What problems must agencies and producers resolve?  
How much should a television commercial cost?  
What will television be like twenty years from now?

when KSTP-TV says...

GO OUT AND BUY IT!

people go out and buy it!

KSTP-television
MINNEAPOLIS · ST. PAUL
100,000 WATTS · NBC

REPRESENTED BY EDWARD PETRY & CO., INC. — A GOLD SEAL STATION
"Nothing endures but personal qualities."

These words from the pen of Walt Whitman account for the great music which has endured the years. Each composition reflects the personal qualities of its composer. This same reflection could easily be applied to quality television stations of today... the dedicated efforts of those behind the scenes to constantly build and maintain a quality image.
Television Age

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Editorials Give Personality

Editorialization by tv stations is slowly but surely achieving status for those stations who are doing periodic "opinion" broadcasts. Many stations still feel that editorializing is a volatile area beset with problems that they would prefer to avoid. Good editorials require well-rounded knowledgeable presentation. These editorials instill a personality into a station, thereby giving the viewer a feeling of being closer to station activities. In some stations the manager takes to the air, as in the case of L. H. "Bud" Rogers of WSAZ-TV Huntington-Charleston, W. Va., commenting on some aspects of local activities and problems. As a matter of fact, television is the only medium where the head of a business can talk directly to all of its viewers, or customers, at the same time.

Where the stations are editorializing, the impact of these editorials has greatly disturbed many newspaper publishers. They have seen a single tv editorial create more reaction and comment than a series of newspaper editorials on the same subject. The editorial page is the last bastion of a newspaper which has not been successfully challenged by television. This is a matter of great pride to most publishers who consider their editorials the citadel of public opinion. That is, until television stations were courageous enough to challenge with electronic journalism the heretofore unassailable stronghold of printed journalism. Judging from the attempts of newspapers to snarl back at tv editorials, the newspaper publishers do not enjoy this television invasion of their domain. They are fully aware of the tremendous impact that television can have on the community's leading citizens. Thus the battle lines are more tightly drawn between newspapers and television not only in competition for editorial attention but also in the never-ending competition for advertising. Tv editorials in many communities where there is only one newspaper have become added voices of opinion.

For example, in New Orleans last Fall when The Item was acquired by The States-Picayune it meant the city had only one editorial outlet. WDSU-TV started a five-a-week editorial policy which gives the community an important additional service.

The one major problem with tv editorialization is, of course, the old bugaboo of Section 315 of the Communications Act. Under the Lars (America First) Daly decision, the FCC has seriously restricted the scope of editorialization. On the one hand, the FCC has actively encouraged stations to editorialize. On the other hand, the shackling "equal time" Daly decision means that anyone opposing the station's editorial view and whose name is mentioned on the air has a right to ask for equal time. The strict application of the FCC decision, as President Eisenhower has characterized it, is "ridiculous." It is hoped that Congress can give this section of the act some realistic clarification.

Tom Harker

The passing of a close personal friend is always an irreparable loss. Tom Harker died last month in Long Beach, Cal. He was for many years National Sales Director of the Storer Broadcasting Co. Tom was always ready to help those who sought his aid. His memory will be long cherished by those who knew him.

Cordially, Ann Paul
PEOPLE WHO KNOW ATLANTA TV KNOW WAGA-TV IS THE BUY!

The big news in Atlanta is that the big buy is WAGA-TV. Nobody knows this better than the First National Bank of Atlanta—one of the South's great financial institutions—which has recently bought the "11th Hour News" across the board, Monday thru Friday, on a 52 week basis.

Or take the Early Show, the Starlight Movies, and other local programs. Their swelling roster of advertisers is convincing proof that live Channel 5 is delivering a big, growing family audience at remarkably low cost.

Get the facts on Atlanta's best TV buy from your KATZ man today.
"Judging a Tv Market by Set Circulation Alone is like Judging a Man's Character by His Weight."

Quite a few years ago, "The Saturday Review of Literature" ran a promotional ad in an advertising trade magazine which stays in our minds to this day. The theme of the ad was this: "Judging a magazine's worth by its circulation alone is like judging a man's character by his weight."

