This region

(Continued on page 67)



*Keaton clowns for Willys*

## **“The way we want it”**

*Norman, Craig & Kummel agency  
is run to suit both itself and clients  
... and succeeds*



*President Norman, Walt Tibbals confer*



*Research head Henry Halpern, chief timebuyer Shel Boden*

**T**he present plea heard throughout the industries responsible for communicating sales messages to the public is for “truth in advertising.” At Norman, Craig & Kummel, Inc., president Norman B. Norman has tacked another word to that slogan and makes a strong case for “truth in advertising agencies.”

Tall, slender, with a bristle of greying hair, the youthful-appearing executive speaks in a rapid torrent of words: “We’re not concerned with the creation of an agency ‘image.’ We don’t believe publicity should be sought by—or given to—a service business such as ours, one which is actually part of the client’s marketing operation. What we do aim for is an organization of the most professional people to be found in the agency busi-



"New look" for Ruppert beer in tape spots and print ads

ness; and by professional we mean people with the ability to create advertising by system—analytically."

The analytical approach to all things—whether it be the creation of a new campaign, the hiring of a new copywriter, a "pitch" for a new client or the solving of a particular problem—is characteristic of the NC&K agency. It's an approach in which Mr. Norman and his executives study the matter in every aspect, then lay their cards on the table. And it's an approach which helped the agency bill more than \$31.5 million last year, up \$1.5 million over the preceding year.

More unusual than the fact that some 40 per cent of the total NC&K billing goes into television is the fact that every one of the agency's dozen-

or-so clients is represented in the medium—and that includes everybody from Speidel, Inc., which puts its entire \$2-million budget into NBC-TV's *The Price Is Right*, to Schenley, Inc., an infrequent user of spot for its wines.

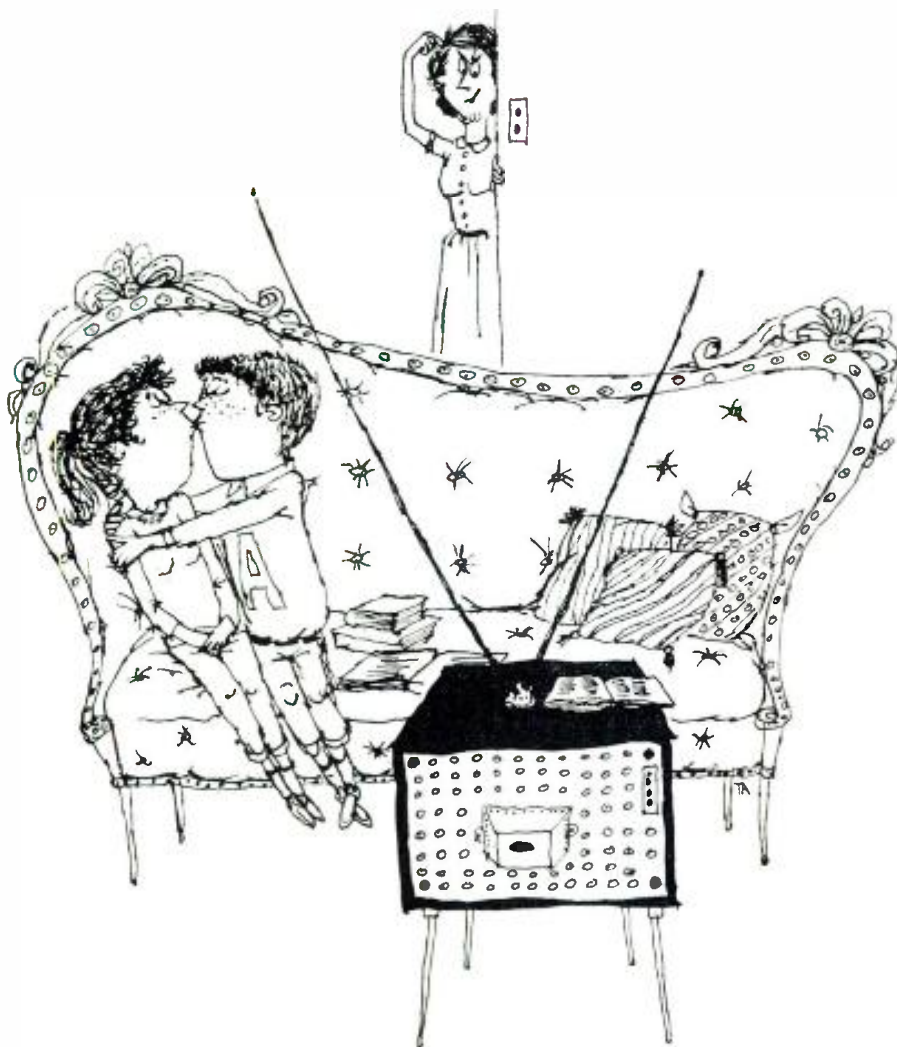
Experience in tv for the agency stretches back at least a decade, starting roughly 10 years after it was formed as the William H. Weintraub Co. in 1910. (The new management and change of name occurred in 1955, with Mr. Norman assuming the presidency in 1957.) "Revlon and B. T. Babbitt were on for us in television in 1950 or earlier," Mr. Norman recalls. Matter-of-factly he notes that the agency was the first to open tv after 11 p.m. (*Broadway Open House*, 1950) and

to open Saturday morning (for three clients in 1951-52).

But, as the president speaks, it's evident that he is not interested in discussing the agency's past history, whether it involved a phenomenal success for Revlon on *The \$64,000 Question* or the subsequent loss of the account ("we had it eight years; that's longer than anyone else, at least"), or the fact that it was NC&K that talked Goodson-Todman into putting *The Price Is Right* into evening time when it was a daytime crowd-pleaser, or that the agency had its original Schenley client since its inception and the Maidenform account 10 years.

Rather than discuss past achievements, Mr. Norman prefers to speak  
(Continued on page 45)

## Does mother know best?



*Teen-agers' parents  
for the most part satisfied with  
television programming,  
according to Pulse*

**T**een-agers are young adults, and no one realizes it better than their mothers.

It didn't take a special survey to prove this to advertisers—they estimate that last year the teen-agers' spendable income was just under \$10 billion and expect it to climb to \$14 billion by 1965. But, since mother's ideas on her teen-agers' tv viewing may have considerable effect on the size of the audience, they find her opinions and preferences of considerable interest.

With this in mind, a special study of mothers' reactions was arranged by TELEVISION AGE. A total of 467 mothers of teen-age children was quizzed by The Pulse, Inc., regard-

**QUESTION 1:** *In general, would you say that you are satisfied or dissatisfied with the kinds of programs available on television for your teen-age children?*

	%
Satisfied	60.2
Dissatisfied	27.8
No opinion	12.0
Total respondents 467	100.0

ing their preferences for their children in tv viewing, their opinions on radio listening and their reading do's and den'ts.

By far the largest number of mothers questioned, some 60.2 per cent, are satisfied with the tv programs available to children. Only

**QUESTION 2A:** *Are there any television programs which you encourage your teen-age children to watch?*

	%
Respondents with preference	51.2
Respondents with no preference	48.8
Total responses	100.0
Total respondents	467



QUESTION 2B: (If yes) Can you give me the names of these programs?

	%
Father Knows Best	16.3
Danny Thomas	11.3
Play Of The Week	10.5
Walt Disney Presents	9.6
20th Century	9.2
High Road	7.5
Young Peoples Concert	6.3
Men Into Space	5.8
G.E. College Bowl	4.6
Our American Heritage	4.2
Man And The Challenge	3.8
Telephone Hour	3.3
Youth Forum	2.9
Meet The Press	2.9
Conquest	2.9
Shirley Temple	2.9
Misc. Sports	4.6
Misc. Educational	25.5
Misc. Informational	14.2
Misc. Musical	18.0
Misc. Science	7.5
Misc. Comedies	10.9
Misc. Dramatic	8.4
Misc. Cartoons	17.1
Misc. Programs	30.9

Total responses 241.1\*  
 Total respondents 239  
 \*Totals over 100% due to multiple responses.

27.8 per cent were dissatisfied (question 1).

Bearing out the fact that mothers consider their teen-agers as young adults capable of picking their own programs, only one mother in two seemed particularly concerned with the programs her teen-agers watch (question 2A). This can be compared with the 72 per cent of mothers of younger children who expressed concern with their offspring's viewing as revealed in an earlier survey for TV AGE ("Is Dennis Menaced," TV AGE, May 16, 1960).

Television-viewing figures bear out the popularity of the medium among the younger set. The Television Bureau of Advertising estimates that in an average day 88.6 per cent of all teen-agers watch tv, and with more than 16 million youngsters in this

age bracket the audience is obviously a large one.

Most popular among the programs mothers preferred for their children were those with an educational theme. They were endorsed by 25.5 per cent of interviewees. Next came miscellaneous musical and cartoon programs, with 18 and 17.1 per cent, respectively. Rather surprisingly, least votes went to sports, science and dramatic programs.

Of individual programs favored by mothers, *Father Knows Best* came first with 16.3 per cent, *The Danny Thomas Show* second, 11.2 per cent, and *Play of the Week* third, 10.5 per cent. These were followed by *Walt Disney Presents*, *Twentieth Century* and *High Road* (question 2B).

Programs which mothers discourage their children from watching fall for the most part into the murder-mystery, western and horror categories, but none of those mentioned in particular (question 3B) drew especially large votes.

Few mothers—only one in four—discourage radio listening of any type and that to which they do object falls mostly in the rock 'n' roll, murder-story, soap-opera and western categories.

QUESTION 3A: Are there any television programs which you discourage your teen-age children from watching or which you don't allow them to watch?

	%
Yes	43.5
No	56.5
Total respondents 467	100.0

A majority of mothers encourage their teen-agers to read, the survey indicates, with 60.5 per cent registering an affirmative vote. Books of various kinds received the heaviest endorsement, with newspapers coming next and magazines last. Religious publications received the smallest vote of any classification mentioned.

In the study of mothers of younger children, mentioned earlier, only 52 per cent expressed an interest in their

children's reading, as compared with 60.5 per cent for mothers of older boys and girls.

Comics and comic books in general were the type of reading most discouraged by mothers, with miscellaneous fiction receiving a much smaller disapproving vote. Among

QUESTION 3B: (If yes) Which ones?

	%
Three Stooges	7.9
Zacherly	7.9
Untouchables	6.9
Mike Hammer	3.4
Johnny Staccato	3.4
77 Sunset Strip	3.4
Misc. Murder & Mystery	12.3
Misc. Westerns	33.9
Misc. Horror	20.2
Misc. Gangster	4.4
Misc. Programs	22.2

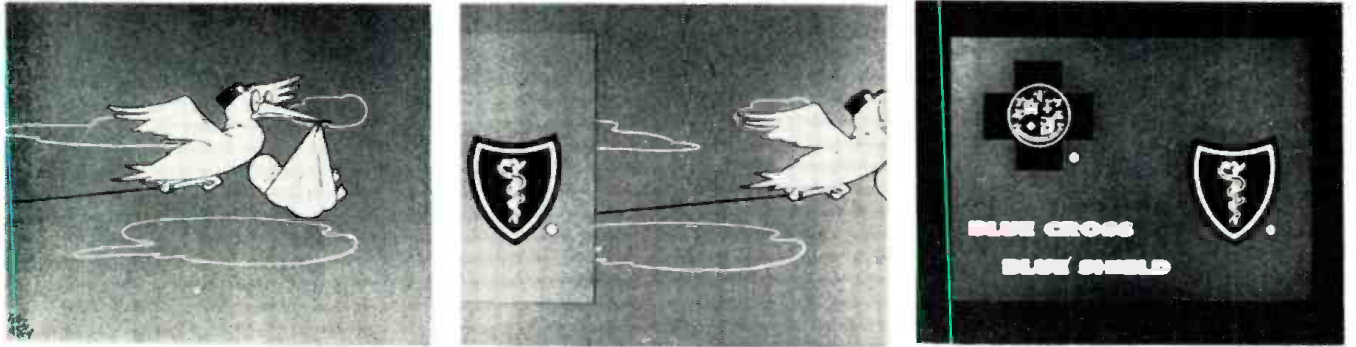
Total responses 155.9\*  
 Total respondents 203  
 \*Totals over 100% due to multiple responses.

types of magazines mentioned as harmful were confession, sex and romance magazines.

Altogether, the pattern set forth by the survey indicates that mothers of small children are much more concerned over television viewing than mothers of larger children. Conversely, mothers of older boys and girls are more concerned with the reading matter in which their children are interested than are the mothers of those in the younger classifications.

Mothers of teen-agers are also more concerned with reading matter than they are with television programs.

Answers of mothers would seem to indicate that television programmers and the advertisers who sponsor them need make few changes in order to encourage the teen-age viewers. The nation's \$10-billion audience of juniors seems to be doing very well, thank you, on its present television fare.



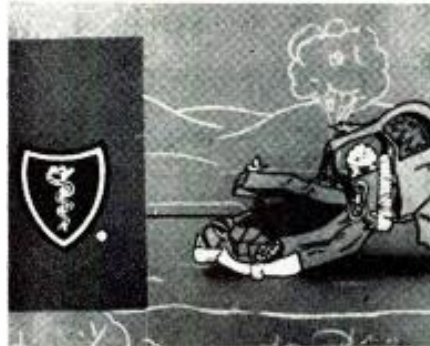
*Typical Blue Cross spots get across a complicated message . . .*

*Ohio Blue Cross finds ID's paradoxically*



*K&S president Nolan (l.) and vice president Ralkey (r.) discuss ID schedules with Blue Cross ad director Young*

## Too complex for words



... and do it with simplicity and considerable inventiveness

*more effective than minutes to tell viewers its manifold story*

If you have an abstract, complex story to tell—a story consisting of many elements—you may be able to do it best in eight-second tv spots. That's the finding of the Keelor & Stites Agency, Cincinnati, and its client, Hospital Care Corp. (the Blue Cross plan for southwestern Ohio).

In addition to other tv time for the same client, Keelor & Stites buys close to 1,400 HD's per year for southwestern Ohio Blue Cross in the combined Cincinnati-Dayton markets, and the reason is an odd one indeed: according to the agency, the Blue Cross story is too complicated to be told in an ordinary one-minute commercial.

Strangely enough, K&S arrived at HD's by starting with half-hour programs, especially prepared by WLW-T Cincinnati and fed to WLW-D Dayton. While this series, titled *Let There Be Life*, won the Peabody Award and established some memorable criteria for later medical spectaculars, it was relatively expensive, difficult to prepare and produce, and in the end reached only a limited number of

people per week with relatively few messages.

A schedule of one-minute announcements succeeded the half-hour programs, usually adjacent to late-night news or weather.

"Our problem was that we had more of an educational than a selling job," explains Art Radkey, Keelor & Stites vice president and account executive. "Seventy per cent of our audience were already Blue Cross subscribers. And most of our new members would come from the traditional 11-day 'open enrollment period' each September.

"If tv were to be used properly, we had to describe why and how Blue Cross is different, so that present subscribers would utilize its benefits fully, and so that non-members would experience a growing desire to enroll during the 'open' period."

When the decision was made to tell the Blue Cross benefits story on a year-round educational basis, the agency and client prepared live and filmed one-minute announcements to do the job. These commercials were

used for several months. However, interviews with a cross section of the public indicated that the messages were not reaching home.

Two factors seemed to be causing the major problem. One-minute spots were not available in the time periods when most of the adults in the Cincinnati and Dayton markets could be reached. And secondly, each of the one-minute commercials was attempting to tell too complex a story. And the Blue Cross story *is* complex.

Briefly, Blue Cross is a non-profit community-service organization—not an insurance company—which provides hospital-bill protection on a prepayment plan in terms of hospital-care benefits paid in full, or nearly so, rather than in terms of fixed payment dollars toward a hospital bill.

It was founded and is supported by the hospitals themselves in southwestern Ohio. Blue Cross, being community-service-minded, was organized and is administered so that it does not cancel membership due to the

*(Continued on page 68)*

In a period of emphasis on media research, market research, copy research and research into research, there still exists a core of advertising men who rely upon intangibles—intuition, hope, faith and the idea of doing something because it produces self-satisfaction.

“At least,” said a product manager at a major television advertiser’s plant, “that’s the only reason we can see for some of the companies using color-tv commercials. From an economic standpoint, there doesn’t seem to be any justification.”

The advertising manager’s statement was made in a discussion of the color commercial survey conducted by Burke Marketing Research of Cincinnati for the Crosley Broadcasting Corp. The survey, as reported

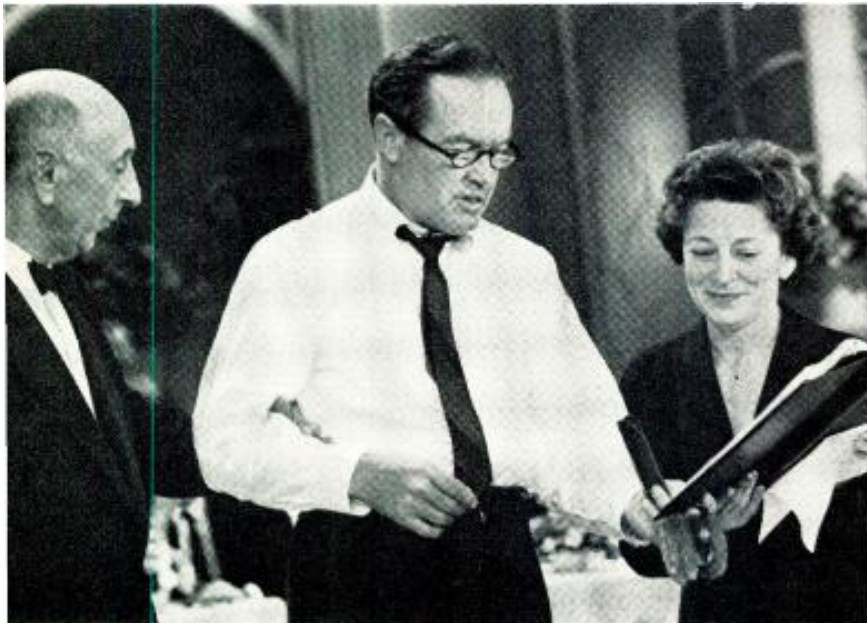
in TV AGE May 16, made the basic point that commercials in color are approximately two to three times more effective at putting across a sales message than black-and-white announcements.

Somewhat surprisingly, the Crosley study appears to be the first piece of solid research into the selling capabilities of color commercials. Executives at Lever Bros. Co. and Block Drug Co. (both of which consider themselves highly research-oriented) admitted that to their knowledge no studies of tint-commercial effectiveness had been undertaken for their firms. Yet both companies are among a group of advertisers using black-and-white commercials within color-cast programs.

Asked his opinion on the Crosley

survey, a Lever ad-man stated, “I’m not at all surprised to learn color commercials are much more effective than black-and-white.” but he added that Lever Bros. is not selling high-ticket products such as Chevrolet cars “and the high-income color-set market is not so important to us.” His understanding, he said, was that the auto-makers, most of which are major users of color commercials, used their tint films in theatres and dealer exhibitions. “They can write off the extra cost of color that way,” he noted.

A similar opinion was heard from a brand manager at Block Drug: “Less than a million color sets may be all right for Ford and similar manufacturers, as the sets are undoubtedly in the homes of community



*Colorcasts feature top stars: Bob Hope, the Murrays . . .*

*Some advertisers rally 'round tint medium, while others find reason to "wait and see"*

## Call to the colors



*. . . and Charlie Brown*

leaders, but we're selling products under a dollar. We need a broad base of users—say, five million color homes—before we feel the expense of color film is worth it."

At other companies queried, the reactions were much the same. "Certainly we *feel* a color commercial will do better than a black-and-white one," said the president of a \$30-million agency, "just as a color print ad will get better attention than one in black-and-white—but we haven't made any actual studies into color's effectiveness. This agency, incidentally, has used color commercials for a client for several years."

Again, a manufacturer's advertising manager said, "We've done one or two color commercials for experi-

*(Continued on page 65)*



*Lever gets tint credits on The Price Is Right*

*Block Drug Co. products show up in Masquerade Party color*





Movies seem to be better than ever—thanks to video

*Theatre managers find that television can be a friend rather than a foe*

## Bane into boon

“I’m a real happy theatre manager, reporting 1916 grosses in 1960. This is every exhibitor’s dream, but it was made a reality for me.”

This recent comment by a midwest film-house manager perhaps belongs more properly in a motion-picture trade publication than here, except for one thing: the circumstance that occasioned it. For the catalyst which turned a dream into reality for William P. Lalor of the Jeffris Theatre in Janesville, Wisc., was television—every exhibitor’s nightmare in this electronic age.

Thanks to WREX-TV Rockford, Ill., not only Mr. Lalor but a number of other theatre managers in the area covered by the station’s signal have been discovering that the bane of their existence can become a boon, that an enemy can be converted into an ally.

For five years WREX-TV has been pioneering an effort to get film houses in the area to allocate a substantial share of their budgets to promotion on the air. The station finally was able to sell the theatres on a formula that has been successful

each time it was tried: a combined intensive spot campaign that has proved conclusively in every instance the powerful impact of television for theatre promotion.

Working directly with local film distributors, who, says the station, are “now eager to cooperate with the theatres,” WREX-TV has set up campaigns that have included as many as 14 area towns. This has broken down each theatre’s share to a very nominal cost for maximum spot exposure.

For a campaign involving *A Dog of Flanders*, with spot schedules shared by nine area theatres, “we went all out,” says Jack Lightner, promotion manager for WREX-TV. “We conducted a coloring contest with over 600 prizes. Fifty thousand coloring entry heralds were distributed by the theatres. We had trailers on all theatre screens plugging the contest and WREX-TV programs. A natural tie-in was effected with the Crayola Co., with their credit used in all media. The coloring scene was placed in newspapers in all participating area cities.

“And the results were fantastic

for a good picture that hardly did average business nationally. And with theatre business now on the up-trend in WREX-TV land, schedules are coming on the station now almost daily.”

Area engagements of *Journey to the Center of the Earth* provided another recent opportunity for local exhibitors to dust off S.R.O. signs, primarily as the result of a saturation spot schedule on WREX-TV. The sentiments expressed to J. M. Baisch, vice president and general manager of the station, in letters from three of the theatre men who benefited from the campaign speak for themselves:

Wrote John S. Falco, district manager of Standard Theatres: “*Journey to the Center of the Earth* proved itself to be a real door-buster. Most of the credit for telling the public about this feature at the Ellis Theatre [in Beloit, Wisc.] must go to you and your station for providing one of the finest spot campaigns I have ever seen.

“I am sure that grosses like this will show us the way to use properly

(Continued on page 69)

# Film Report

## POST-'48s RISING?

Release of the post-'48 features in significant numbers (heretofore expected before the end of the year) hangs primarily on which of the exhibitor-shy majors moves first. It appeared at press time, however, that there will be a race for first place, rather than a follow-the-leader movement as happened with the pre-'48's. Already, it is understood, several of the majors are discussing the matter with group station buyers.

Robert Seidelman, vice president in charge of syndication for Screen Gems, Columbia Pictures subsidiary, denied reports that the Columbia post-'48's were up for sale at this time: "Obviously, we've been talking

to stations for a long time, and we're continuing to do so. Obviously, we will sell the post-'48 features, but we have no policy at this time, and we're only discussing ways and means of distributing them." Mr. Seidelman had nothing definite on when the newer features might be released, but he noted one problem affecting their distribution which is yet to be resolved: a decision on the block-book- ing case.

## PRE-'48s SAGGING?

The years 1959-60 may go down in tv history as the desperate years for distributors of the big pre-'48 motion- picture libraries. With most of the major markets wrapped up and with

the impending release of droves of post-'48 product, many of those distributors feel they're working on borrowed time. The result has been a rash of quick and not especially rewarding sales, unimaginable several years ago. As an example, one library was sold recently in a medium-sized market for precisely half the asking price of two years ago—it went from \$700,000 to \$350,000.

## FEATURES SELLING

Despite the complications noted above in feature selling, good movies continue to move. PTL, recently formed company with a package of 38 J. Arthur Rank films, is understood to have wrapped up a number of major markets already. Lopert Films, with a group of 62 pictures of recent vintage, recently sold KRCA Los Angeles, WMAR-TV Baltimore, WAVY-TV Norfolk, WWL-TV New Orleans and CKLW Detroit. That package, titled "The Latest 62," has been sold in close to 40 markets. Overseas, Screen Gems has sold 150 features to TCN Sydney and HSV Melbourne.

## GOLDWYN ARRIVING

Rodney Erickson Enterprises, Inc., replacing the William Morris Agency, has taken over distribution of those evasive and reportedly expensive Samuel Goldwyn features which have been available and then not available to television for several years. Mr. Erickson will attempt to sell the more deluxe pictures (*Hans Christian Anderson*, *Best Years of Our Lives*, *Wuthering Heights*) as network specials, à la the CBS-TV annual presentation of Metro-Goldwyn-Mayer's *Wizard of Oz*. Such network offers for certain of the features were made in the past, Mr. Erickson said. The group will then be sold to stations and station groups, with Mr. Erickson hiring a distribution force "as needed." Once all legal barriers have been cleared, he says, a total of approximately 45 Goldwyn movies will be available.

## FILM SUCCESS . . . . .Pfeiffer Brewing Co.

**J**ohnny *Midnight*, mystery-adventure series placed on the market-by-market route by MCA TV, appears to be headed for a long and successful life in syndication. Not only do ratings hold up in a variety of disparate markets, but local and regional advertisers are getting sales results with the show.

One of these, Pfeiffer Brewing Co. of Detroit, sponsors the series over WNEM-TV Flint-Saginaw-Bay City on Mondays, 7-7:30 p.m., with an impressive share of the audience. (A recent NSI report showed *Johnny Midnight* delivering a 48.25 rating, for a 71.5-per-cent share of audience.) In addition, the sponsor reports a 12-per-cent increase in sales since investing in the show this past season.

In commenting on the ratings, Al Duz, time buyer for Maxon, Inc., Pfeiffer's advertising agency, observed that "it's news such as this that makes for good feelings for all concerned — the distributor with a successful property, the station with high ratings and ourselves with a satisfied client." Another satisfied sponsor is R. G. Dun Cigar Co., which is the alternate sponsor of the series



in the Flint-Saginaw-Bay City market.

Other sponsors of *Johnny Midnight* throughout the country include R. J. Reynolds Tobacco Co. with a six-market spread, Lee Optical Co., Phillips 66, IGA Food stores and Bravo macaroni. Some recent American Research Bureau ratings in representative markets: Portland, Ore., 23.0; Joplin-Pittsburg, 27.5; Davenport-Rock Island, 22.9; Milwaukee, 24.9; Providence, 20.7, and New York, 21.8.

Edmond O'Brien stars in *Johnny Midnight* as an actor-detective whose beat is the back alleys of Broadway. Produced for MCA TV by Jack Chertok Television, the series has been sold in more than 150 markets.

# Advertising Directory of SELLING COMMERCIALS

American Airlines • Young & Rubicam



WONDSEL, CARLISLE & DUNPHY, INC., New York

Corn Chex • Mark Lustica Advertising



CONSUL FILMS, INC., Hollywood

B. C. Remedy Co. • C. Knox Massey Associates



NATIONAL SCREEN SERVICE CORP., New York

Eagle Pencil Co. • Shaller-Rubin Co.



WILBUR STREECH PRODUCTIONS, INC., N. Y.

Bissell • Clinton E. Frank



TELEVISION COMMERCIALS, INC., Hollywood

E. I. DuPont Company • BBD&O



KLAEGER FILM PRODUCTIONS, INC., New York

Brillo • J. Walter Thompson



HFH PRODUCTIONS, INC., New York

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



PLAYHOUSE PICTURES, Hollywood

## COMMERCIAL TECHNIQUES

Latest agency report on that perennial topic in commercial production—tape versus film—comes from Lennen & Newell, Inc., which did a little investigating on its own. Completed for a particular client, the study makes the point that there can be no true comparison of the two techniques—each has its own virtues and limitations. In terms of picture quality, the report states, the “living presence” value of tape becomes negligible in actual practice, since few stations have the time or facilities to air tape and usually resort to a film transfer—inferior to both tape and film.

## WGA AND SCRIPTS

Settlement of the Writers Guild of America strike against tv producers will add approximately 20 per cent to script budgets over the next four years. Beginning in 1962 the present residual formula will be scrapped in favor of world-wide royalty participation in re-runs by writers. Ultimate settlement with SAG, despite considerable differences in demands and problems, is expected to cost producers about the same as the writers' contract, which runs for six years, one of longest terms in recent film history.

## PERSONNEL . . .

Robert Sackman has been elected executive vice president and chief operating officer of the Ampex Corp. At the same time, two other Ampex executives were elected to new posts. Philip L. Gundy, vice president and manager of Ampex International Division, was elected a senior vice president, and Thomas L. Taggart, vice president and manager of the finance division, was also elected a senior vice president. Mr. Gundy is responsible for Ampex International, Ampex Professional Products Co. and Ampex Audio Co. Mr. Taggart is responsible for Ampex Data Products Co., Ampex Military Products Co. and Orr Industries Co., Opelika, Ala.

In another move, the Ampex board of directors named Charles P. Ginsburg, one of the developers of the Videotape recorder, to the post of



vice president and manager of advanced video development.

Schmer (Sonny) Chalif has been named general assistant to William Dozier, vice president in charge of west-coast activities for Screen Gems. For the past several years Mr. Chalif has been in charge of liaison with advertisers and advertising agencies for the Columbia subsidiary in Hollywood. He continues those functions in his new post, and assumes additional general executive duties. . . . Robert (Bob) Lang has rejoined the sales staff of National Telefilm Associates, covering the southwest.

Art Stolnitz has been appointed to the newly created post of director of new program development for Ziv-UA. The appointment is said to be the first step in a projected expansion of the new program department in anticipation of an increase in the number of new syndicated and network shows Ziv-UA will produce in 1961. Mr. Stolnitz was formerly an executive in the business-affairs department, and before joining the distribution firm worked for the William Morris Agency. . . . Arthur Manheimer has joined Trans-Lux Television Corp. as midwest division manager.

Filmways of California has announced several new assignments of personnel: Dick Tschudin, production manager; Don Ehlers, chief of editorial department; George Vieira, staff director, and Bill Schaefer, casting director. The appointments are part of an expansion move by the company. . . . Marilyn Gold has been appointed director of advertising and publicity for Flamingo Telefilm Sales, Inc.

### STOCKS . . .

Net profit of Desilu Productions, Inc., more than tripled in the fiscal year ending April 30, 1960, over the comparable 1958-59 period. According to the company's president, Desi Arnaz, net income was \$811,559 on a gross of \$23,406,000, as compared with \$249,566 on \$20,470,361 for the year previous. Per-share earnings were 70 cents on 1,155,940 shares of stock outstanding. Mr. Arnaz indicated he expects earnings

## Advertising Directory of SELLING COMMERCIALS

General Mills • Dancer-Fitzgerald-Sample, Inc.



RAY FAVATA PRODUCTIONS, INC., New York

Morning Milk • Harris & Love



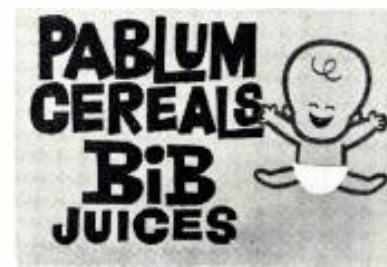
BANDELIER FILMS, INC., Albuquerque

Nutri-Tonic • Hixon & Jorgensen



TELEPIX CORP., Hollywood

Pablum • Kenyon & Eckhardt



GIFFORD-KIM PRODUCTIONS, New York

Massey-Ferguson Co. • Needham, Louis & Brorby



PANTOMIME PICTURES, INC., Hollywood

Dr. Pepper • Grant Advertising, Inc.



KEITZ & HERNDON, Dallas

Mich. Milk Producers • Zimmer, Keller & Calvert



ANIMATION, INC., Hollywood

Pelican Bros. • Young & Rubicam



PELICAN FILMS, INC., New York

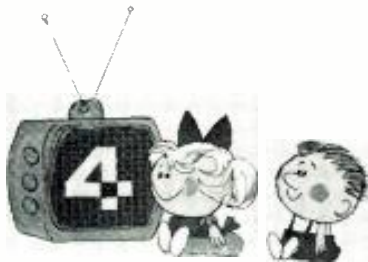
# Advertising Directory of SELLING COMMERCIALS

The 7-Up Co. • J. Walter Thompson Co.



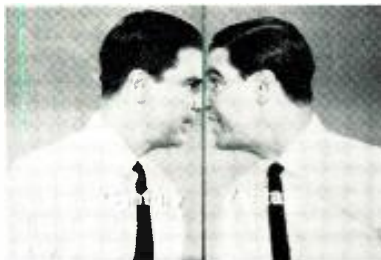
RAY PATIN PRODUCTIONS, Los Angeles

Station Promotions, WNBC



ELECTRA, New York

Van Heusen • Grey Advertising Agency



KLAEGER FILM PRODUCTIONS, INC., New York

Welch Grape Juice Co., Inc. • Richard K. Manoff



MPO VIDEOTRONICS, INC., New York

to continue improving during the next year, with almost 400 segments of various television programs scheduled for filming. During the past season a total of 252 were filmed.

Losses incurred by NTA during the past six-month period amount to \$2,669,000, it was revealed by B. Gerald Cantor, president of NT&T, of which NTA is a subsidiary.

## SALES . . .

California National Productions' latest syndication entry, *The Jim Backus Show—Hot Off the Wire*, has been sold to H. P. Hood & Sons, Inc. in a six-state regional spread. The transaction, covering most of New England, is for 52 weeks firm at a price of approximately \$200,000. The situation comedy, starring Jim Backus as managing editor of a fictional press association, debuts in all Hood markets in October.

Three of the regional sponsors of Screen Gems' *Manhunt* have renewed for the 1960-61 season. They are: Drewry's beer, which has expanded its sponsorship from eight to 16 markets; Genesee beer, 10 markets in the northeast, and Miles of California, 10 west-coast markets for Alka Seltzer. In addition, the second year of *Manhunt* (scheduled to go into production in San Diego next week) has been sold to 67 stations.

*Assignment: Underwater*, new action series distributed by National Telefilm Associates, has been sold in more than 50 markets. The program, being produced by Liberty Enterprises in association with NTA, has been sold in such markets as Los Angeles, Minneapolis, Schenectady, Chicago, Salt Lake City, El Paso, Miami, New Orleans and Seattle.

Ziv-UA has paired off more than half of the available alternate weeks in American Tobacco Co.'s 53 market renewal of *Lock Up*. Additional transactions bring the second-year market tally on *Lock Up* to close to 90. Ziv-UA's re-run unit, Economee division, in one recent one-week period, completed 18 new sales and renewals, with *Highway Patrol* leading the list.

*The Robert Herridge Theatre*, recently placed on the market-by-mar-

ket route, has been sold to KCOP Los Angeles, KOMO-TV Seattle and WCBS-TV New York. Included in the 26-episode series available on film or tape are J. M. Synge's *Riders to the Sea*, Shirley Jackson's *The Lottery*, a three-part adaptation of Mark Twain's *Huckleberry Finn*, Poe's *The Tell-Tale Heart*, as well as two jazz shows.

## COMMERCIAL CUES . . .

Klaeger Film Productions, Inc., is expanding into the industrial training film area. As part of the expansion, Bob Drucker, formerly with Metro-Goldwyn-Mayer in its commercial and industrial film department, has joined Klaeger to develop a long-range program on management training films for industrial use.

Mr. Drucker, who was responsible for American Motors Corp.'s *America, the Automobile Age*, in addition to many other industrial films, has



MR. DRUCKER

also produced hundreds of commercials for various production houses. In still another move, John G. T. Gilmour has joined Klaeger as a staff director. Mr. Gilmour has been a freelance director, in addition to stints with Robert Lawrence Productions and Pathe Pictures.

Harry Breur Jr. has joined HFH Productions as industrial sales manager. . . . Jacques Rupp has been appointed to the creative staff of Animation, Inc., as a designer. . . . Joe Ryan, formerly with Gotham Recording, has been named to the engineering staff of Music Makers. . . . Pintoff Productions has won a special award from the 1960 Venice Film Festival for its *Senor Wences*

commercial produced for MacFarland-Aveyard Agency.

Playhouse Pictures dominated the Advertising Association of the West's tv awards, taking three out of five first prizes for commercials. Winners were: "Long List," 20-second spot for Burgermeister Brewing Corp., BBDO, San Francisco; "More than Most," 10 for Burgermeister, BBDO, and "Half the Fat Calories," color spot for Carnation Co., Erwin Wasey, Ruthrauff & Ryan, Los Angeles.

The other two firsts were taken by UPA for "Baby Food Can," program commercial for Kaiser Steel Corp., Young & Rubicam, San Francisco, and by Cascade Pictures for "Tired Dog," 60-second spot for Calo Pet Food Co., Foote, Cone & Belding, San Francisco.

In addition to its three firsts, Playhouse swept the 20-second spot category with "Just the Commercial," for Ford Dealers of Southern California (J. W. Thompson, Los Angeles) second prize, and "Cat and Dog," for the U.S. Navy Department, third prize. The company was also awarded two honorable mentions.

In the 1960 Venice Film Festival Playhouse Pictures received the Venice Cup, top award for over-all excellence in commercials. . . . A series of comedy commercials will be produced by Television Commercials, Inc., for Mars candy bars. . . . Format Films is preparing an animated corporate image for Johnson's Wax (Needham, Louis & Brorby) which the company will use in all its TV presentations.

#### TAPE . . .

Another tape production company will begin operations in September in Hollywood. International Tape Recording and Productions, established by William F. Wallace, John G. Heller and other unnamed parties, will have its office at 430 N. Camden Dr. According to Mr. Wallace, the company will be able to handle all tape production operations.

Videotran trademark has been established by Consolidated Film Industries for its tape to film transfer process. . . . Three new series have

been set for video-taping. They are *Sincerely, Maria Palmer*, a five-minute daily advice column starring Maria Palmer, which is being produced by KTTV Los Angeles; *The New Ray Anthony Show*, to be taped in Las Vegas by Anthony in conjunction with Fred Rice, merchandising director of Capitol Records, and *Atomic Submarine*, to be produced by VTR, Inc., for Carthay Productions.

### Commercials

#### RAY FAVATA PRODUCTIONS, INC.

Completed: Hygrade Food Products Corp. (Frankfurters), JWT, Ltd.; National Assn. Insurance Agents (insurance), Doremus; Piel Bros. (beer, fresh air fund), Y&R; National Biscuit Co. (Millbrook bread), McCann-Erickson; U.S. Census Bureau (1960 census), Meldrum & Fewsmith; General Mills, Inc. (Jets), D-F-S; Post Cereals, Div. General Foods Corp. (Post Sugar Crisp), B&B.

In production: Piel Bros. (beer), Y&R; National Biscuit Co. (Millbrook bread), McCann-Erickson.

#### FORMAT FILMS, INC.

In production: J. A. Folger & Co. (coffee).

## Advertising Directory of TV SERVICES

### FILM EQUIPMENT

#### S. O. S. CINEMA SUPPLY CORP.

New York City: 602 West 52nd Street, PLaza 7-0440  
Hollywood, Calif.: 6331 Hollywood Blvd., HO 7-2124

SALES • LEASING • SERVICE

The world's largest source for film production equipment: Animation, Producing, Lighting, Processing, Recording, Projection, etc.

Send for our huge 34th year Catalog on your letterhead to Dept. N.

#### CAMERA EQUIPMENT CO., INC.

315 West 43rd Street, New York 36, N. Y.  
JUdson 6-1420

RENTALS—SALES—SERVICE  
Motion picture and television equipment  
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## CHUCK GOLDSTEIN PRODUCTIONS

Completed: Union Pacific Railroad Co., Caples; Chun King Associated Enterprises, Inc. (frozen food), BBDO; Molson's Brewery, Ltd. (Export ale), MacLaren; Re-Dan Packing Co. (Cadet dog food), Mann-Ellis.  
In production: Harold F. Ritchie, Inc. (Brylcreem), MacLaren.