We paraphrased the statement to refer to television markets, because we feel the principle still applies. A couple of cases in point for our own market: "The Sales Management Survey of Buying Power for 1958" rates St. Joseph County, Indiana, as the 26th county in the nation in *Per Capita* Effective Buying Income among the top 200 counties in the U. S. In addition, our St. Joseph County is 28th in the nation in *Per Household* Effective Buying Income. In the latter category for instance, this puts us way ahead of Los Angeles County, Dallas County, St. Louis County, Philadelphia County, and Dade County (Miami Beach).

Conclusion: Just as you can't sell shaving mugs to women, (mass distribution, anyway) you can't sell much of your product to people who don't have the money to pay for it. Conversely, you can sell a lot more of your product (both to new customers and the repeat sales that keep us all alive) when people have money to spend and a disposition to spend it through persuasive advertising.

Channel 16 doesn't reach the biggest market in the world, but our viewers have plenty of money to spend, and the direct line to their pocketbooks is Channel 16—all we want are the advertisers, and in this case three's not a crowd, but a really pleasant get-together, (and we don't mean triple-spotting!).

Dennis Barth
Tom Hamilton
The kind of a fine young couple you’d like for your next door neighbors, demonstrate the many uses of Aunt Jemima Pancake Flour in a continuing series of spots called "Aunt Jemima presents Chuck and Peggy." These young people entertain their friends for midnight snacks, or have breakfast in their own kitchen. As the series continues, an approaching blessed event is visually observed, but without comment. A real couple, with real friends, sell Aunt Jemima products in a most natural way. Produced by SARRA for THE QUAKER OATS COMPANY, through J. WALTER THOMPSON COMPANY.

In the opening of a series of new Calgon spots, a lively animated character illustrates the good advice of the jingle “put Calgon in the water... no matter what you wash...” Actual live action demonstration sequences prove that when Calgon is added, clothes become whiter, softer and fluffer and that all scum, bathtub ring or washing film is eliminated. Produced by SARRA for CALGON COMPANY through KETCHUM, MacLEOD & GROVE, INC.

General Mark Clark, Donald Douglas, Harvey Firestone, General Alfred M. Gruenther, Eric Johnston, Frank Pace, General David Sarnoff, appear in a series of public service television commercials celebrating the one hundredth birthday of the oil industry. These leaders of the American scene call visual attention to oil's contribution to the progress of the world. Norman Rockwell, who also appears in the series, painted the poster that closes each film. Produced by SARRA for AMERICAN PETROLEUM INSTITUTE, through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

More color extensions for every home is the theme of a new series of film commercials for THE OHIO BELL TELEPHONE COMPANY. A live introduction prefaxes animated sequences stressing the step saving, security and privacy advantages of extra color telephone extensions. Created and produced by SARRA for THE OHIO BELL TELEPHONE COMPANY, through McCANN-ERICKSON, INCORPORATED.
1958 PEABODY AWARDS FOR TELEVISION

NEWS
Huntley-Brinkley Report

EDUCATION
Continental Classroom

ENTERTAINMENT WITH HUMOR
The Steve Allen Show

SPECIAL AWARD FOR ENTERTAINMENT
An Evening with Fred Astaire

PROMOTION OF INTERNATIONAL UNDERSTANDING
MD International

WRITING
James Costigan's "Little Moon of Alban"

SPECIAL AWARD
Orson Welles' "Fountain of Youth"
An important measure of the performance of a television network is the recognition accorded its programming by responsible independent groups with varied interests. NBC has just received seven Peabody Awards for distinguished achievement and meritorious public service—more than the other two networks combined.

So far this year, NBC has also won:

- 13 out of 20 Sylvania Awards
- 15 out of 22 Radio-Television Daily Awards
- 7 out of 14 Look Magazine Awards
- 15 out of 30 first places in Television Today’s poll for Fame Magazine
- 10 out of 15 Freedoms Foundation Awards
- 4 out of 9 Christopher Awards
- the only Alfred I. DuPont Network Award (for a news commentator).