## GRAY & O'REILLY

In production: General Cigar Co., Inc. (White Owl), Y&R; Drug Research Corp. (Positan), KHCC&A; Cities Service Oil Co. (gasoline), Ellington; Gulf Oil Corp. (gasoline), Y&R; Block Drug Co., Inc. (Omega oil), Gumbinner; Romian Products Corp. (Roman Ravioli), Smith-Greenland.

## KEITZ & HERNDON

In production: Minnesota Federal Savings & Loan (banking services), Kerker-Peterson; Campbell-Taggart Associated Bakeries, Inc. (Rainbo/Colonial bread, Rainbo Ice Pops), Bel-Art; Arka-Servel (Sun Valley air-conditioning), Robt. K. Butcher; Morton Foods (potato chips), Crook; Lone Star Brewing Co. (beer), Glenn; Lone Star Gas Co. ("Lynwood Homes"), FWR&R.

## KLAEGER FILM PRODUCTIONS, INC.

Completed: E. I. du Pont de Nemours & Co., Inc. (car wax, polish), BBDO; Ideal Toy Co. (Junior Astronauts), Grey; Re-ington-Rand Div. Sperry Rand Corp. (shaver), FRC&H; P. Lorillard Co. (Old Gold), L&N; American Motors Co. (Nash Rambler), Geyer; General Electric Co. (radio), Maxon; P. J. Ballantine & Son (beer), Esty; George A. Hormel Co. (Vienna Sausage), MJ&A; Dow Chemical Corp. (Saran Wrap, Dowgard), MJ&A; Westinghouse Corp. (tv sets), Grey;

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ABC-TV affiliates in the eastern part of the country sent their promotion managers to New York's Sheraton Hotel recently to attend a special advertising and promotion clinic hosted by the network. During this "shirtsleeve" work session affiliates were given a preview of the ABC-TV 1960-61 schedule and planned ways to promote the program line-up. Participating here are (l. to r.) Bob Harnack, WKST-TV Youngstown, Ohio; Nat Tashman, WPST-TV Miami; Bob Cheyne, WHDH-TV Boston; David Granes, WCNY-TV Watertown, N.Y., and Jean Miller, WSUN-TV St. Petersburg, Fla.

Watchmakers of Switzerland (watches), C&W; Landers, Frary & Clark, Inc. (Universal Coffeematic), Grant.

In production: General Electric Co. (presentation film), Maxon; Phillips-Van Heusen Corp. (shirts), Grey; Westinghouse Corp. (tv sets), Grey; Nestle Co., Inc. (Nescafe), Esty; Brown & Williamson Tobacco Corp. (Viceroy), Bates; Dow Chemical Corp. (Saran Wrap), MJ&A; Food Mfrs., Inc. (M&M candies), Bates; Colgate-Palmolive Co. (Ad), L&N; Lowry's Foods, Inc. (prepared foods), MJ&A; P. J. Ballantine & Son (beer), Esty; Greyhound Corp. (bus), Grey; Purepac Corp. (Project HOPE), MJ&A; Minnesota Mining & Mfg. (Scotchgard), MJ&A; U.S. Air Force (officer retention), MJ&A.

## RAY PATIN PRODUCTIONS, INC.

Completed: Jos. Schlitz Brewing Co. (beer), JWT; Sick's Rainier Brewing Co. (beer), Miller, Mackay, Hoek & Hartung; Kaiser Aluminum & Chemical Corp. (aluminum), Y&R; Commonwealth Edison Co. (utilities), Leo Burnett; Union Oil Co. (gasoline), Y&R.

In production: LaBatts Brewing Co. (beer), Stanfield, Johnson & Hill; Paper-Mate Co. (pens), FC&B.

## PELICAN FILMS, INC.

Completed: General Foods Corp. (Twist), FC&B; General Foods Corp. (Birdseye), Y&R; Robert Hall Clothes (stores), Arkwright; United Fruit Co. (Chiquita Banana), BBDO; Sperry & Hutchinson Corp. (Green stamps), SSC&B; American Telephone & Telegraph (Yellow Pages), C&W; Piel Bros. (beer), Y&R; Bristol-Myers (Excedrin), Y&R.

In production: Robert Hall Clothes (stores), Arkwright; Shell Oil Co. (oil), JWT; Cities Service (stations), Ellington; Jackson Brewing Co. (Jax beer), DCS&S; Piel Bros. (beer), Y&R; B. F. Goodrich

Co. (tires), BBDO; Singer Sewing Machine Co. (sewing machines), Y&R; United Fruit Co. (Chiquita Banana), BBDO; General Foods Corp. (Jell-O), Y&R; Quaker City Chocolate & Confectionery (Good & Plenty candy), Bauer & Tripp; Westinghouse Corp. (appliances), Ketchum, MacLeod & Grove; British American (petroleum), Lovick.

## SARRA, INC.

Completed: Kellogg Co. (Rice Krispies, Corn Flakes), Burnett; Liebmann Breweries, Inc. (Rheingold beer), FC&B; American Tobacco Co. (Tareyton cigarettes), Lawrence C. Gumbinner; Armour & Co. (meat products), Ayer; General Foods Corp. (Jell-O), Y&R; National Biscuit Co. (Nabisco cookies), McCann-Erickson; Corn Products Co. (Mazola), L&N; Plough, Inc. (Coppertone), Lake-Spiro-Shurman; Drackett Co. (Drano), Y&R.

## WILBUR STREECH PRODUCTIONS, INC.

Completed: Sinclair Refining Co. (gasoline, fuel oil), GMM&B; National Bank & Trust Co., Rabko; Potter Drug Co., (Cuticura), KHCC&A; O'Keefe Brewing Co. (ale), Foster; Chr. Bjelland Co. (King Oscar sardines), KHCC&A; H. Goodman & Sons (Wet 'n Set), Joseph Reiss; American Motors Corp. (Rambler), GMM&B; Golden Press (Picture Atlas), direct; Eagle Pencil Co. (Stickpen), Shaller-Rubin.

In production: Lever Bros. (Fab), Spitzer & Mills; Television Bureau of Advertising (1/2-hr. film), direct; Maher Co. (shoes), McGregor-Deaville; Lehn & Fink (Medi-Quik), GMM&B; Jaka Ham Co. (ham), KHCC&A; Colgate-Palmolive Co. (toothpaste), Spitzer & Mills; Transogram Co., Inc. (toys), Wexton; Golden Press (American Heritage and children's books), direct.

of the job NC&K is doing for its present clients—and the method used to add Hertz Rent - A - Car, Ruppert Brewing Co., Vaseline hair tonic and others to the agency roster in the past 18 months.

"Several years ago," he says, "we sat down and listed the names of 250 clients we thought we could work with to our mutual benefit. From the list we chose 35 accounts we intended to solicit." Mr. Norman, who was in charge of new business for the agency before taking his present post, believes there are "not too many" clients that a top agency can find profitable. "They must have high standards," he says "along with a sophisticated knowledge of advertising and its capabilities, and they must be appreciative of work well done."

### **Brand Image Study**

Among the accounts actively solicited, the Ruppert brewing people evidently were convinced the NC&K approach had merit. What was involved on the agency's part was a meticulous research study into Knickerbocker beer's brand image. "Research is sometimes the best means of getting new business," Mr. Norman points out. "We know research can show anything—good, bad, indifferent. We don't care what we find if it reveals a problem we think we can solve, a problem that perhaps the client's present agency isn't even aware of."

After taking over on the Ruppert account, the agency discovered in its research that the advertising slogan that was being used had for some a connotation of oldtime "cheap beer," and that the name of Col. Jacob Ruppert was a respected one in New York history. Consequently, one of the agency's first moves was to produce new commercials, playing up the Ruppert name and minimizing Knickerbocker.

While the majority of NC&K clients are currently users of spot schedules, Ruppert beer sponsors syndicated programs in a group of northeast-

ern markets in addition to its spot placements. Tape is being utilized in the beer commercials, with the agency's experience in that medium going back several years. "We might have been the first to use tape commercially," says Walter Tibbals, vice president and broadcast operations director (under executive vice president Walter Craig). "having worked with it for Speidel on *Price Is Right*. We did a fantastic amount of tape commercials for Revlon on a number of shows, and we used it for Colgate-Palmolive's Vel on daytime network."

Technique, however, is not a primary concern. Whether a prospective account is promised tape or film, straight-sell or humorous commercials, it is the solution of the client's selling problems that is important to the agency.

"We have worked on a prospective account for more than two years," Mr. Norman says, "doing market research and analyzing problems. On the Hertz account, for instance, we found that one type of advertising was being done, whereas Hertz has several kinds of service and needs a campaign for each, varying from market to market. On Vaseline, we had a product involved in a heavy competitive battle and developed a campaign aimed at a specific market, using the data derived from our media and other studies."

### **Test Markets**

In addition to the above mentioned accounts, largely awarded to NC&K after a calculated solicitation, other products newly placed at the agency include Dow Chemical's Handiwrap food wrapping, Colgate's Dynamo detergent and several other products—all of which are using television in test markets. NC&K research does not end after the product is in the fold but continues throughout the test stages and actual campaigns.

"Other agencies talk about it," says the president of Norman, Craig & Kummel from behind his early-American desk, complete with brass-bound wooden wastebucket beneath it. "but our people are actually out in the test markets doing research. Handiwrap

is in eight test markets, Dynamo is in four and other Colgate products are ready to go. Each of our copywriters spends one day a month researching test results in one market or another. And each writes a report for the copy heads as well as for myself."

Turning a copywriter into a research man is one of the many duties of the agency's 10-person research department headed by assistant vice president and research director Henry Halpern. "We work out basic interview objectives for each man in the field," he says. "after discussing with him the particular points he's interested in uncovering."

### **Outside Research**

Copy testing, both for print and broadcast, is also in Mr. Halpern's bailiwick, as are numerous studies of consumer attitudes, awareness of brands, etc. While the agency does all of its own report writing, it makes use of outside research organizations—Dichter's Living Laboratory, Schwerin and others—for its field studies. NC&K currently is preparing to set up a 100-member consumer panel that would be used for both personal and mail interviews in a local market, and it hopes to expand the panel to regional and then national scope.

Stressing a close relationship between the marketing and creative people in the agency, Mr. Halpern notes that "we do not create in our department. We locate and develop the areas in which copy can be most profitably created."

Although humor is sometimes used for clients (as in new Willys commercials featuring Buster Keaton), the copywriters at NC&K do not work in a humorous vein as a usual practice. Walt Tibbals explains it this way: "There's less opportunity for personal involvement when a commercial is animated or otherwise made 'humorous.' We feel live action presents a more realistic situation to the viewer. Buying a product today is a serious business, whether you buy a car or a bar of soap."

Copy is a concern of Mr. Tibbals,

as are art, production and all other aspects of advertising. The reason is that he—as do other department heads—serves as supervisor on one of the agency's accounts. "It keeps your feet on the ground," he says. "A tv man finds he has to know printing plates, halftones, etc. A print man works with the tv department, and so on. The result is that we can discuss each other's areas with basic understanding."

A discussion at NC&K is likely to become pretty heated at times, according to Norman B. Norman. "Service people are the heart of the agency," he says. "The account executive must melt into the client's position and work for him. After the client is sold on an idea, the account man can't come back here and fight everybody who has a different idea. So, we flatly battle everything out here *first*. We've largely eliminated politics within the agency, simply because we've made a continuing effort to eliminate it. Everybody knows his own job, who is in charge, who controls the stock, etc. People can relax and do their work, confident that their work will be judged on its merits without petty jealousies and wounded egos interfering."

Obviously, the Norman, Craig & Kummel policy calls for a special type of agency employe. Mr. Norman admits the required type is not always easy to find.

### **Sheer Concentration**

"Frankly," he says, "we don't believe more than one out of 50 account executives, media men and the like is qualified to work in a top agency. We work faster here, and harder, than in almost any other business—not in long hours, but in sheer concentration of effort. The people we want need a high I.Q., a brightness and aptitude of working and getting ideas fast."

While it expends time and effort in soliciting new accounts, NC&K does not endeavor to woo personnel from other agencies. "We will not hire an account executive merely because he controls an account we want, nor will we merge with anyone else to gain an account," says Mr. Nor-

man. "It's taken a while to build up the kind of operation we have now; not anyone can be worked into it. A man can work nine years at some agencies, and not know what's going on outside of his own little world. Here, he's catapulted against top management daily: he has to think on his feet, make his own decisions and accept responsibility. Some people get frightened and run; others fit into the scheme of things and stay on.

### **No Turnover Problem**

"The amazing thing about our turnover 'problem' is that in five years only one executive has left the agency—and executive means everyone from an account supervisor up. The one man who left came to us from an advertiser where the pace had been leisurely; he decided to go back. Our other people have been here five, 10, 20 years. Kay Daly, our creative head and one of few women in a top post at a major agency, has been here 11 years.

Money, he notes, is not the holding force for the people who stay. NC&K makes it a practice never to hire someone for more money than he's been getting elsewhere. "We'll meet a previous salary," Mr. Norman says, "for a year's trial during which a new man can show us if he's worth more. If so, he gets it. But money and titles are not passed out indiscriminately. We have a dozen vice presidents—less than other agencies our size—and the title means something to the person who has it. Some of our people have been offered jobs elsewhere paying much more, but they stay because they're on their own here and enjoy it. Certainly we have good profit-sharing plans, insurance and the rest, but everybody has those.

"We admit that we don't keep people on if they're not up to our fast-moving standards. In a service business the basic job is to find the best people to fill the needs of the client at the greatest speed. Oddballs, individualists who subordinate the client's needs to their own, people interested in personal glory—they're let go."

Currently with 275 employes in its New York and Chicago offices,

NC&K has succeeded in impressing its policies upon the great majority. From the size of the agency's commercial production and broadcast buying departments, it's evident that the agency people are accustomed to both hard and fast work.

In addition to Walter Craig and Walt Tibbals, production is handled by two other producers, all of whom, according to Mr. Tibbals, made between 200 and 300 commercials last year. The exact number is difficult to arrive at, as all producers work in film, tape and live areas.

In broadcast buying, three time-buyers handle the scheduling for all clients, each working individually on a group of accounts. Two assistant buyers are also kept busy, and the agency intends to add a fourth buyer shortly when Hertz moves its headquarters from Chicago to New York.

The Hertz budget will definitely increase in the next year, predicts Mr. Norman. "Local franchises hear about the results tv is getting in other markets and want schedules placed in their own areas."

In addition to Speidel, the agency's other account most actively concerned with network at the present time is Willys Motors, Inc., makers of Jeep cars, seen regularly on *Maverick* and next season's *Hong Kong*. "Virtually all of the Jeep budget goes into tv," notes Mr. Tibbals, happily adding that Willys was one of two automotive firms whose sales went up in 1958 when industry car sales as a whole were off.

### **First Is the Worst**

With spot users such as Ronson, Maidenform, Chanel and Chesebrough-Pond's continually setting schedules, Mr. Tibbals remarks that spot tv is the one medium that constantly improves. "The first schedule approved by the client is the worst," he says. "After that, the buyer revises the running schedule to improve the weakest announcement. He then revises again to raise the next weakest, and so on. Unlike the network buy, a spot placement is not finished when the initial contract is signed."

*(Continued on page 65)*

# Wall Street Report

**NTT SITUATION.** One of the most interesting situations on the Big Board—currently—particularly for followers of tv securities—is National Theatres & Television. National Theatres is the offshoot of the break-up of 20th Century-Fox when the Government required the theatres and production activities of the film industry to be separated. When it did so, National Theatres was second only to United Paramount as an operator of movie houses. Two years ago National Theatres acquired control of National Telefilm Associates, the tv film distributing firm that also operated WNTA-TV-AM New York. It also acquired WDAF-TV-AM Kansas City and a community antenna television system in Williamsport, Pa.

In the past six months the price of National Theatres common on the Big Board has been steadily declining. In June it touched a low of 6¼, compared with a high of \$13 per share earlier in the year. This price dip came on the heels of the company's report for the 13- and 26-week period ending March 29, 1960:

	1960	1959
	13 weeks	
Earnings		
per share	—	20 cents
Total income	\$16,700,000	\$11,000,000
Net loss	\$1,200,000	\$511,000 (profit)
Capital shares	2,700,000	2,600,000
	26 weeks	
Earnings		
per share	—	34 cents
Total income	\$31,200,000	\$26,200,000
Net loss	\$835,981	\$903,838 (profit)

**NTA LOSS SCORED.** In its report for 1960 the National Theatres management makes it clear that the operations for the 1960 fiscal year, which ends Sept. 29, were hurt by a loss of \$2.6 million incurred by National Telefilm Associates. Thus, it might be argued by the NTT man-

agement that, but for NTA, the theatre company would have been operating in the black. However, since NTT owns 87 per cent of the NTA stock, the report is a consolidated one.

Moreover, NTT has announced the sale of WDAF-TV—a little more than a year after it was purchased—for a \$3-million profit. This sale and the resulting profit would normally be shown as a non-recurring item on the company's financial statement. However, the FCC had not given final approval to the change in ownership, so the transaction could not be reflected in the six-month earnings report.

The interesting point here is that it is the tv operation which is draining the company's profits, a unique situation in the industry currently, since in most other cases it is the tv business that has sustained the other sagging ends of an affiliated business. The results are even more striking considering the fact that NTA has achieved so much public attention with several of its WNTA-TV programs, notably David Susskind's *Open End* and the highly praised *Play of the Week*.

**ILL-FATED NETWORK.** But the fact is that the station is not the only problem for the company. Another is its film-distribution arrangement. It will be recalled that there was great



fanfare about NTA's "fourth network," a film network which was to supply competition to the present three networks. Although it achieved much publicity at a time of Congressional investigations, the network achieved little in the way of actual accomplishment.

The main asset NTA had was the distribution rights to all the pre-1948 films of 20th Century-Fox. However, these distributions rights were restricted to the United States and Canada. The rights are carried on the books of National Theatres at a value of \$34 million. Under terms of its original agreement with 20th Century-Fox, NTA and 20th Century

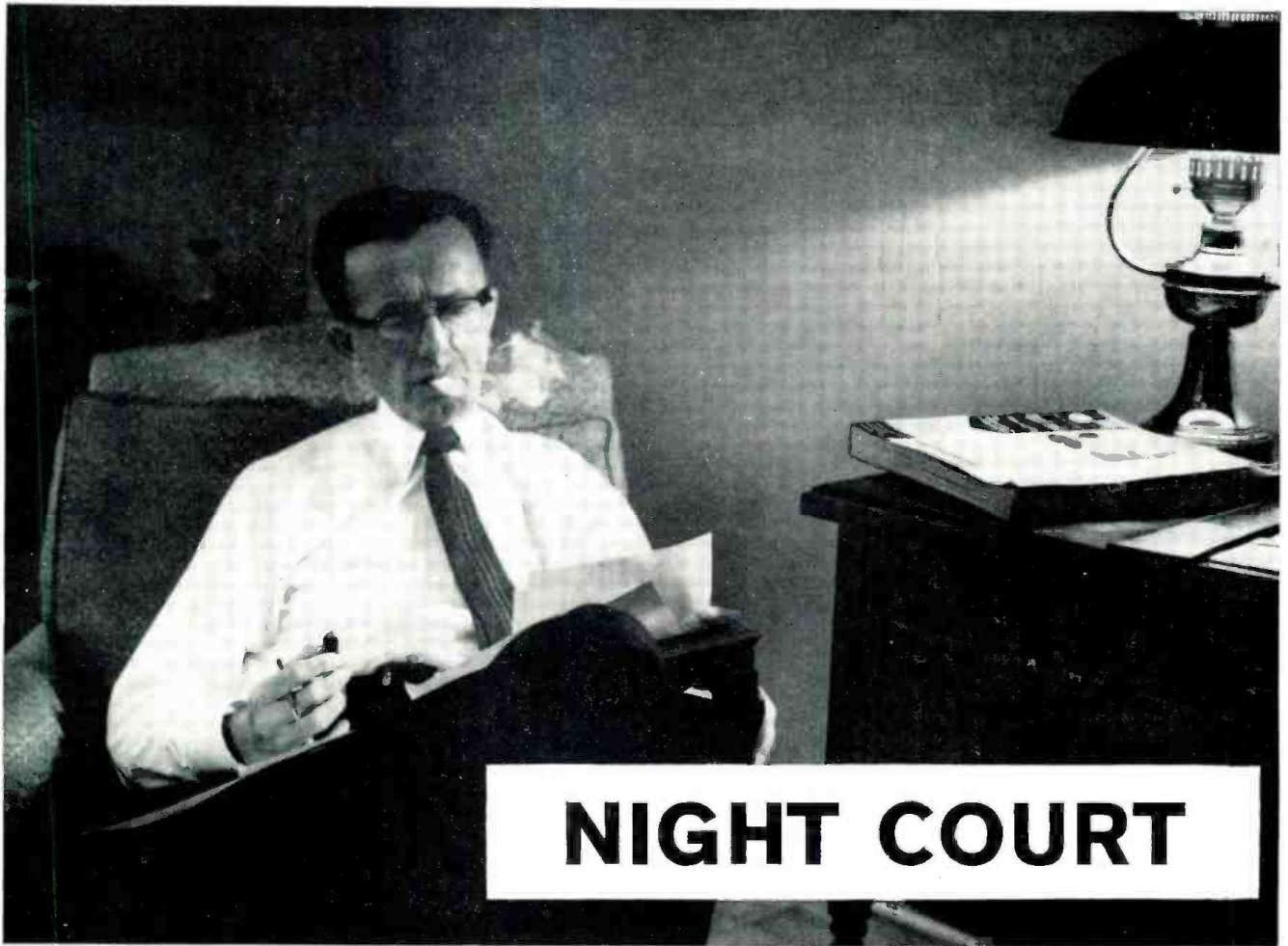
*(Continued on page 70)*

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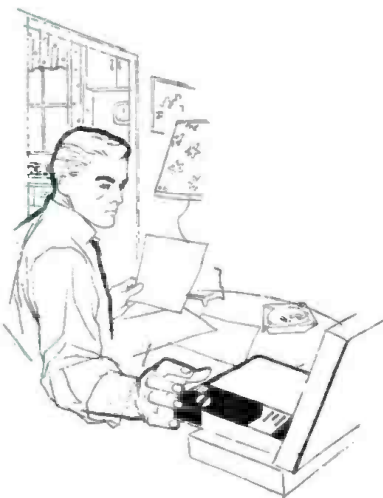
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# TELEVISION AGE **SPOT** REPORT

a review of  
current activity  
in national  
spot tv

If the success of Lestoil did nothing else (and happily it did plenty for both its manufacturer and the tv medium), it helped to educate numerous advertisers to an intelligent use of spot television.

Not too long ago, the industry had more than its share of companies which put out new products and promoted them heavily via television in a few markets. When the products met with sudden acceptance, their manufacturers decided to make a quick killing. Spot budgets were multiplied many times over and market lists increased to cover huge geographical regions or the entire country at once. Unfortunately, the advertisers often found their budgets overextended, or without proper distribution to move merchandise into the markets where demand had built. By the time the merchandise arrived, the advertising budget was depleted and store shelves remained piled high with unsold goods. Some companies underwent reorganization; others folded.

In recent months, however, more and more firms (perhaps small now, but with hopes of growing much larger) have introduced new products and marketed them on a "slow-but-sure" basis. Invariably, when they discuss their advertising plans, they speak of following "the Lestoil pattern."

One such company is J. Nelson Prewitt, Inc., of Rochester, New York. Last September the firm came up with an item called New Matey, a bubble-bath formula for children

that had the added features of soaking the kids clean, being non-irritating to eyes and skin and keeping the bathtub "ringless."

Except for one or two other products in the field—(usually made by major names and not heavily promoted), New Matey appeared to have little competition. Whether or not the public would accept it was to be determined by an introductory campaign in Lynchburg-Roanoke. A strong schedule of kid-show minutes reportedly brought overwhelming results. But, rather than dive headlong into many new markets, New Matey was moved into other Virginia areas, then into the Carolinas, Georgia and other southern states. "We're working our way carefully along the east coast," was the stated policy, "moving into Washington, D.C., now and to New York in September." Acceptance thus far indicates the policy is an effective one.



Walter Harvey, Dancer-Fitzgerald-Sample, Inc., New York, specializes in choosing sports programs for Falstaff beer and L&M cigarettes.

At Aerosol Corp. of America in Wellesley, Mass., advertising manager Ann Hall spoke of a similar program for Glis Spray Starch. Again, the product is new and as yet faced with little competition from major names. It was first test-marketed in the Boston area, then expanded into other New England markets. Currently, it's breaking with a campaign involving about 110 spots weekly in New York.

"Where or when Glis will go after New York," said Miss Hall, "is not being announced at this time. We don't intend to tip our plans to competition. But our campaign speaks for itself: it's obvious we want to get into a market fast, first and with a lot of impact. The technique has worked so far and we have high hopes for the product's future."

Blem-Stick, a cosmetic made by Sulray, Inc., for teen-age skin problems, is another product following a pattern of steady growth through careful spot scheduling. This and many other new items illustrate the truism that spot, used according to an intelligent plan, can produce amazing sales stories.

## AEROSOL CORP. OF AMERICA (Wellsley Adv. Associates, Wellsley, Mass.)

For a new product, GLIS Instant Spray Starch, this company moved into New York at the first of the month with strong schedules of filmed minutes, 20's and 10's on WOR-TV, WCBS-TV and WNBC-TV. Frequencies range from 25 to 48 spots weekly per station. The product was tested in New England and is seen in spot in Boston, Hartford-New Haven and other markets. Expansion elsewhere is highly probable if the New York effort

is successful. N. Solari is the timebuying contact.

### ANAHIST CO.

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

Although the date is early from an actual buying standpoint, the fall-winter plans for ANAHIST tablets and allied products are in the works. The company will continue to use a number of network programs and spot carriers, but will have money for spot schedules as well. How much, the number of markets it will cover and the starting dates for placements were undetermined at press time. Chet Slaybaugh is the buying contact.

### ARMOUR & CO.

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

A new product, HASTY HEARTH (erroneously classified as a margarine in competition with Armour's Cloverbloom brand here May 30), is a frozen specialty that is cooked in boiling water and currently is testing in Madison, Wis. The product reportedly will be launched in selected top markets in October, using daytime minutes. Various other Armour products reportedly were active with renewals to fill out the company's fiscal year. Don Heller is the buying contact on processed meats; Martha Panell handles the specialties.

### ARRIVALS, LTD.

(Caples Co., Chicago)

Renewals have been set for this cosmetic firm's nail polish wand in Chicago, Kansas City, Los Angeles, Indianapolis and on *The Ruth Lyons Show* on the Crosley stations. Filmed minutes are being increased in frequency to about 40 per week, nearly twice as many as used in the introductory schedules noted here May 2. A single station per market is used. Account executive Jack Stilwell is the contact.

### ASSOCIATED PRODUCTS, INC.

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

New activity was reported on for 5 DAY deodorant, with an additional eight weeks of mostly nighttime 20's set to follow the earlier placements noted here May 16. The placements will run in some markets through August. Nate Rind is the timebuyer.

### BLITZ-WEINHARD CO.

(Johnson & Lewis, Inc., San Francisco)

Reports have it that BLITZ beer will be heavily promoted in its Pacific Northwest markets, with \$225,000 allocated for a spot tv campaign. Media director John Newell is the contact.

### BROWN & WILLIAMSON TOBACCO CORP.

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

Having moved quickly from test markets to a national introduction, KENTUCKY



Ogilvy, Benson & Mather, Inc., timebuyer Pete Berla works on regular Maxwell House coffee and Bristol-Myers' Ban.

KINGS broke at the end of last month with spot schedules in 56 markets to supplement network and other media activity. The all-tobacco filter brand is using prime-time ID's. John McCormack is the timebuyer.

### CARTER OIL CO.

(McCann-Erickson, Inc., Chicago)

Last month saw placements of minutes, 20's and ID's start running in Seattle and Portland, Ore., to announce a new brand name—ENCO—on this refinery's consumer products in the northwest area. Frequencies vary, with the schedules continuing through the summer. Assistant media group supervisor Ruth Leach is the contact.

### CHESEBROUGH-POND'S, INC.

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

This week sees a new campaign get under way for VITALIS in roughly the top 25 markets, with primarily nighttime minutes running eight to 10 weeks. Al Silverman is the timebuyer.

### COLGATE-PALMOLIVE CO.

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

Activity on a couple of products was noted in scattered markets for this manufacturer, with a new bar soap, CHOICE, being tested and Wildroot's VAM hair tonic setting nighttime minutes for lengthy periods. Russ Barry is timebuyer on the new soap; Eileen Greer buys on the hair products.

### CONTINENTAL BAKING CO.

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

Following the customary summer hiatus, this firm's HOSTESS cakes and bakery products moves back into about 30 major markets at the first of September for 13 or more weeks of night and day minutes in children's programs and housewife-family attractions. Art Goldstein is the timebuyer.

# IT ALL ADDS UP...

## Summertime or any season...

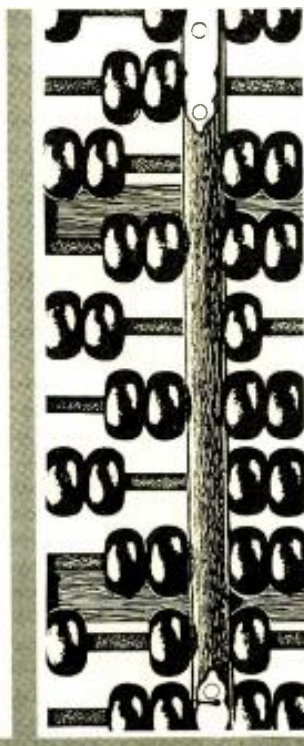
**KTVU** continues to deliver lower cost-per-thousand campaigns to Advertisers in the San Francisco Bay Area.

Right now, you can buy prime time availabilities (Minutes, twenties, and ID's) in all time segments...and only **KTVU** offers **PLAN RATES** on spots in all time classifications.

## ADD IT ALL UP...

## AND YOU WILL BUY

**KTVU** CHANNEL **2**  
San Francisco • Oakland



AN NAB CODE STATION  
represented by  
H-R Television, Inc.

## **DOW CHEMICAL CO.**

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

As noted in Tele-Scope June 13, Dow's acrylic fiber ZEFTRAN contemplated a spot drive. Plans have jelled to a point where an Aug. 15 start is scheduled for four weeks of filmed minutes and 20's in Boston, Philadelphia, Baltimore, Pittsburgh, Cleveland, Milwaukee, Detroit and St. Louis. Daytime spots primarily will aim for a female audience. Chief timebuyer Shel Bolen is the contact.

## **DREWRY'S LIMITED, USA, INC.**

*(MacFarland, Aveyard & Co., Chicago)*

This producer of DREWRY'S beer has renewed its sponsorship of Screen Gems' *Manhunt* for another year in its regional area, and increased its market total from eight to 16. Included are Chicago, Detroit, Toledo, Indianapolis, Fort Wayne, South Bend, Terre Haute, Cadillac, Cedar Rapids and Kalamazoo. Esther Anderson is the timebuying contact.

## **EMENEE INDUSTRIES**

*(Dunay, Hirsch & Lewis, Inc., N. Y.)*

An early inquiry into the fall spot plans of the maker of musical toys found that the exact program is not yet set, but that activity should be "about the same" as last year. The '59 promotion involved 10-15 weeks of pre-Christmas filmed minutes, mostly in kid shows, running in about 25 major markets from a September start. Frances Oster is the timebuyer.

## **MAX FACTOR & CO.**

*(Kenyon & Eckhardt, Inc., L. A.)*

As it generally does at the advent of the fall fashion season, this cosmetics firm will unveil a new product via minutes and 20's in top markets across the country. Oct. 3 is the starting date for schedules on SHEER GENIUS make-up. Vice president Bruce Altman is the contact.

## **CLAY FRANKLIN, INC.**

*(Kushins, Anderson & Takaro, Inc., N. Y.)*

A new dietary food, CALTROL, reportedly is spending \$200,000 for an introductory promotion in print and "broadcast media," with tv spots included. The bulk of the budget, however, goes to 60 national magazines, and the KA&T agency (which will handle tv only) had no specific spot tv plans at press time. Radio was used in test markets. Betty Lamb is the buying contact.

## **FROZEN FRUIT PRODUCTS**

*(Dawson & Turner, Inc., Portland, Ore.)*

This firm reportedly is launching a heavy introductory campaign for its FLORIDA FRUIT STIK in 26 major markets

## **The Buyer Talks About . . .**

### **GAMES AND GIMMICKS**

Let's not be stuffy. Of course, everybody enjoys a good party, likes a little fun, wants to win a trip to Hawaii. So it can't be said that stations are wasting their money when they throw a party for buyers or organize a contest. But it doesn't follow that a good party will get good orders. The station will still have to stand on its own merits.

It should be obvious to all but the most naive that the primary purpose of party-giving and contest-running is not to entertain the buyers or give them a chance at a free vacation or automobile. The point is to get the call letters of the station remembered in connection with a pleasant experience. And generally parties are pleasant experiences.

The "big brawl" is not necessarily the best kind of party for a station to give. Too many buyers, not enough station people, and the buyers end up talking to each other or themselves. Some recent efforts of this type have been further enriched by the addition of party games with expensive prizes for which guests were invited to risk life and limb. Fun for some, sure, but it must be remembered that buyers are adults and don't necessarily have to be knocked out to be entertained.

There are advantages to small luncheons and cocktail parties. There's no crowd; buyers can chat with station people. Stations which can't afford elaborate party promotions can take comfort in the news that many buyers find smaller, quieter gatherings more enjoyable.

The "we're in town so let's get together" party is probably less effective than the gathering to announce a new tower, new building, etc. Such events do make an impression on the buyers, who very probably will remember the new tower height or the added facilities of new studios.

Mail contests which require the buyers to have certain information about a market in order to enter are often successful. Such promotions will draw attention to trends in a market and will make buyers aware of a station's position.

While parties and contests often work favorably for the stations, there is one type of promotion which is flatly a waste of money. Ashtrays, calendars, note pads, desk blotters and other forms of office clutter simply subtract from desk space and add confusion. Even when used, such objects are not effective. Very few buyers can recite the call letters printed on the calendar they look at a hundred times a day, or the name on the bottom of the ashtray where they put out their cigarettes.

Parties can be fun, contests can work, useless junk should be avoided. But all the games and gimmicks in the world won't make up for a station with nothing to offer.

**WTHI-TV**  
the  
**Number One**  
single station  
market  
in  
**America!**

WTHI-TV is a single  
station market of  
217,400 TV homes.

An advertising dollar  
on WTHI-TV delivers  
more TV homes than  
many dollars in a  
multiple station  
market.



**WTHI-TV**  
**CHANNEL 10**  
**TERRE HAUTE,**  
**INDIANA**

Represented by THE BOLLING CO.

centered primarily in the eastern and midwestern states of New York, Pennsylvania, Ohio, Michigan, Indiana, Illinois and Missouri. Creative director Gerald Fortis is the contact.

**GENERAL ELECTRIC CO.**  
(BBDO, Cleveland)

As announced when it set its first major spot campaign last January, GE planned a repeat in September. At press time, the company was about to announce the extent of the fall plans, which reportedly will include a four-week drive in about 100 markets, similar to the schedules used previously, but with a greater concentration on prime-time announcements. Dick McGinnis and Dick Owen are the contacts.

**GENERAL MILLS, INC.**  
(Dancer-Fitzgerald-Sample, Inc., N. Y.)

With this agency handling various GOLD MEDAL products as well as the advertiser's cereals, including new TWINKLES, activity involving day and night minutes in several scattered markets was noted as beginning the first of the month for four weeks. Bob Fitzgerald is the timebuyer.

**GENESEE BREWING CO., INC.**  
(McCann-Marschalk, Inc., N. Y.)

In its upstate New York territory, GENESEE beer is renewing the Screen Gems *Manhunt* series for another year on an alternate-week basis. Markets definitely set at press time included Buffalo, Rochester, Syracuse and Albany-Schnectady-Troy, with about half-a-dozen more reported nearly firm. Otis Hutchins is the timebuyer.

**GOLD MEDAL CANDY CORP.**  
(Mogul Williams & Saylor, Inc., N. Y.)

At press time the fall plans for this maker's campaign on BONOMO Turkish Taffy were up in the air, but tv will once again be the primary medium in a great many markets. Recommendations involved either a concentrated campaign from an October start, or a less heavy schedule beginning in September, with the latter idea reportedly favored in order to obtain the best availabilities in the children's programs used. Buying won't take place until a plan is okayed later this summer. Joyce Peters is the timebuyer.

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

Fall plans for this cosmetics company were not firmed up at press time, but the word is that it will return to spot shortly after Labor Day as in the past, using filmed minutes in day and night slots in nearly 30 top markets. Maxine Cohn is the timebuyer.

**HELENE CURTIS INDUSTRIES, INC.**

(Eduard H. Weiss Co., Chicago)  
Buying has been completed for a campaign introducing a new hair-spray, GAY-TOP, in eight midwest markets of various size. Just getting under way, the schedules of filmed minutes will continue indefinitely. Media supervisor Armella Selsor is the contact.

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

**Personals**

ANTHONY DE PIERRO, former vice president and media director at Lennen & Newell, Inc., New York, who joined Geyer, Morey, Madden & Ballard, Inc., this spring as assistant to the president, was named vice president in charge of media for the agency.

At Ted Bates & Co., Inc., New York, JACK ROTHENBERGER, formerly timebuyer on Colgate-Palmolive, moved into the agency's account group on the Palmolive men's line.

WILLIAM CHRISMAN, newly named assistant media director at Lennen & Newell, Inc., New York, took over as supervisor on Colgate, succeeding ABBOTT DAVIS.

ED TASHJIAN, who bought on Revlon cosmetics, Esquire shoe polish and other products at Mogul Williams & Saylor, Inc., New York, moved to BBDO, that city, as media supervisor on a group of accounts. Taking over on the MW&S accounts is LYNN DIAMOND.

In Chicago, ELAINE PAPPAS was named a media supervisor at North



MR. TASHJIAN

Adv., Inc. She has been with the agency's media department three years, buying on various accounts.

KATHERINE KNIGHT, formerly chief tv-radio buyer at Gordon Best Co., Chicago, joined Roche, Rickard & Cleary, that city, as a broadcast buyer.

**Buyer Profile . . . . . PAT CAMPBELL**

“I was a terribly aggressive child,” says stately Pat Campbell, who began her broadcasting career at 12 by singing on a local children’s hour. “I decided then that radio would be my career,” she relates. “But television came along while I was growing up and was a very natural transition.”

Pat did her own radio program, *Calling All Teens*, throughout high school. Simultaneously she was a cub reporter and ran a snack bar at the Asheville, (N.C.) *Citizen Times*, worked as a Saturday cashier at a local shoestore, and learned photography from the newsmen in her “spare time.”

Her versatility and energy are still in evidence at Chicago’s Powell, Schoenbrod & Hall, where Pat is assistant radio and tv director. In collaboration with agency vice president Herbert Summers Hall, Pat buys



spot for all accounts, including Munsingwear’s Men’s & Boys’ Div., Hollywood Vassarette, King Korn Stamps, Wm. Joyce Shoes, Natural Home Lamp Council and many local and regional clients.

“In our buying,” she says, “we plan far enough ahead on each account to be ready for any rush. We’ve built up quite a reputation with King Korn—they can sign the account and be on the air within 48 hours. Last

spring, when we had to put Vassarette on the air in a very short time, detailed advance planning helped to buy time quite efficiently—no problem of placing 20 spots in 19 availabilities!”

Pat feels it is easier to function quickly in a small agency, where the buyer has a clear view of the whole picture and can get an answer on a project within a few hours. A rare combination of youth and experience, Pat has worked as an estimator for Procter & Gamble, at Leo Burnett in Chicago, as a program director in Birmingham and on the staff of WHER Memphis. She also did freelance work in fashion illustrating, newspaper reporting, radio and tv writing and agency counseling.

Pat’s husband Dale is advertising manager for Jefferson Electric Co. They have been married two and one-half years and share interests in writing, music and little theatre. They live in Park Forest, Ill.

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# WRGB IS TOPS

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WRGB . . . the top TV buy delivers this top market.  
WRGB . . . rated tops in the most recent ARB survey is your top TV buy in Northeastern New York and Western New England.