Thus 1959 is following the pattern set in 1958 when NBC, its programs and personalities, received more awards than any other network.

These awards span the full spectrum of NBC’s programming: drama, news, public service, entertainment, education, music, variety, sports, religion and comedy. In their breadth and diversity they illustrate the basic philosophy of America’s first television network: totality of program service, rewarding television for every program taste.

NBC TELEVISION NETWORK
FSR Article

I would like to express a special “thanks” for your excellent editorial treatment of FSR in the March 23rd issue. The real flavor of this agency was caught with a fine accuracy which seems to be reflected in all of the editorial matter in TELEVISION AGE.

Even though there are major differences in agencies, their techniques and organizations, it is not always easy to capture the fine line of difference and present it clearly on the printed page.

A. E. DURAM
Senior Vice President
Television-Radio
Fuller & Smith & Ross
New York City

Color Comment

We’ve always enjoyed TELEVISION AGE and found it most helpful. There is a point of fact in your recent editorial on color, however, about which we thought you would want to know. The editorial contains a reference to our media study of several years ago, in which “magazines placed No. 1 in grocery products such as canned and fresh vegetables, and the explanation was made that four-color magazine advertising sold some of these products better than black-and-white television.”

There must have been some misunderstanding with respect to the “explanation” above, since these particular products at the time had made practically no use of television advertising, an observation which we took to mean that customers for such products had not had the opportunity of being exposed to television advertising for these products. You’ll find, too, that in your article on the study (TELEVISION AGE, August 1955) you state “it is noteworthy that nationally advertised canned goods are not large users of television time.”

LEON ARONS
Vice President
Television Bureau of Advertising
New York City

Public Service

... You and your staff have done your usual fine job in compiling a story on the humanitarian side of this great medium. Few people realize the amount of time, talent and facilities that the industry dedicates to the service of mankind. This issue of TELEVISION AGE should do much to take the “wind out of the sails” of those who are free with their criticism of the industry. Your analysis of the events of the last year on the Federal Communications Commission was also very interesting.

All in all, it was a splendid issue.

ROBERT E. LEE
Commissioner
Federal Communications Commission
Washington

You did an excellent journalistic job in giving to the public the amount of time used by the broadcasters in public service. I think an appreciation of this on the part of a lot of listeners would forestall some of the demand

(Continued on page 22)
walb-tv Albany, Georgia is now operating from its 1000 foot tower with maximum 316,000 watts power

walb-tv is now the largest television facility in the State of Georgia South of Atlanta

April 20, 1959, Television Age 11
Television's most acclaimed sales personality
now to sell for you

LOCALLY

MISS FRANCES

and

DING DONG

SCHOOL

FIRST RUN

BRAND-NEW

Wire or phone today...

ARROW PRODUCTIONS

A DIVISION OF

INDEPENDENT TELEVISION CORPORATION

488 MADISON AVENUE • NEW YORK 22 • PLAZA 5-2100
Put your salesman where impulses to buy get started
... in the 783,232 households of WSJS television's
buying market, the 75 Piedmont Counties in
North Carolina and Virginia.

Winston-Salem
Greensboro
High Point

Call Headley-Reed
New Products From Old

As part of a long-range effort, the Isodine Pharmacal Corp. division of International Latex Corp. is understood to be contemplating a change in the make-up of its Isodine gargle-mouthwash product which has used spot TV during the winter. The idea is to divide the liquid into two distinct products—one a gargle and one a mouthwash—so that the latter can be promoted all year round, rather than just as a cold remedy. A change in color is needed to distinguish the two solutions. Reach, McClinton & Co., New York, is the agency.

Kellogg To Drop ‘Wild Bill Hickok’

The Kellogg Co. will drop Screen Gems’ Wild Bill Hickok from its national spot schedule this fall, it was reported at press time. The program, consisting of 113 half-hours, has been run by Kellogg in approximately 125 markets as part of its huge national spot spread this year, which also includes Screen Gems’ Huckleberry Hound. It’s understood that a brand new original cartoon program developed by Screen Gems will replace Wild Bill Hickok. In addition, Huckleberry Hound, running in close to 175 markets, will be renewed. Wild Bill Hickok has never been in syndication: it has been used either as a national spot or network vehicle since 1951.