---

Represented Nationally by NBC Spot Sales  
NBC Affiliate . . . . Channel Six  
Albany . . . Schenectady . . . and Troy

---

# IT'S Cherry Festival Time in PAUL BUNYANLAND



## Bonus Summer Audience

An additional 250,000 potential viewers per day fill the area's 27,000 TV-Equipped Motel Rooms!!

## Paul Bunyan Television WPBN-TV WTOM-TV

Traverse City Cheboygan  
One Rate Card

### The Only Principal City

Grade and Grade A coverage to Traverse City, Cheboygan and a big chunk of resort-rich Northern Michigan

Regular Year-round

## PBN Coverage

89,654 TV Homes  
25 Important Counties  
Parts of Canada



At Young & Rubicam, Inc., New York, Lorraine Ruggiero places for Lipton soups, Royal typewriters and International Silver Co.

Cold weather means the return of hot cereals and MAYPO is readying a mid-September return to about the 80 markets used in the past. Animated minutes will run in kid shows for 13 weeks, with perhaps a few spots placed in housewives' programs for extra effort. Elizabeth Griffiths is the timebuyer.

### H. P. HOOD & SONS

(Kenyon & Eckhardt, Inc., Boston)

This dairy firm has signed to continue its use of syndicated half-hours in top markets throughout the six New England states. An October start for a new CNP comedy series, *The Jim Backus Show—Hot Off the Wire*, is planned for the 52-week run. Media supervisor Alice Liddell is the contact.

### KAL KAN FOODS, INC.

(Fuller & Smith & Ross, Inc., L. A.)

Using animated spots featuring a "sing-along" gimmick complete with bouncing ball, KAL KAN ROUNDS, a new meatball-shaped dog food, will start schedules Aug. 8 in Los Angeles and San Diego. The placements of 20-second films will run six weeks. Media director Earl Timmons is the contact.

### KENNER PRODUCTS CO.

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

A seven-week pre-Christmas campaign will start about Nov. 1 in 20-30 major markets for this firm's toys. Minutes in afternoon children's programs will be used. Vice president Robert Grannen is the contact.

### INTERNATIONAL LATEX CORP.

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

An early September start is planned for the fall-winter push on PLAYTEX girdles and other foundation garments handled by this agency. Filmed minutes

in day and night slots to reach housewives and working women will run in approximately 100 markets for 13 weeks and longer. Greg Sullivan is the timebuyer.

### KELLOGG CO.

(Leo Burnett Co., Chicago)

A new cereal, ALL STARS, reportedly is going into eastern markets following

## Agency Changes

One of the major account moves of the year takes place next Dec. 1 when Shell Oil Co. switches some \$11 million in billings, now at J. Walter Thompson Co., to Ogilvy, Benson & Mather. OB&M, whose total billings for 1959 were under \$26 million, consequently loses the institutional advertising account of Standard Oil Co. of New Jersey, worth \$1 million in billing. A new agency for Standard Oil was not immediately announced.

The \$5 million in billings of the Simoniz Co., which had been agency-shopping since late May when it announced a split with Young & Rubicam, Inc., Chicago, was placed at Dancer-Fitzgerald-Sample, Inc.

An estimated \$1.5 million in billings left Tatham-Laird, Inc., Chicago, when the Toni Co. division of Gillette Co. moved Prom home permanent and White Rain shampoo to Clinton E. Frank, which already had the firm's Pamper, Tame and Bobbi hair products.

Liquor brands figured prominently in account changes of recent weeks. Joseph E. Seagram & Sons moved its House of Seagram labels, Myers rum, White Horse scotch and Wolfschmidt vodka to Compton Adv., Inc., from Doherty, Clifford, Steers & Shenfield, Inc. Compton gained by some \$4 million in billings, but dropped Standard Brands' Black & White scotch and several bourbons (which are expected to move to Ted Bates & Co., Inc.) for the Seagram items.

Norman, Craig & Kummel, Inc., which handles a number of Schenley liquors, lost the distillery's Roma wines to Doyle Dane Bernbach, Inc., which handles the firm's Cresta Blanca wine.

DCS&S, noted above as loser in the Seagram switch, also found its *Ladies' Home Journal* advertising-promotion account, worth \$750,000, moving to BBDO. Circulation promotion on the Curtis Publishing Co. magazine, as well as on Curtis' *Saturday Evening Post*, *Holiday* and *American Home*, has been at BBDO.

Hampden-Harvard Breweries, Inc., formerly at Cohen & Aleshire, Inc., appointed Daniel & Charles, Inc., to all its beer and ale brands.

Kenyon & Eckhardt, Inc., which handles various food products for Mead Johnson & Co., Inc., was named to work on a new dietary weight control brand, Metrecal.

tests during the past few months in Chicago, Seattle and a few other areas. Filmed minutes featuring a cartoon character known as "Who" are running in kid shows. Media supervisor Richard Coons is the contact.

**H. W. LAY & CO., INC.**

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

As noted in Tele-Scope last issue, the maker of LAY's potato chips signed for a 52-week alternate buy of CBS Films' new half-hour cartoon show, *Deputy Dawg*, in 45 cities throughout Alabama, Georgia, Florida, Indiana, Kentucky, Louisiana, Mississippi, Missouri, North Carolina, South Carolina, Tennessee, Virginia, West Virginia and the District of Columbia. Starting dates will occur after Oct. 1. Media director Pamela Tabberer and timebuyer Pat Clark are the contacts.

**Agency Adds**

Allied Advertising Agency, Inc., Cleveland, named Robert A. Murphy director of tv and films. He is a former commercial artist and member of the staff of Cinecraft Films.

At Dancer-Fitzgerald-Sample, Inc., New York, John Held and Sandy Semel were added as tv commercial producers. Mr. Held was previously with Fuller & Smith & Ross; Mr. Semel was with Mogul Williams & Saylor.



*Elisabeth M. Beckjorden*

Station, Network and Personal Representative

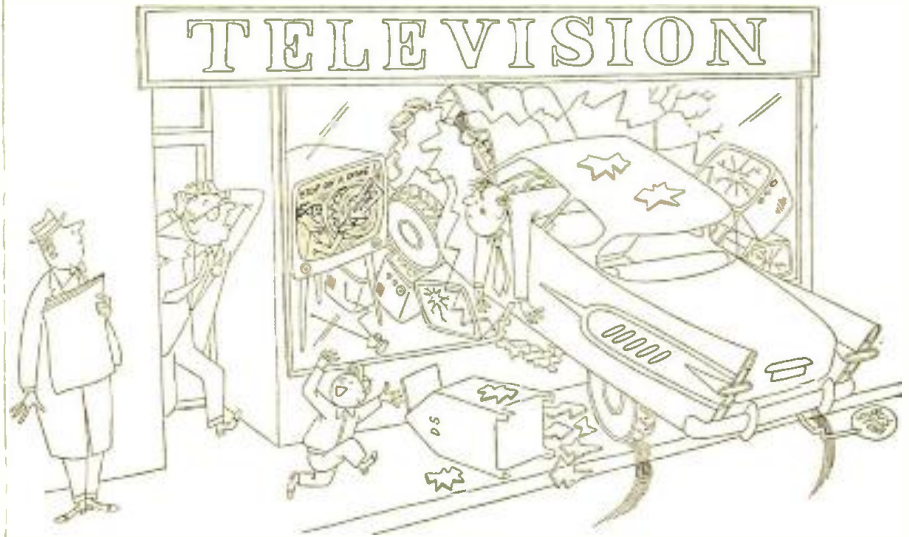
representing

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

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

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**TELEVISION BRINGS CUSTOMERS?**



Then what you need is a set of the TELEVISION AGE Product Group Success Stories. Nearly every type of advertiser is included in this series of authentic case histories of television advertisers. Each product group includes from a dozen to 75 detailed descriptions of the television campaigns and the successful results obtained by advertisers in that category. Product group stories available in reprint form are listed on the order blank below.

Reader's Service

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

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

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

Name \_\_\_\_\_ Position \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

I enclose payment  Bill me

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

## WMAR-TV

Delivers MORE in  
Baltimore's 3-Station  
Market!

## MORE

Adult Viewers\*

MORE quarter-hour  
firsts — ratings\*\*

Homes Viewing\*

MORE quarter-hour  
firsts — homes\*\*

Homes Potential\*\*\*

\*ARB—March, 1960—Based on aggregate of all quarter-hours for one week, sign-on to midnight, where audience composition is given for all three Baltimore TV stations.

\*\*NIELSEN — May & June, 1960—Aggregate for all quarter-hours in one week (4-week average), sign-on to midnight, when all three Baltimore TV stations were on the air.

\*\*\*ARB — March-April, 1960



CHANNEL 2

In Maryland Most People Watch

## WMAR-TV

SUNPAPERS TELEVISION

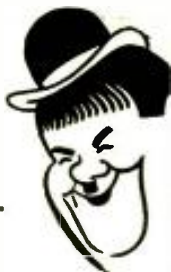
Baltimore 3, Maryland  
Represented Nationally by  
THE KATZ AGENCY, INC.



# THE LAUREL AND HARDY

SHOW  
Gets Top Ratings On  
WHEN-TV Syracuse

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



GOVERNOR TELEVISION

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



Timebuyer for Isodine, Prudential insurance and Breck, Marty Foody works at Reach, McClinton & Co., Inc., New York.

### LEVER BROS. CO. (SSC&B, New York)

Next week marks the kick-off of new schedules for BREEZE in about 45 top markets. Seven weeks of mostly daytime minutes will run in frequencies of 10-15 spots per week. Jeanne Sullivan is the timebuyer.

### MILES LABORATORIES, INC. (Wade Advertising, Inc., Chicago)

For ALKA-SELTZER, Miles renewed *Manhunt*, the half-hour series from Screen Gems, in 10 west-coast markets including Los Angeles, San Francisco, Seattle, Portland and San Diego. The renewal is for the 1960-61 season. Media director David Williams is the contact.

### NEW ENGLAND CONFECTIONERY CO. (Kenyon & Eckhardt, Inc., Boston)

This advertiser's plans for the fall are now finalized and represent a major spot cutback from past campaigns (when the account was at a different agency). However, the future appears favorable for more activity. Only one market—not New York—will get spot placements on NECCO WAFERS, ROLO and other products, with the bulk of the budget going into magazines. Additional spot markets—three next spring and three-four more next fall—will be added on a "gradual development" program of bolstering specific areas. Filmed commercials will run throughout the entire day, rather than only in kid shows, to reach a wide family audience. Account executive Warren Brooks and media supervisor Alice Liddell are the contacts.

### PHARMA-CRAFT CORP., INC. (Daniel & Charles, Inc., N. Y.)

Having set about nine weeks of spot to run in top markets through May and June, FRESH deodorant returns the

middle of this month with an additional four weeks of night minutes and 20's. Diane Neugarten is the timebuyer.

### J. NELSON PREWITT, INC. (Hanford & Greenfield, Rochester)

Not previously listed in Spot Report, NEW MATEY—a bubble-bath that cleans children without injuring their skin or eyes—has been making great strides while relying almost completely on tv spot. The product was introduced less than a year ago in the Roanoke-Lynchburg area and has since moved into markets throughout Virginia, North and South Carolina, Georgia, Alabama and Florida. Washington, D.C. was added early this month, and New York is to be used by September. The product plans to continue expanding, eventually going nationwide, and also hopes to introduce a children's shampoo item. Heavy

## Zoomar Boom

Every now and then a product name comes along that has the potential of becoming part of the language. The word "Zoomar," for instance, means a certain type of television-camera lens. Then it became a book by Ernie Kovacs. Now, in Montgomery, Ala., Zoomar refers to a performer as well as to the lens that photographs him.

WCOV-TV Montgomery has a new afternoon kid stanza called *Captain Zoomar* which makes a pretty good show of zooming into outer space in a working, though anchored, spaceship. The studio audience can turn knobs, pull levers and throw switches which activate lights, motors and wheels.

The captain is assisted by a talking mynah bird and a lovely female assistant named Steller. The audience does not, however, seem to be annoyed by the presence of a bird and a girl in outer space. At least, such distractions don't interfere with the kids' ability to believe that WCOV-TV's studio makes a daily trip beyond the moon. One boy inquired, "Captain Zoomar, how high do you suppose we went today?"

The Television Zoomar Co., maker of the lens that started it all, is happy to see the growing popularity of its favorite noun. Or should we say, "The Zoomar-ing popularity"?



## Buyers' Check List—

### New Station

KCNB-TV Pembina, N.D., channel 12, has set a Sept. 1 target date for start of operations. The station, operating from a 1,350-foot tower, will radiate a power of 23 kw, covering Winnipeg, Man., as well. Robert Lukkason, 25-per-cent owner, is general manager of the station, owned by the Pembina Broadcasting Co. Network affiliation hasn't been set as yet, nor has basic hourly rate. National sales representative is the Meeker Co. Other reps are Wayne Evans (for Minnesota), Pembina Tv Sales (for Winnipeg) and Television Representatives, Ltd. (for the rest of Canada).

### Station Changes

KSOO-TV Sioux Falls, channel 13, has a target date of July 11 for start of operations. The NBC-TV primary, represented by Avery-Knodel, Inc., has a satellite, KORN-TV Mitchell, channel 5. They will be sold in combination with KCMT Alexandria at a base hourly rate of \$600. KSOO-TV and KORN-TV only will be sold at a base hourly rate of \$450.

KVIQ-TV Eureka will become a primary affiliate of ABC-TV on Jan. 1.

KVIP-TV Redding-Chico will become a primary affiliate of ABC-TV on Jan. 1.

WTVM Columbus, Ga., which expects to go from channel 28 to channel 9 in early September, has switched its primary network affiliation to ABC-TV, effective Jan. 1. Station will continue to carry some NBC-TV programs.

### Network Rate Increases

#### ABC-TV:

KWRB-TV Riverton, Wyo., bonus to \$100, July 1.

#### CBS-TV:

CBOT Ottawa, Ont., from \$500 to \$520, July 1.

CBWT Winnipeg, Man., from \$530 to \$550, July 1.

CFCL-TV Timmins, Ont., from \$215 to \$240, July 1.

CFJ-TV Port Arthur, Ont., from \$230 to \$240, July 1.

CFCY-TV Charlottetown, Prince Edward Island, from \$195 to \$235, July 1.

CFOC-TV Saskatoon, Sask., from \$265 to \$310, July 1.

CFPL-TV London, Ont., from \$500 to \$515, July 1.

CFRN-TV Edmonton, Alberta, from \$470 to \$535, July 1.

CHAB-TV Moose Jaw, Sask., from \$100 to \$195, July 1.

CHAT-TV Medicine Hat, Alberta, from \$90 to \$110, July 1.

CHAU-TV New Carlisle, Que., from \$75 to \$265, July 1.

CHBC-TV Kelowna, B.C., from \$165 to \$185, July 1.

CHCA-TV Red Deer, Alberta, from \$165 to \$195, July 1.

CHCH-TV Hamilton, Ont., from \$645 to \$660, July 1.

CHCT-TV Calgary, Alberta, from \$405 to \$450, July 1.

CHEX-TV Peterboro, Ont., from \$280 to \$290, July 1.

CHLT-TV Sherbrooke, Que., from \$485 to \$490, July 1.

CHSJ-TV Saint John, N.B., from \$320 to \$345, July 1.

CJBR-TV Rimouski, Que., from \$255 to \$290, July 1.

CJCB-TV Sydney, N.S., from \$255 to \$270, July 1.

CJCN-TV Grand Falls, Nfld., from \$75 to \$100, July 1.

CFJB-TV Swift Current, Sask., from \$90 to \$145, July 1.

CJIC-TV Sault Ste. Marie, Ont., from \$170 to \$175, July 1.

CJLH-TV Lethbridge, Alberta, from \$205 to \$235, July 1.

CJON-TV St. John's, Nfld., from \$245 to \$255, July 1.

CJSS-TV Cornwall, Ont., from \$200 to \$250, July 1.

CKBI-TV Prince Albert, Sask., from \$165 to \$175, July 1.

CKCK-TV Regina, Sask., from \$300 to \$370, July 1.

CKCO-TV Kitchener, Ont., from \$500 to \$515, July 1.

CKCW-TV Moncton, N.B., from \$260 to \$335, July 1.

CKGN-TV North Bay, Ont., from \$175 to \$185, July 1.

CKMI-TV Quebec City, Que., from \$205 to \$235, July 1.

CKOS-TV Yorkton, Sask., from \$100 to \$175, July 1.

CKRN-TV Rouyn, Que., from \$165 to \$175, July 1.

CKSO-TV Sudbury, Ont., from \$270 to \$275, July 1.

CKVR-TV Barrie, Ont., from \$370 to \$400, July 1.

CKWS-TV Kingston, Ont., from \$320 to \$360, July 1.

CKX-TV Brandon, Man., from \$180 to \$235, July 1.

KFVS-TV Cape Girardeau, Mo., from \$550 to \$625, June 15.

KDAL-TV Duluth, from \$500 to \$550, June 15.

KOTA-TV Rapid City, S.D., from \$140 to \$175, June 15.

WAGM-TV Presque Isle, Me., from \$100 to \$115, June 15.

WBTW Florence, S.C., from \$400 to \$450, June 15.

WKRC-TV Mobile, from \$600 to \$675, June 15.

WMT-TV Cedar Rapids, from \$750 to \$800, June 15.

#### NBC-TV:

KRBC-TV Abilene, from \$175 to \$225, July 1.

KVOA-TV Tucson, from \$235 to \$300, July 1.

WATE-TV Knoxville, from \$625 to \$700, July 1.

WEEK-TV Peoria, from \$500 to \$550, July 1.

WITN Washington, N.C., from \$400 to \$450, July 1.

### New Representative

KEYT Santa Barbara has appointed Young Television Corp. as national sales representative, effective immediately.

## Sunbeam Sales Support

If you're going to sell a lot of bread on tv, you need more than—excuse it, please—"dough." You need promotional and merchandising ideas.

Often the formulation of these ideas is left up to the television station, with the advertiser saying, "What'll you give me?" A better way to get effective promotion calls for a measure of cooperation between the station and the advertiser—such as that recently developed by Smith's Bakery and WDAM-TV, Hattiesburg-Laurel, Miss.


The bakery, for its Sunbeam bread, had been alternate sponsor in 1959 on two weekly half-hour syndicated shows. For 1960, it was readily sold on expanding its exposure and sponsoring *Roy Rogers* on a Monday-Friday strip basis.

The five-days-weekly buy was kept secret from the company salesmen until an announcement party could be arranged. To serve as its spokesman (or spokeswoman), an attractive young lady was hired by Smith's, outfitted in cowgirl attire and provided with a jeep similar to that driven in the Rogers series. Renamed "Sunny," the girl was signed to do all live announcements on the program, plus making personal appearances at supermarkets, schools, etc.

A cooperative arrangement was worked out with managers of local Sears Roebuck & Co. stores, who agreed to promote the WDAM-TV program in their advertising and to put in a window display for the show.

Marvin Reuben, general manager of WDAM-TV, and advertising manager Winky Thrash of Smith's Bakery, noted that personal appearances of "Sunny" at local Sears stores less than a month after the program's premiere drew more than 1,000 kids. More important from the bakery's viewpoint is the fact that sales of Sunbeam bread are climbing steadily.

a T.W.X.  
from  
"REX"



**NOW!**

**NUMBER ONE CITY IN ILLINOIS**  
(OUTSIDE CHICAGO)

**R-E-M-A-R-K-A-B-L-E**

**ROCKFORD**

**TOPS IN . . . POPULATION**  
**RETAIL SALES . . . NEW HOMES**



AND . . . In This Rich Agricultural And Industrial Heartland Of Mid-America . . .

**ARB** MAR. 1960 **And NIELSEN** APR. 1960

— AGREE —

**WREX-TV Dominates Rockford Area Viewing**

- **AT NIGHT**  
49 Of The Top 50 Shows . . .
- **IN THE DAYTIME**  
All 20 Of The Top 20 Shows
- **TOP WESTERNS**  
7 Of The Top 8
- **TOP FAMILY SHOWS**  
All 5 Of The Top 5 Shows

 J. M. BAISCH Vice Pres.-Gen. Mgr. Represented By  I-R Television, Inc.

**WREX-TV**  
channel 13

frequencies (20 per week or more) of mostly daytime, kid-show minutes are used on lengthy schedules. Audrey Bashta, assistant to company president Jack Prewitt, and agency president, R. S. Hanford are the contacts.

### READER'S DIGEST

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

As it's done for the past several months in succession, the magazine is aiming to boost newsstand sales with a spot push late this month. About two weeks of nighttime ID's will run in a group of markets numbering roughly 40. Mario Kircher, Carrie Senatore and Greg Bathon are the buying contacts.

### STANDARD BRANDS, INC.

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

TENDERLEAF tea, which hit a group of top markets late in May for six weeks of iced-tea promotion, returned at the end of last month for about five weeks more. Mostly night minutes and 20's are scheduled. Joan Ashley is the buying contact.

### WHITEHALL PHARMACAL CO.

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

PRIMATEEN, which has been running continuously since last year's summertime push in about 30 markets where hay fever and similar ailments are of major



*John Pival, vice president in charge of television for WXYZ, Inc., operators of the network O&O and WXYZ-TV-AM Detroit, has been elected president of the station corporation, it has been announced by Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres. He has been with the Detroit station since 1946 and became program director of the tv outlet when it went on the air in 1948. In 1951 he became station manager and in 1954 was made vice president in charge of WXYZ-TV.*

## Rep Report



Formation of a new representative firm was announced by Richard O'Connell (l.) and Edward J. Devney (r.), presidents respectively of Richard O'Connell, Inc., and Devney, Inc. The new firm, known as Devney-O'Connell, Inc., has headquarters in New York and branch offices in Chicago, Hollywood and San Francisco, with other offices to be established.

Richard Kimball, last with George P. Hollingbery Co., joined the Chicago office of Blair Television Associates as account

executive on the firm's sales staff. He previously sold for KTVI St. Louis.

In Chicago, Marvin W. Harms Jr. was named assistant director of tv sales for the midwest at Avery-Knodel, Inc. He has been with the representative since 1955, previously having worked for the Petry and Hollingbery organizations.



MR. EPP

Richard Epp, formerly account executive at Gardner Adv., St. Louis, joined the Katz Agency in that city, working in the representative's sales department.

## Merger Moves

Grey Advertising Agency, Inc., with annual billings of \$45 million, merged with L. H. Hartman Co., which bills about \$7 million. The Hartman agency has Gordon's gin and vodka among a number of liquor and food accounts.

In the second merger in less than a year for Carpenter-Proctor, Inc., Newark, N. J., the agency joined with Gould & Tierney, Inc., New York. The latter firm became the New York office of Carpenter-Proctor, with former president Gilbert Gould becoming a vice president of the merged companies.

The expected merger of Anderson & Cairns, Inc., and James Thomas Chirurg Co. was formally approved July 1. The new agency is known as Chirurg & Cairns, Inc. Its headquarters are in New York, and a second office is in Boston.

**NOW ON TV** see pages 16 & 17

importance expands this month into an additional 40 areas. Day and late-night filmed minutes are set to carry through the hay-fever season. Mimi Roth is the timebuyer.

### SELCHOW & RICHTER CO.

(Lester Harrison, Inc., N. Y.)

While precise weight of schedules and other details are not yet completed, this game-maker's pre-Christmas plans are completed to the point that 17 major markets will get four weeks of minutes, both in kid shows and other periods to reach adults as well, from a November start. Featured will be SCRABBLE, SCRABBLE FOR JUNIORS, BRIDGE FOR JUNIORS (a new game), PARCHESI and PEANUTS. Jeff Herman is the timebuyer.

### SWIFT & CO.

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

New activity for PARD CRUNCHERS dog food consisted of market additions and extensions of existing schedules to fill out the company's fiscal year, which ends in October. Filmed minutes and 20's are bought market by market, with the total list having grown steadily to cover more than 50 areas. Frequencies vary by market. Afternoon placements aim for a maximum female audience. Barbara Loomis and Marianne Lixie are the timebuyers.

## Heart Series

A half-hour film and videotape report on open-heart surgery televised late this spring opened a new series of special telecasts on WBRZ-TV Baton Rouge.

The premiere program, which followed a patient from diagnosis to surgery to recovery, was produced by the WBRZ-TV news and program departments in cooperation with the East Baton Rouge Heart Council. The underlying message to the community: constant research and improved methods of treatment will lower the toll of heart disease.

Other public-interest reports are being prepared for the series. All will be produced by WBRZ-TV staffers, who have already ranged from Cuba to Squaw Valley, from the local "Gold Coast" to Moscow, to bring the public's affairs to the public's view.

## Luxury Living! Sensible Location!

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

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



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

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

Handwritten notes on a clipboard, including names like "Mr. [unclear]" and "Mrs. [unclear]", and dates like "May 16, 1960".

Handwritten notes on a separate sheet of paper, possibly a memo or a list of items.

MAY 16, 1960; FIFTY CENTS

# Television Age

How much profit will there be in toll tv's future? PAGE 25

Are color commercials more effective than b&w? PAGE 30

What do mothers think of children's fare on tv? PAGE 34

CLIENT RECOMMENDATION  
FALL, 1960

Bob,  
Proposal looks great -  
But suggest you check  
Pg. 30 Television Age  
before you firm up  
TV Schedule!  
Jim



This is the time to be in *Television Age!*

*Here's how to be in the right  
place at the right time.*

*Here's how you meet the buyer  
at the psychological moment:  
trust Television Age.*

*Decision makers do! **Television Age**  
the climate is compelling*

**FALL SPOT OUTLOOK ISSUE • JULY 25**

Take a good look at the  
Saginaw-Bay City  
ARB for March

FLINT

TOP SYNDICATED FILMS

1. Whirlbirds (CBS) WJRT Thur. 6:15 ... 19.3
2. Huckleberry Hound (Screen Gems) WNEM Fri. 5:30 ... 18.8
3. Quick Draw McGraw (Screen Gems) WNEM Wed. 5:45 ... 17.8
4. Deadline (Flamingo) WJRT Fri. 10:30 ... 15.3
5. Bold Journey (Banner) WNEM Sat. 7:00 ... 14.9
6. Navy Log (CBS) WJRT Wed. 7:00 ... 11.4
7. Death Valley Days (U. S. Borax) WNEM Tues. 7:00 ... 14.4
7. Decoy (Official) WJRT Thur. 7:00 ... 12.9
8. Tombstone Territory (Ziv-UA) WJRT Thur. 10:30 ... 11.9
8. Coronado 9 (NCA) WNEM Wed. 7:15 ... 11.9

TOP NETWORK SHOWS

1. Wagon Train WNEM ... 36.1
2. The Rifleman WJRT ... 30.7
3. The Real McCoys WJRT ... 29.7
3. 77 Sunset Strip WJRT ... 29.7
4. Walt Disney Presents WJRT ... 28.7
5. The Untouchables WJRT ... 28.2
6. Hawaiian Eye WJRT ... 27.2
7. Wyatt Earp WJRT ... 23.8
8. The Detectives WJRT ... 22.3
8. Bonanza WNEM ... 22.3
8. Cheyenne WJRT ... 22.3

SAGINAW-BAY CITY

TOP SYNDICATED FILMS

1. Death Valley Days (U. S. Borax) WNEM Tues. 7:15 ... 43.1
2. Bold Journey (Banner) WNEM Sat. 7:00 ... 37.8
3. Cannonball (ITC) WNEM Thur. 6:15 ... 34.3
4. Johnny Midnight (MCA) WNEM Mon. 7:00 ... 33.8
5. Highway Patrol (Ziv-U. A.) WNEM Wed. 6:15 ... 33.3
6. How to Marry a Millionaire (NTA) WNEM Sat. 6:45 ... 31.7
7. Huckleberry Hound (Screen Gems) WNEM Fri. 5:30 ... 31.6
8. Coronado 9 (MCA) WNEM Wed. 7:15 ... 30.5
9. Man Without Gun (NTA) WNEM Tues. 6:15 ... 29.9
10. Sea Hunt (Ziv-U.A.) WNEM Fri. 7:00 ... 28.1

TOP NETWORK SHOWS

1. Wagon Train WNEM ... 63.9
2. Bonanza WNEM ... 48.5
3. Laramie WNEM ... 43.2
4. The Untouchables WJRT ... 39.3
5. The Rebel WJRT ... 38.3
6. Bachelor Father WNEM ... 38.0
7. The Real McCoys WJRT ... 37.9
8. Lawman WJRT ... 37.8
9. The Price is Right WNEM ... 37.7
9. Riverboat WNEM ... 37.7

ARB City-by-City Ratings April 1960

CHICAGO

4-Station Report  
(four-week ratings)

TOP SYNDICATED FILMS

1. Trackdown (CBS) WBBM-TV 9:30 ... 27.8
2. Mike Hammer (MCA) WGN-TV Thu. 9:30 ... 20.9
3. Huckleberry Hound (Screen Gems) WGN-TV Wed. 7:30 ... 14.5
4. Manhunt (Screen Gems) WGN-TV Wed. 9:30 ... 13.2
5. This Man Dawson (Ziv-UA) WGN-TV Fri. 9:30 ... 12.5
6. Sea Hunt\* (Ziv-UA) WNBQ Sun. 10 ... 12.3
7. San Francisco Beat (CBS) WGN-TV Wed. 9 ... 11.7
8. Woody Woodpecker (Burnett) WGN-TV Thu. 6 ... 11.0
9. Grand Jury (NTA) WNBQ Tue. 9:30 ... 10.4
9. Death Valley Days (U. S. Borax) WGN-TV Tue. 9:30 ... 10.4
10. Quick Draw McGraw (Screen Gems) WGN-TV Thu. 6 ... 9.7
11. Cannonball (ITC) WGN-TV Fri. 7:30 ... 9.6
12. Sergeant Preston (ITC) WGN-TV Fri. 6 ... 9.4
13. Divorce Court (KTTV) WGN-TV Sat. 10 ... 9.0
14. Rescue 8 (Screen Gems) WGN-TV Mon. 8:30 ... 8.8
14. Lock-Up (Ziv-UA) WNBQ Sat. 10 ... 8.8

TOP FEATURE FILMS

1. Best of CBS WBBM-TV Sat. 10-12:30 a.m. ... 28.1
2. MovieTime, USA WBBM Fri. 10-11:30 ... 16.0
3. Late Show WBBM-TV Sun. 10:15-12:30 a.m. ... 13.5
4. Late Show WBBM-TV Fri. 10:15-12 mid. ... 10.5
5. Late Show WBBM-TV Thu. 10:15-12:15 a.m. ... 8.9

TOP NETWORK SHOWS

1. Gunsmoke WBBM-TV ... 14.7
2. Garry Moore WBBM-TV ... 38.1
3. Danny Thomas WBBM-TV ... 36.9
4. Red Skelton WBBM-TV ... 34.2
5. The Untouchables WBBM-TV ... 33.8
6. What's My Line WBBM-TV ... 33.3
7. Wagon Train WNBQ ... 32.2
8. Father Knows Best WBBM-TV ... 31.5
9. Welk's Dancing Party WBBM-TV ... 29.5
10. Perry Mason WBBM-TV ... 28.8

MINNEAPOLIS-ST. PAUL

4-Station Report  
(four-week ratings)

TOP SYNDICATED FILMS

1. Death Valley Days (U. S. Borax) WCCO-TV Sat. 9:30 ... 27.7
2. Huckleberry Hound (Screen Gems) WCCO-TV Tue. 6:30 ... 26.6
3. Sea Hunt\* (Ziv-UA) WTCN-TV Thu. 9:30 ... 19.2
4. Border Patrol (CBS) KSTP-TV Thu. 9:30 ... 17.0
5. Lock-Up (Ziv-UA) KSTP-TV Wed. 9:30 ... 16.9
6. This Man Dawson (Ziv-UA) KSTP-TV Tue. 9:30 ... 15.1
7. Grand Jury\* (NTA) WCCO-TV Tue. 7 ... 14.9
8. Popeye (UAA) WCCO-TV M-F 5:30 ... 13.4
9. Quick Draw McGraw (Screen Gems) WCCO-TV Wed. 5 ... 12.2
10. Woody Woodpecker (Burnett) WCCO-TV Thu. 5 ... 11.9
11. State Trooper (MCA) KSTP-TV Thu. 10:30 ... 10.8
12. Badge 714\* (CNP) KSTP-TV Mon. 10:30 ... 10.6
13. Mr. District Attorney (Ziv-UA) KSTP-TV Wed. 10:30 ... 9.5
14. Roy Rogers (Roy Rogers Synd.) WCCO-TV Sat. 11 a.m. ... 9.2
15. Bishop Sheen (NTA) KMSP-TV Tue. 7:30 ... 8.4

TOP FEATURE FILMS

1. Movie Spectacular\* WTCN-TV Fri. 10:30-12:30 a.m. ... 7.7
2. Movie Spectacular WTCN-TV Sat. 10:30-12 mid. ... 7.6
3. Movie Spectacular\* WTCN-TV Thu. 10:30-12:30 a.m. ... 7.0
4. Movie Spectacular WTCN-TV Tue. 10:30-12 mid. ... 5.9
5. Hollywood Matinee KMSP-TV Sun. 4-5:30 ... 5.7

TOP NETWORK SHOWS

1. Red Section WCCO-TV ... 38.4
2. Danny Thomas WCCO-TV ... 37.8
3. Garry Moore WCCO-TV ... 37.5
4. Wagon Train KSTP-TV ... 36.2
5. Gunsmoke WCCO-TV ... 33.9
6. Sunset Strip\* WTCN-TV ... 32.0
7. Father Knows Best WCCO-TV ... 30.8
7. The Untouchables WTCN-TV ... 30.8
8. Welk's Dancing Party\* WTCN-TV ... 30.3
9. Hase Gun, Will Travel WCCO-TV ... 29.1

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

DALLAS-FT. WORTH

4-Station Report  
(four-week ratings)

TOP SYNDICATED FILMS

1. Death Valley Days (U. S. Borax) KRLL-TV Sat. 9:30 ... 29.9
2. Coronado 9 (MCA) WBAP-TV Tue. 9:30 ... 14.6
3. Deadline\* (Flamingo) WBAP-TV Thu. 9:30 ... 13.9
4. Tombstone Territory (Ziv-UA) WFAA-TV Sat. 9:30 ... 11.4
5. Huckleberry Hound (Screen Gems) KPJZ-TV Thu. 6 ... 10.0
6. Quick Draw McGraw (Screen Gems) KPJZ-TV Tue. 6 ... 9.8
7. Woody Woodpecker\* (Burnett) KPJZ-TV Mon. 6 ... 8.6
8. Felix the Cat\* (Trans-Lux) WFAA-TV Sun. 4:30 ... 8.3
9. Pony Express (CNP) KRLL-TV Thu. 7:30 ... 8.2
10. Anos 'n' Andy (CBS) KPJZ-TV M-F 5:30 ... 8.1
11. Adventures of Jim Bowie (ABC) KPJZ-TV Fri. 6 ... 7.8
12. Susie (ITC) KPJZ-TV M-F 5 ... 7.5
13. Roy Rogers (Roy Rogers Synd.) KPJZ-TV Wed. 6 ... 6.2
14. Mount Riders\* (Ziv-UA) WFAA-TV Thu. 6:30 ... 5.7
15. Sea Hunt\* (Ziv-UA) WFAA-TV Fri. 10:30 ... 5.3

TOP FEATURE FILMS

1. Dinner Theatre KPJZ-TV Tue. 6:30-7:30 ... 9.8
2. Dinner Theatre KPJZ-TV Thu. 6:30-7:30 ... 9.3
3. Dinner Theatre KPJZ-TV Mon. 6:30-7:30 ... 8.1
4. Dinner Theatre KPJZ-TV Wed. 6:30-7:30 ... 7.9
4. Gold Award Theatre KPJZ-TV Sat. 10:30-12 a.m. ... 7.9

TOP NETWORK SHOWS

1. Gunsmoke KRLL-TV ... 47.7
2. Hase Gun, Will Travel KRLL-TV ... 36.9
3. 77 Sunset Strip WFAA-TV ... 35.8
3. Red Skelton KRLL-TV ... 35.8
4. Garry Moore KRLL-TV ... 35.0
5. The Real McCoys WFAA-TV ... 34.8
6. Wagon Train WBAP-TV ... 32.9
7. What's My Line KRLL-TV ... 30.8
8. The Rifleman WFAA-TV ... 29.1
9. The Untouchables WFAA-TV ... 27.7

PHILADELPHIA

3-Station Report  
(four-week ratings)

TOP SYNDICATED FILMS

1. Cannonball (ITC) WFIL-TV Sun. 6 ... 33.2
2. Sea Hunt (Ziv-UA) WCAU-TV Sat. 7 ... 22.4
3. Mike Hammer (MCA) WCAU-TV Sat. 10:30 ... 22.0
4. Popeye (UAA) WFIL-TV M-F 6 ... 20.0
5. Rescue 8\* (Screen Gems) WRCV-TV Wed. 7 ... 19.9
6. Death Valley Days (U. S. Borax) WRCV-TV Mon. 7 ... 18.6
7. Huckleberry Hound (Screen Gems) WCAU-TV Tue. 7:30 ... 15.7
8. Grand Jury\* (NTA) WRCV-TV Thu. 10:30 ... 14.6
9. Sheriff of Cochise (NTA) WCAU-TV Sat. 6:30 ... 12.8
10. Shotgun Slade (MCA) WRCV-TV Fri. 7 ... 12.6
11. Phil Silvers (CBS) WRCV-TV Thu. 7 ... 12.5
12. Lock-Up (Ziv-UA) WRCV-TV Tue. 7 ... 12.4
13. Whirlbird (CBS) WCAU-TV Sat. 6 ... 11.3
14. Johnny Midnight (MCA) WRCV-TV Tue. 10:30 ... 10.8
15. Flight\* (CNP) WFIL-TV Sun. 6:30 ... 9.9

TOP FEATURE FILMS

1. Hollywood's Best\* WFIL-TV Sun. 1-2:30 ... 11.9
2. Late Show WCAU-TV Sat. 11:15-12:45 a.m. ... 11.4
3. Early Show WCAU-TV Tue. 5:30-7 ... 9.7
4. Early Show WCAU-TV Wed. 5:30-7 ... 8.6
5. Early Show WCAU-TV Mon. 5:30-7 ... 8.1

TOP NETWORK SHOWS

1. Wagon Train WRCV-TV ... 41.7
2. The Real McCoys WFIL-TV ... 41.3
3. The Untouchables WFIL-TV ... 41.0
4. Gunsmoke WCAU-TV ... 38.6
5. 77 Sunset Strip WFIL-TV ... 37.2
6. Garry Moore WCAU-TV ... 32.3
7. Danny Thomas WCAU-TV ... 32.2
8. Perry Mason WCAU-TV ... 31.6
9. Welk's Dancing Party WFIL-TV ... 30.8
10. Adventures in Paradise WFIL-TV ... 30.0

WNEM-TV

-serving

FLINT • SAGINAW • BAY CITY



## ARB City-by-City Ratings April 1960

### DETROIT 4-Station Report (four-week ratings)

#### TOP SYNDICATED FILMS

1. Huckleberry Hound (Screen Gems)	
CKLW-TV Thu. 7	31.7
2. Sea Hunt (Ziv-UA) WJMK-TV Sat. 10:30	29.6
3. Woody Woodpecker* (Burnett)	
CKLW-TV Wed. 6:30	26.5
4. This Is Alice (NTA) CKLW-TV Thu. 6:30	23.6
5. Quick Draw McGraw (Screen Gems)	
CKLW-TV Tue. 6:30	21.7
6. Popeye (UAA) CKLW-TV M-F 6	19.2
7. The Honeymooners (CBS)	
WWJ-TV Sat. 6:30	16.9
8. Divorce Court (KTTV) WJMK-TV Tue. 7	16.8
9. Popeye (UAA) CKLW-TV Sat. 6	15.1
10. Shotgun Slade (MCA)	
WWJ-TV Thu. 10:30	14.1
11. Border Patrol (CBS) WWJ-TV Wed. 7	13.3
12. Hozo the Clown (Jayark)	
WWJ-TV Sat. 9 a.m.	12.4
13. Tombstone Territory (Ziv-UA)	
WXTZ-TV Mon. 7	12.1
14. Not For Hire* (CNP)	
WWJ-TV Wed. 10:30	11.9
15. Manhunt* (Screen Gems)	
WJMK-TV Fri. 10:30	11.3

#### TOP FEATURE FILMS

1. Bill Kennedy Showtime	
CKLW-TV Sun. 1-3:30	12.8
2. Million Dollar Movie	
CKLW-TV Sun. 3:30-5:45	9.5
3. Million Dollar Movie CKLW-TV Tue. 7:30-9	8.4
4. Five Star Feature WJMK-TV Wed. 7-8:30	6.6
5. Million Dollar Movie CKLW-TV Mon. 7:30-9	5.9

#### TOP NETWORK SHOWS

1. 77 Sunset Strip WXTZ-TV	40.8
2. Wagon Train WWJ-TV	36.0
3. Gunsmoke WJMK-TV	35.3
4. The Untouchables WXTZ-TV	34.3
5. The Real McCoys WXTZ-TV	32.8
6. Danny Thomas WJMK-TV	31.6
7. Hawaiian Eye WXTZ-TV	30.8
8. Father Knows Best WJMK-TV	30.5
9. Cheyenne WXTZ-TV	30.3
10. Red Skelton* WJMK-TV	29.5

### SAN FRANCISCO

#### 4-Station Report (four-week ratings)

#### TOP SYNDICATED FILMS

1. Sea Hunt (Ziv-UA) KRON-TV Tue. 7	25.6
2. San Francisco Beat (CBS) KPIX Sat. 7	18.7
3. You Asked For It (Crosby/Brown)	
KTVU Thu. 7	16.0
4. Divorce Court (KTTV) KRON-TV Sat. 6	15.5
5. Manhunt (Screen Gems) KRON-TV Tue. 6:30	14.6
6. Huckleberry Hound (Screen Gems)	
KTVU Wed. 6:30	14.4
7. Death Valley Days (U. S. Borax)	
KPIX Sat. 10:30	13.8
8. Cannonball* (ITC) KTVU Mon. 7	12.6
9. Science in Action (Coronet)	
KRON-TV Mon. 7	12.4
10. The Californians (CNP) KRON-TV Wed. 7	12.2
11. Quick Draw McGraw (Screen Gems)	
KTVU Thu. 6:30	11.2
12. Not For Hire (CNP) KGO-TV Wed. 10	11.0
13. Tombstone Territory (Ziv-UA)	
KGO-TV Mon. 7	10.8
14. Rescue 8 (Screen Gems)	
KRON-TV Wed. 6:30	10.6
15. The Honeymooners (CBS)	
KRON-TV Mon. 6:30	10.2

#### TOP FEATURE FILMS

1. Early Show KPIX Sat. 5:30-7	6.4
2. Early Show KPIX Mon. 5:30-7	6.3
3. Early Show KPIX Wed. 5:30-7	6.2
4. Movie Time KRON-TV Sun. 5:30-7	5.9
5. Big Movie KPIX Sat. 11-12:30 a.m.	4.9

#### TOP NETWORK SHOWS

1. Wagon Train KRON-TV	38.3
2. Gunsmoke KPIX	32.7
3. Perry Mason KPIX	30.9
4. Laramie KRON-TV	27.6
5. Have Gun, Will Travel KPIX	26.6
6. Father Knows Best KPIX	25.7
7. The Price Is Right KRON-TV	25.5
8. Cavalcade of Sports KRON-TV	25.4
9. You Bet Your Life KRON-TV	25.2
10. Ford Startime KRON-TV	25.1

### LOS ANGELES

#### 7-Station Report (four-week ratings)

#### TOP SYNDICATED FILMS

1. Death Valley Days (U. S. Borax)	
KRCA Thu. 7	17.9
2. Rescue 8 (Screen Gems) KRCA Tue. 7	16.3
3. Manhunt* (Screen Gems) KRCA Mon. 7	14.6
4. Not For Hire (CNP) KABC-TV Wed. 10	13.9
5. Huckleberry Hound (Screen Gems)	
KTTV Tue. 7	13.8
6. Mike Hammer (MCA) KRCA Tue. 10:30	10.8
7. Sea Hunt (Ziv-UA) KRCA Fri. 10:30	10.6
8. Tombstone Territory (Ziv-UA)	
KABC-TV Fri. 7	10.4
9. Quick Draw McGraw (Screen Gems)	
KTTV Mon. 7	9.6
10. Bozo the Clown (Jayark) KTLA M-F 6	9.4
11. Four Just Men (ITC) KRCA Wed. 7	9.2
12. Navy Log (CBS) KABC-TV Mon. 6:30	8.7
13. Play of the Week (NTA) KCOP Thu. 8	8.5
13. Lock-Up (Ziv-UA) KABC-TV Sat. 7	8.5
14. Popeye (UAA) KTLA M-F 5:30	8.4

#### TOP FEATURE FILMS

1. Fabulous '52 KNXT Sat. 10:30-12:30 a.m.	16.8
2. Early Show KNXT Tue. 5:30-7	7.4
3. Early Show KNXT Wed. 5:30-7	6.6
4. Early Show KNXT Thu. 5:30-7	5.8
5. Early Show KNXT Sat. 5:30-7	5.7

#### TOP NETWORK SHOWS

1. Wagon Train KRCA	40.8
2. Gunsmoke KNXT	40.6
3. Have Gun, Will Travel KNXT	37.0
4. Perry Mason KNXT	30.3
5. 77 Sunset Strip KABC-TV	28.5
6. Ed Sullivan* KNXT	27.8
7. Red Skelton KNXT	25.6
8. The Real McCoys KABC-TV	24.7
9. Peter Gunn KRCA	23.3
10. Hawaiian Eye KABC-TV	22.9

### SEATTLE-TACOMA

#### 5-Station Report (four-week ratings)

#### TOP SYNDICATED FILMS

1. Sea Hunt (Ziv-UA) KING-TV Sat. 7	29.2
Huckleberry Hound (Screen Gems)	
KING-TV Thu. 6	27.3
3. Rescue 8 (Screen Gems) KING-TV Thu. 7	25.3
4. Bold Journey (Banner) KOMO-TV Mon. 6:30	24.7
5. Quick Draw McGraw (Screen Gems)	
KING-TV Tue. 6	23.5
6. Seven League Boots (Screen Gems)	
KOMO-TV Mon. 7	21.5
7. Whirlybirds (CBS) KOMO-TV Fri. 7	21.2
8. Death Valley Days (U. S. Borax)	
KING-TV Mon. 7	21.1
9. Manhunt (Screen Gems) KING-TV Tue. 7	17.0
10. Topper* (Schubert) KOMO-TV Wed. 6:30	15.2
11. Cannonball (ITC) KOMO-TV Thu. 7	14.5
12. Championship Bowling (Schwimmer)	
KOMO-TV Sat. 6	14.4
13. Mike Hammer (MCA) KING-TV Fri. 10:30	14.3
13. Roy Rogers (Roy Rogers Synd.)	
KING-TV Wed. 6	14.3
14. Three Stooges* (Screen Gems)	
KOMO-TV Sun. 6:30	13.9

#### TOP FEATURE FILMS

1. Shirley Temple Theatre KINT-TV Sun. 4:30-6	7.4
2. Royal Theatre KING-TV Sat. 5-7	7.0
3. Major Studios Preview KOMO-TV	
Sat. 11-12:45 a.m.	4.9
4. Sunday Show* KING-TV Sun. 4:5-7:30	4.8
4. Fourmost Movie KOMO-TV	
Sun. 11-12:30 a.m.	4.8

#### TOP NETWORK SHOWS

1. The Real McCoys KOMO-TV	44.4
2. 77 Sunset Strip KOMO-TV	43.9
3. Wagon Train KING-TV	43.8
4. Walt Disney Presents KOMO-TV	36.2
5. The Untouchables KOMO-TV	33.6
6. Welk's Dancing Party KOMO-TV	30.9
7. Ozzie and Harriet KOMO-TV	30.0
8. Leave It to Beaver KOMO-TV	28.7
9. Hawaiian Eye KOMO-TV	27.6
10. Donna Reed* KOMO-TV	27.5

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## Television Age

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Warren Fales, vice president and assistant to Mr. Norman, interjected that poor spot buys are sometimes the result of the client's sales force wanting to talk about sheer volume of spots rather than efficiency. "We don't let a client make us do that kind of buying," he said.

**Ruppert Revisions**

Spot schedules are not the only aspects of a campaign that undergo revision, it was noted. NC&K recently unveiled a series of commercials for the Ruppert beer account in which a visual-squeeze technique was used along with a forceful musical jingle. "We had thoroughly tested the commercial before it was aired," says Mr. Norman. "but on the home tv screen it became a blur of isolated illustrations and a blare of sound. Rather than keep using the film and hurting the campaign's effectiveness, we took it off the air for revision."

While television plays a primary role in the agency's media selection, it is not used haphazardly. "We're no longer talking to clients who don't understand the various media and what each can do—and can't do," the agency head says. "Media decisions are made after the creative idea is formed, and this idea stems from intensive research into the client's problems. Our advertising is of and for people and must be connected with a 'life situation.' For some accounts, this situation can best be shown in television; for others, magazine color or newspapers' large still pictures are better. We do not shoehorn a client into any medium for our own satisfaction."

**Respect For Know-how**

The respect for Mr. Norman's abilities to know and guide what's best for the client is evident throughout the agency, as is his co-workers' admiration for his attributes of forthrightness and integrity. Walt Tibbals, for instance, who has worked with BBDO, Four Star Productions and other top companies, frankly states his regard for agency policy in which "everyone can voice an opinion.

There are no preconceived notions here. There is a great flexibility and an ability to change in midstream if a new idea looks better for the account. Creativity is not confined to a single department."

Outside the agency, however, the broadcast director notes that film production houses do not usually play a creative part in commercial preparation. "We work on a bid system, but the lowest bid doesn't always get the job. Some houses can work best on certain types of commercials, and their specific abilities must be considered along with the bids. As to creativity, experience has shown that a producer can be extremely bright on technique, but totally unaware of the client's selling problem the commercial is attempting to solve."

A final word from the executive in regard to the agency's future as it involves television: "We do not feel that prices are too high, whether for commercials or for television itself. While it sounds radical in today's situation, we are well aware of the increase in sets and audience exposure today versus 10 years ago—an increase that greatly offsets cost increases. Rising costs appear to be only a concern of the advertiser in television who hasn't succeeded as well as he expected. You never hear complaints from Procter & Gamble, Speidel, Lever and others doing well. What you get from tv today is much more than you got 10 years ago for the same number of dollars, providing that the medium is properly used.

"And, to use tv properly, there must be a reason for its use in the first place. For our accounts, we have found those reasons in the past; we will continue to use tv as long as those reasons exist."

mentation, but haven't surveyed sales results of color versus b&w. The present number of receivers would make it difficult to gauge results."

"The only strange thing," said another company executive, "is that we can understand why the makers of expensive cars use color, but we can't resolve their reasons with those of people like Kraft and Hallmark, who have been tint advertisers for years. They're both selling low-cost items as we are, and to a wide segment of the total audience. Admittedly, we have no research to show that color commercials would not move our products in greater numbers; do the color users have figures to show sales are helped by color?"

The answer, according to the advertising managers for Hallmark Cards and Kraft Foods, is no. But then neither did Wilbur and Orville Wright have figures to show that their airplane would fly, nor Bell have proof that voices could travel over his telephone wires.

**Far Greater Appeal**

"We have no way of telling whether or not the use of color commercials has affected our sales in the heavy color-set markets," said John J. Oakson, advertising and sales promotion director at Hallmark Cards. "But we are firmly convinced that greeting cards shown in color have far greater appeal than in black-and-white, and this is a conclusion not too difficult to reach. Greeting-card appeal depends almost entirely on color and design; therefore, we felt we should get into the early stages of color so that we would be prepared to exploit it fully when a large number of sets would come into use. Our experiments with color began before 1952 when we sponsored the first color program."

At Kraft Foods in Chicago, advertising manager R. A. Davis also noted that his company had no statistical data to back its belief in color. "However," he said, "we're certain that there is a tremendous additional impact with color commercials for food products such as

*It's time to roll up your sleeve...*



**GIVE BLOOD NOW**

**CALL YOUR RED CROSS TODAY!**

NATIONAL BLOOD PROGRAM

ours. We also know that Columbus and Cincinnati—which are pointed out as areas with high color-set percentages—are among the high-rating markets for our programs, and we feel pretty sure the number of color sets is one reason for the increased ratings. Another point is that we're aware various heads of retail food chains see our commercials in color in their homes and that there is a certain prestige value there."

### **The "Reason Why"**

The Burke-Crosley survey of viewer interest and response to color commercials thus becomes doubly important. It provides for the first time information showing those not using color the "reason why" they might investigate the medium, and it provides for present color users convincing proof that their efforts are not being squandered and cannot help but produce sales results.

Although the previous coverage of the survey in TV AGE stressed such main points as 34 per cent more color viewers recalling specific commercials than black-and-white viewers, 69 per cent more color viewers saying they wanted to buy specific products shown and three times as many color as b&w viewers in the same number of homes remembering selling points made in the commercials, this last-mentioned fact deserves further reportage.

Advertising agency copywriters, artists and commercial producers are aware that 60 seconds of air time can contain any number of sales points or pictorial effects that may heighten a viewer's interest in buying the advertised product. When viewers were asked to mention anything they recalled about commercials shown in Kraft's *Perry Como Show*, Chevrolet's *Dinah Shore Show* and Hallmark's *Hall of Fame* telecast, the percentage of color respondents remembering specific points was not only greater in every instance, but the variety of comments was almost invariably higher among tint viewers than monochrome watchers.

For instance, in a Parkay margarine commercial, 17 per cent of 190 b&w viewers recalled various aspects

of the message, while 35 per cent of 200 color viewers noted certain features. But, disregarding comments on the color itself ("showed a yellow rose," "showed a blue and gold package," etc.), numerous color viewers noted and mentioned definite pictorial sales points that were *not* mentioned by the b&w respondents.

Among these features were such things as "showed the individually wrapped sticks of margarine," "showed the product didn't melt fast," "showed both butter and margarine spread easily," "showed butter and margarine melt alike" and "showed Parkay comes in quarter-pound sticks."

Obviously, each of the above might be not only a valid but a necessary part of the advertiser's message. Similarly, in the same announcement, while 14 per cent of b&w viewers recalled definite non-pictorial features and 26 per cent of color viewers recalled such features, the tint respondents again mentioned numerous non-pictorial points not made by their monochrome counterparts.

"We'd be satisfied if we tried it" was a comment of one per cent of the color respondents. Two per cent noted its "natural flavor," while the same percentages mentioned "full-bloom flavor/flavor comes out like a flower opening," "try it, buy it" and "flavor bloomed." Other remarks made by color viewers, but not by b&w respondents, included "pure ingredients," "especially good for children," "good aroma" and "made from pure corn oil."

### **Pictorial Thoughts**

A Chevrolet commercial on the Dinah Shore show evoked the following pictorial thoughts from the minds of tint viewers, but not from a similar number of b&w viewers: "Showed the braking test." "showed the interior." "showed there was no center hump." "showed how easy it was to handle." "showed an X-ray picture," etc. A used-car commercial elicited "they look as good as new" and "showed the interior and exterior of the car" among other points named by tint viewers only.

In fairness it must be noted that a few isolated features of the com-

mercials were pointed out by b&w-set watchers—features that were not mentioned by color viewers in the same exact words. One per cent of monochrome viewers, for instance, noted a Kraft commercial "showed the ingredients," while the same percentage of color viewers said it "showed apple pie and cheese." Or, in an Inpala commercial where one per cent of the b&w viewers alone said the announcement "showed the ignition," similar percentages of color viewers alone pointed out that the film "showed the interior." "showed the foam-rubber seats" and "showed the light that goes on when the door opened."

### **Tint Details Noted**

As would be expected, color details were recalled almost 100 per cent by color-set owners only. In the Parkay margarine commercial, however, the audio emphasized the fact that a blooming rose was yellow in color to match the margarine; consequently, a small percentage of b&w viewers noted the announcement "showed a yellow rose."

Why people might see things only in a color message that should seemingly be obvious in a black-and-white one is a question best left to the psychologists, but various percentages—from three to one—of color viewers noted that a Hallmark card announcement "showed a sick child in bed," "showed a party," "showed a game card for children" and "showed cards with flowers," while b&w viewers mentioned none of these things.

Whether or not the ability to recall such features of a television commercial becomes translated into actual purchases of the advertised product is an unknown quantity at this stage of color television. But definite influences have been shown to exist by the Crosley survey, and it is expected that future studies will prove even more strongly that color commercials represent a worthwhile investment for advertisers in any product class. Impressing a product feature on the viewer is as important to the producer of a 35-cent headache remedy as it is to a \$2,000-car manufacturer.

## Markets (Continued from page 29)

gave *The Real McCoys* 36.0, compared to its national rating of 29.9, *The Donna Reed Show* 27.8 versus 22.7 and *Leave It to Beaver* 23.6 versus 17.4. Similarly, counties of C size gave the trio of programs substantially higher ratings than larger or smaller counties.

As all three shows in this group appear on ABC-TV affiliates, the matter of station strength in each market can be made a constant insofar as the network's program line-up is concerned. The establishment of as many such constants as possible aids in determining the remaining reasons for a show's success or lack of it. With five major markets checked, it will be seen that the rating for each program drops in inverse proportion to the number of stations in each market—the show's rating is highest in Cleveland, a three-station area, lower in Chicago with its four stations and lowest in New York with seven stations. An exception occurs on *The Donna Reed Show*, where the New York figure is fractionally higher than its Chicago rating, but the evidence is strong enough to indicate that the larger cities do not dislike situation comedies of themselves, but that increased competition offers programs that may be looked upon with more favor.

### Partial Solution

From the viewpoint of the syndicator, this kind of information can be of particular value. The seller who knows of a market where his kind of program has great appeal is in a better position than one who is trying to sell blindly. If it can be shown that the south, say, prefers science-fiction films and that certain markets of specific size within that area are the best targets, the syndicator's problem might be partly solved. Or, if the figures indicate that smaller counties in the east-central region show favoritism for various kinds of situation comedy, do not these markets represent good syndication possibilities?

The question will arise: should a syndicator attempt to place a pro-



*Two new appointments at NBC-TV include those of Peter M. Affe (l.), manager, daytime program operations, and Douglas Lutz (r.), manager, nighttime program operations, it has been announced by Alan D. Courtney, vice president, program administration for the network. Mr. Affe joined NBC-TV in 1943 and was most recently manager, facilities planning and utilization. Mr. Lutz joined the network in November 1951 and was made a unit manager in 1954.*

gram in a market in which it has already attracted high ratings when shown on the network? Isn't that market saturated, and wouldn't the seller be better off placing the program in an area in which it previ-

ously had a low rating?

The answer, according to several spokesmen from the three networks' film sales departments is that while a high rating in a market for a network show might seem to work against the re-run potentialities of the program, in practice, the opposite effect results.

One executive put it this way: "If a show has a high rating in a market the first time it's seen, there is at least an interest in considering it for re-runs: if the show is a dud the first time around, no one wants to give it a second chance."

### "New" Re-runs

In a study of re-run values, CBS points out that Nielsen figures showed the average tv home watched only 3.8 episodes of a series of 21 films. Obviously, even with a very highly rated program, better than two-thirds of a 39-episodes series will be new to a great many viewers when re-run. It is often possible to heighten viewing still further by

*(Continued on page 69)*

# Television Age

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## Blue Cross (Continued from page 35)

size of a member's hospital bill, the number of times a member needs protection, the member's age or failing physical condition. In addition, there are other messages which need to be told, covering when to join, continuation of membership, family membership, how to form a new group, etc. Nearly all of the benefits of belonging to Blue Cross are abstract and emotionally oriented.

All of them need to be told to set Blue Cross apart from other methods of health care. To make the case more complicated, in southwestern Ohio Blue Cross is often presented as a partner of Blue Shield—the plan for surgical-bill protection.

One-minute commercials featuring just a few of these points left the viewer feeling there was something important about Blue Cross and Blue Shield—but beyond that feeling he couldn't remember any single point.

The solution to the one problem factor—of time-segment availability—became the solution to the other: content and length of message.

ID's were available nearly any time of the broadcast day or night, and often were available in package plans, giving the client more exposure in adult times per dollar.

### One-Idea Statements

The client and agency then simplified all of the complex story into single, simple statements featuring one idea at a time; e.g., "Blue Cross does not cancel because of age." The messages were produced as eight-second semi-animated sound-on-film announcements in which the artwork usually illustrated the main point being made in whimsical art technique. These were produced by a traveling mat technique for a little over \$100 each: enough separate spots were produced to cover each major Blue Cross point.

Keelor & Stites then called in the station representatives and asked for availabilities in the run-of-schedule ID packages. It was explained to the representatives that an average rating of 10 was the target, and that only

adult programs were considered worthwhile adjacencies. It was explained, too, that the schedule was being planned for 52 consecutive weeks—as long as the adult ratings could be maintained.

### Repeated Rotation

The filmed spots were rotated and repeated in groups of four or five, according to the message and time of year: family and birth coverage in the spring and certain fall months to reach the about-to-be-marrieds, vacation-oriented material in late spring and summer, and so forth.

Once a package was purchased, the agency initiated a schedule of regular checks with the traffic departments of each station, through the sales representatives. If the log showed that a spot had been moved to a position of less than 10 rating by both ARB and NSI, a request was made for additional availabilities, and the spot was moved to a better position.

### Flexible Schedule

"The result was similar to buying fixed spots," explained David J. Clarke, who bought the spots and maintained the rating checks, "except that we achieved the additional goal of a flexible schedule that permitted us to cover a diversified adult audience. Naturally, this method takes a whole of a lot of time compared to the usual flat r-o-s buy where the media department places an order, then can ignore the schedule. And, frankly, we couldn't possibly accomplish it without the help of the station representatives."

Since this program of semi-saturation via limited r-o-s eight-second packages began, Blue Cross has held another membership drive. Results showed that nearly 50,000 new members were added to the list, making the southwestern Ohio Hospital Care Corp. plan the 10th largest of the 79 plans in the nation. Nearly three out of every four people in southwestern Ohio are now protected by Blue Cross against the cost of hospital bills.

As Mr. Clarke noted, such a close check on a relatively low-cost time package consumes many hours at the agency, and perhaps would not work for many agencies and their accounts.

## Markets (Continued from page 67)

scheduling the re-run series at a better time of day or against less powerful competition than when originally seen on the network.

Examples of ratings of re-run programs from the NBC-TV Films division of California National Productions, Inc., show that *Victory At Sea* registered an average 21.2 in San Francisco when seen on the network and 22.3 during its first run in syndication in that market. The program averaged 23.0 in Houston-Galveston on the network and 29.9 in syndication. *Frontier* averaged 21.2 in Little Rock as a network entry and 23.4 when syndicated. In Kansas City the western averaged a network 9.1 and a syndication 21.3. San Francisco rating for *The Honeyymooners* was 30.9 when the comedy was on the network, but the show still rated a respectable 23.2 in syndication. Ratings averaged five points higher when the program was re-run off-network for the first time in Seattle-Tacoma. Other examples abound in the network's files.

### Complex Factors

While the general feeling exists that a market in which a program "died" on its first showing—even though it did well in other areas—is closed to re-run possibilities, a full investigation into any factors that might have caused the program's poor ratings could present the syndicator with strong selling tools. Perhaps the program was carried on a uhf outlet in an otherwise vhf market, perhaps it was shown at a time differing greatly from when it was seen in other areas, or perhaps it was programmed against a strong local show. The syndicator might present evidence that a mere change of station could produce the same kind of ratings in the "off" market that the program previously got elsewhere.

The ramifications and possibilities of extensive study into local performance of network programs are numerous, and can provide benefits for the seller of syndicated fare and the seller of spot television (who can recommend his medium as the ideal

way of gaining additional exposure in a market in which an advertiser's network program is faring poorly). The greatest benefits, however, can accrue to the advertiser who understands more fully the precise values he receives for his investment in television.

### Bane (Continued from page 38)

the powerful medium you have at your disposal. We've started the new year 'going like sixty,' and we have started a decade that will provide us both with revenues far beyond anything I could imagine up to now."

From Oscar Grandquist, manager of the State Theatre in Rockford: "Our tv campaign over WREX-TV on *Journey to the Center of the Earth* has been a tremendous success. We have broken long-standing box-office records with this picture . . . and we feel that a large share of the credit for this successful engagement is due to the intensive tv campaign on WREX-TV."

Manager Lalor of Janesville's Jeffris Theatre added to his comment noted above thusly: "I believe we have finally reached a pattern of motion-picture merchandising worth shouting about . . . I am referring to our WREX-TV expanded impact-saturation plan on *Five Gates to Hell* and *Journey to the Center of the Earth* . . ."

### Back in Business

"In discussing the results with the other participants in the plan, I found them asking what picture we can blast with next—we are back in business, which is better than ever. Now that we have found what an impact this method of merchandising a motion picture has, it should not be halted. It is my thinking that the results of this campaign should be discussed with every branch manager in each of the [film] exchanges.

"The key to a successful tv saturation campaign is in the hands of each branch manager in that without the careful booking of all theatres within the tv saturation area there cannot be a successful campaign. As an example, if *Journey to the Center of the Earth* had not been booked in

Rockford, Beloit and Janesville almost simultaneously, not one of the theatres could have carried the cost of the campaign alone, but by joining forces it was accomplished.

"Still a bigger and better campaign would have been possible with less cost to each theatre had the houses in neighboring towns—all falling within the WREX-TV viewing area—also been booked. This is a job and a challenge for exhibitors to join forces and get the cooperation of the distributors so that we can all enjoy top grosses from every picture. . . ."

"I only hope that it [the WREX-TV spot campaign] sets a pattern for selling motion pictures to what is known as our lost audience."

**NOW  
ON TV** see  
pages  
16 & 17



INTRODUCING THE NEW  
**DRYDEN-EAST  
HOTEL**  
39th St., East of Lexington Ave.  
**NEW YORK**

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single \$15 to \$22 Suites to \$60  
Special rates by the month or lease

Robert Sarason, General Manager  
ORegion 9-3900



Latest step in the WFAA-TV-AM-FM Dallas plans for what is claimed to be the largest custom-built broadcasting facility in the country is the purchase of \$2 million worth of broadcasting and Ampex tape-recording equipment which will be installed in the new studios and mobile unit. The center, located at Young and Houston streets, will cost an additional \$1.5 million. Shown, with pictures of the architect's drawing of the new building and of the Ampex mobile unit, are (l. to r.) Jim W. Cooper, director of engineering; Mike Shapiro, tv manager; George Utley, radio manager; James Moroney Sr., vice chairman of the board, Belo Corp.; Lew Parsons, Ampex representative, and (seated) E. M. (Ted) Dealey, chairman of the board.

## Newsfront (Continued from page 23)

agencies explaining that only a few offenders exist . . . that there are objectionable categories of products (never serviced by their agencies) . . . that advertising supports communities and national charity projects . . . that America's growth is predicated on the mass movement of merchandise that can only be implemented by advertising. At best, such points of view can only be apologetic.

"We believe another vote for advertising is won every time a good creative ad is heard or seen by the public. And especially so when the advertisement is for advertising itself."

## Space and Spot

The relationship between putting up a Tiros weather-detecting satellite and buying a spot tv schedule may be somewhat tenuous, but it definitely exists. At least it is evident in a new spot cost study issued by Peters, Griffin, Woodward, Inc.

In its 1960 edition of "Spot Tv

Cost Yardsticks," the representative not only furnishes cost information for 80 markets that include 89 per cent of U. S. tv homes, but provides a month-by-month record of average temperatures in each market. Also provided is a map of the country divided into regional "tiers" so that the advertiser wishing to start a seasonal campaign when the temperature reaches, say, 50 degrees, might know which group of markets to buy. Obviously, the day is not far off when up-to-the-minute weather forecasts beamed from a Tiros will cause a scramble for availabilities at some agencies.

Similar to other cost-sampling reports issued, the PGW study presents data on the number of tv homes in each market, rates on various 10-12 plans for minutes, 10-15 plans for ID's, nighttime 20's and half-hours, as well as five-day participations. Costs represent the most expensive station in each market in most cases.

Copies of the study are available from any of nine PGW offices throughout the country.

## Wall Street (Continued from 47)

each owned 50 per cent of a film network. This agreement has gone by the board, and now NTA acquires the films in blocks from 20th Century and pays for them at the time of delivery.

These payments have become a burden for NTA and, of course, for National Theatres, the parent company. Obviously, NTA has not been able to sell the films and realize the money originally anticipated. 20th Century-Fox is protected, since it has to get a minimum amount under any circumstances, but the tv distributor profits are exceedingly meager or have been to date. This explains, in part, why the film company granted an extension of the license period from seven to 10 years.

**WNTA-TV QUESTION.** Whether WNTA-TV can be made into a profitable operation is something else again. It has trouble with its reception beyond a certain distance, and there has been frequent talk of changing its antenna location. Also, it has been unable to come up with a profitable daytime approach to television. Thus, the cumulative impact of the tv activities poses a serious problem for the company.

Ironically, moreover, in acquiring shares of NTA's common, NTT issued \$1.7 million worth of five-and-a-half-per-cent sinking-fund debentures and stock-purchases warrants for 40,125 shares of common stock. The exchange basis was \$11 principal amount of debentures and a warrant for the purchase of one-quarter share of one share of the company's common stock for each share of National Telefilm Associates' stock.

How the management of National Theatres & Television will resolve its present problems remains to be seen. That it may be able to do so with cooperation from 20th Century-Fox is obvious. Whether the film company is willing to make concessions is something else. It's also possible that NTT may seek to strengthen itself by expanding its field of activities through mergers or acquisitions in other fields.

# In the picture

**Sam Fink** has been appointed creative director of the Chicago office of Young & Rubicam, Inc., it has been announced by Karl F. Vollmer, vice president and manager. Mr. Fink assumes the duties of creative director, a new position in the agency's Chicago office, in addition to serving as vice president and art director, a post he has held since 1957. He joined Young & Rubicam nine years prior to his ascendancy to a vice presidency of the organization. Mr. Fink studied at the Art Students League in New York and is an officer of the Art Directors Club in Chicago. During World War II he served as a master sergeant in the Army. Also announced at the same time as Mr. Fink's appointment was that of H. Kenneth Hayes as copy director for Y&R in Chicago. Mr. Hayes had been associate copy director and has been with the agency in Chicago for more than 12 years.



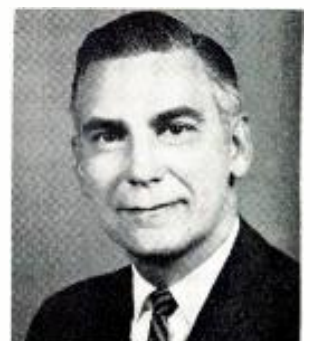
**Norman H. Strouse**, president of J. Walter Thompson since 1955, has become chief executive officer of the agency, succeeding Stanley Resor, who continues as chairman of the board. Henry C. Flower Jr. and Samuel W. Meek continue as vice chairmen. It has long been the policy of the Thompson organization that its stock should be held by personnel active in the company. Mr. Resor's stock has been acquired by the J. Walter Thompson Co. profit-sharing trust for members of the company staff. The trustees of this trust are all members of the executive committee as well as of the board of directors of the company. Mr. Strouse joined JWT in 1929, after four years with the *Seattle Post-Intelligencer*, and his brilliant career includes rising from private to major in World War II and winning a post in General Douglas MacArthur's southwest Pacific headquarters.

**Dr. Benjamin Lipstein** (l.), **Frank Stanton** (c.) and **Dr. Arthur H. Wilkins** (r.) have been elected vice presidents in the research department of Benton & Bowles, Inc. Dr. Lipstein and Mr. Stanton both joined the agency in 1958 as project directors and earlier this year were named associate research directors. Dr. Wilkins went with B&B in 1957 as a project director and several months ago was appointed director of advertising and developmental research.



**Jerome J. Cowen** has joined Kenyon & Eckhardt, Inc., as a vice president and account supervisor, according to an announcement from the agency. Mr. Cowen, who is a graduate of the University of Michigan, comes to Kenyon & Eckhardt following a lengthy association with Cunningham & Walsh. Joining the latter agency almost two decades ago as an assistant in the research department, he later became a copy writer, an assistant account executive, an account executive and finally an account supervisor. He was made vice president and director of the account management department of C&W in 1954. Three years later he was named general manager of the agency's San Francisco office and in 1958 was elected executive vice president in charge of west-coast operations. He returned to New York on April 1 last and now resides with his family in Titusville, N. J.

**Richard F. Reynolds** has been appointed a vice president of D. P. Brother & Co. and director of television and radio for the agency, it has been announced by Kenneth G. Manuel, president. Mr. Reynolds joined the tv-radio department of D. P. Brother in 1955. Born in Marion, Ind., he holds an A. B. degree from DePauw University. He was a reporter on the *Indianapolis News* before serving for three years with the U. S. Navy Bureau of Aeronautics during World War II. While a lieutenant commander in the Navy he was cited for developing new motion-picture production techniques, and he has subsequently received a number of awards for his television production work. Prior to going with D. P. Brother Mr. Reynolds was a senior account executive and television and radio director for another agency, and general manager of Cinecraft Productions in Cleveland.



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#### Rochester, Minnesota

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Minneapolis: Harry S. Hyett Co.

Network Representative Elisabeth Beckjorden

THE LIGHTER SIDE

# In camera

*Regardless of sex:* Reginald Rose's drama, *12 Angry Men*, was originally performed on television. Since then it has been a movie and is now a stage play. And, according to Paul Nathan's column in *Publisher's Weekly*, the Rose work has been one of the Dramatic Publishing Co.'s most popular and profitable titles.

The way this has come about is, we must say, kinda sneaky. The publishers, knowing that amateur acting groups are always more stocked with women than men, put out a second version of the play—*12 Angry Women*.

\* \* \*

*At the University of Michigan, researchers have found that the coffee break does help employes perk up. But they've also discovered that the drippy feeling employes get from the daily grind will not be helped if the coffee goof-off comes too soon after breakfast or lunch.*

*The peak stimulation from the hot bean starts some 20 minutes after intake and lasts for about two-and-a-half hours. The uplifting effect, however, is washed out more than somewhat if the second cup is consumed during that 150-minute period.*

*Make the second one tea.*

\* \* \*

*Flat Flat World:* Last year a newspaper columnist in London used a figure of speech suggesting that a certain action was about as impossible as finding someone who still believed the earth was flat.

By the next post he was swamped with protests from the members of a society called The International Flat-Earth Society. As a result of the mail, TIFES secretary Samuel Shenton was invited on BBC television to explain the beliefs of the group. Now Flat-Earthman Shenton is madder than ever. He accuses the BBC of deliberately trying to ridicule his society.

He said the flat-earth theory was not just a crazy doctrine. Mr. Shenton, who in his daily round is a sign writer, believes the sun is only 32 miles across, and it and the moon are

both flat, luminous discs. It was back in 1920 that Sam Shenton first rejected the accepted theories about the universe and came to believe that the earth was as flat as a pancake.

"When you travel around the world back to the point where you started from, it's just like walking around the edge of a plate," he explained, the Associated Press reports. "Beyond the edge is a vast ice barrier—from which no man has ever returned."

Secretary Shenton believes that if you keep walking in a straight line you will come to the edge of the world. Beyond this is that solid ice barrier. And behind this may be, he claims, thousands of people who every year are reported missing. They've walked off the edge of the world.

Nothing to worry about, really. Just don't take too long walks.

\* \* \*

*Life in this television age:* Sir Alec Guinness, the British actor who has won the American Oscar, has turned down a \$1.4-million offer to star as host and participant in Yankee television program for a U. S. beer company. "I am a happy man," the knighted thespian explained in refusing the brewed loot. "I have a nice home, a happy marriage, and I have my dogs. What more do I want?"

*Don't know, sir. But someday doggie might need a new pair of booties.*

\* \* \*

*Politics in this television age:* A half-hour program originating from WTOP-TV Washington as a public-service feature of CBS Television, made some pointed comments on the part television will play in the Republican convention.

The delegates were reminded that "this will not be a lark. We'll be judged by what we do—and how we do it."

The implication was clear that, just because they'll be on television, it won't give any delegate the right, when he disagrees with another delegate, to start shootin' up the hall.



# GOLF TIP OF THE DAY



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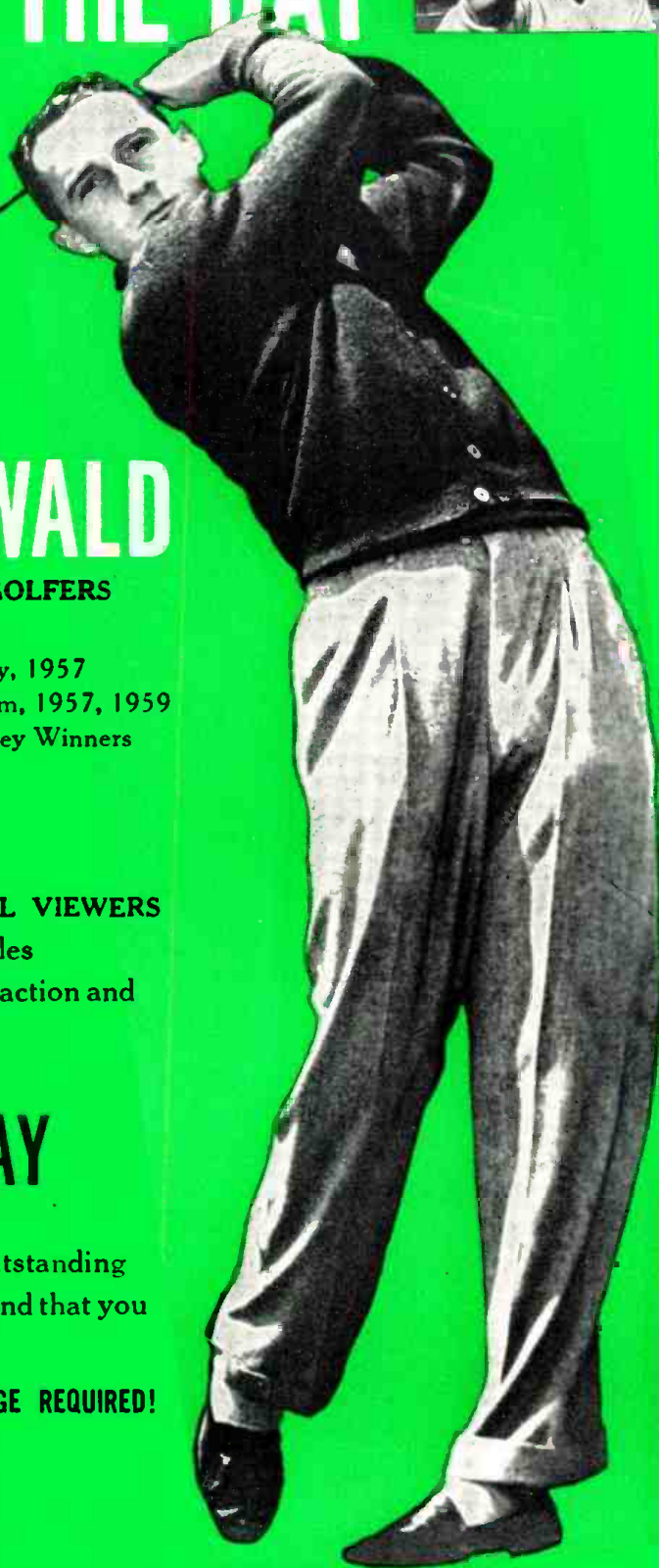
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# Interview: *Fletcher Richards Jr.*

Account Executive of Fletcher Richards, Calkins & Holden when  
asked why he selects WLW Radio-TV stations  
for U. S. Rubber Farm Boots:

"Our WLW advertising enabled U. S. Rubber Farm Boots to open  
25 new dealerships in the WLW primary coverage area!"



"And this WLW campaign sparked dealers  
into unprecedented enthusiasm and  
cooperation in promotional tie-ins!"

"This first Radio attempt to sell these particular  
U. S. Rubber Farm Boots was so successful that we'll be back  
again and again on WLW with lots more advertising to boot!"

Call your WLW Stations' Representative . . . you'll be glad you did! The dynamic WLW stations . . .



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