Overseas Tape Business Burgeons

Intercontinental Television, S.A., new company set up to service American producers overseas with its tape facilities, appears to be running in high gear now. At press time, it was understood that CBS-TV had commissioned the firm to telescast and record two Ed Sullivan shows—one from Rome and one from Moscow. Tapes of these programs would be rushed back to the States by jet. This follows the deal concluded with NBC-TV for originations and tapes of five two-hour Today shows from Paris between April 27 and May 1. All three networks have commissioned Intercontinental to cover the foreign ministers’ conference from Geneva on a pool basis.

ABC-TV Invests in Tape Show

ABC-TV also has made a major investment in videotape programming for next season. The network is understood to have purchased The Legacy, a series of hour-long programs to be recorded on tape overseas by Intercontinental Television, S.A. Each program in the series will be a dramatization of the life of one of the world’s geniuses, shot on location, and shipped back to the States.

Dog Chow Takes Big Bite

A major spot campaign is reportedly being readied for Purina Dog Chow, a product of Ralston-Purina Co. handled by Gardner Advertising Co., St. Louis. The grain firm has held off any concentrated efforts during recent months, as the product was in short supply. Production is now up to normal, and the kick-off date should be June 1, with about 200 markets getting placements of afternoon and evening minutes. Pat Schinzing is the time-buyer.

Distributor Goes Into Production

Fremantle International, Inc., distributor of domestic TV films overseas for various companies here, has entered the production field—in foreign markets. Four new programs go into production in Canada and England and on the Continent this year and will be sold internationally before they are introduced in the United States, a reversal of the procedure generally followed by American film makers. First series, now in production in Britain, is Sooty’s Cinema, a children’s show starring the BBC’s Harry Corbett. All of the programs will consist of 25 half-hour episodes, and will be made available in the States through an American distributor.

NBC-TV Invests in Film Shows

NBC-TV has made a considerable investment in film programs for the 1959-1960 season. The network is offering potential advertisers the following half-hour shows, which range from westerns to situation comedy: Wichita Town (to be produced by the Mirisch Co.); Riverboat (an hour-long series produced by Reuve); Laramie (another hour-long Revue production); Fibber McGee and Molly (to be produced by William Asher); The Black Cat (a Mark VII, Ltd. production); Whispering Smith (a Revue production); Jeopardy (MGM-TV); Love and Marriage (Louis F. Edelman); Philip Marlowe (California National Productions), and Michael Shayne (Four Star Productions).

Schick Studies Spring Spot

At Benton & Bowles, Inc., New York, recommendations are in for a spot campaign on Schick electric shavers. If approved, the push would be similar to last year’s, which got under way in May in about 100 markets. Night minutes are used primarily. Spring is selected for most Schick campaigns, as that’s when new products are introduced, and to take advantage of the Father’s Day and graduation dates. Sam Haven is the time-buyer.

Test for Kidz

A new product from Charles Pfizer & Co., Inc., is currently using New York as a “test market.” The item is labeled Kidz and comes in two forms, as an appetite builder and a vitamin-mineral tablet, both for youngsters. During the past few months, test schedules have run in Baltimore, Boston, Washington and New Haven-Hartford. Chicago and other major markets are expected to be added. Six-week placements of filmed minutes are used. Gus Pfleger is the buying contact at Leo Burnett Co., Inc., Chicago.
THE PACKAGE THAT NEVER STOPS SELLING
That's right! WILLIAM TELL never stops selling for you! That's how NTA built it. That's how Tropicana bought it. And here's how WILLIAM TELL does it. It starts on-the-air where WILLIAM TELL action-packed, costume drama adventure and all-family appeal powers the big audience pull. But you haven't seen anything until NTA Merchandising gets into the act...gets selling in windows, in stores, up and down your chain of distribution. That's how WILLIAM TELL does it for Tropicana and can do it for you, too—with a full package of NTA prepared premiums and big prize contests that tie into your on-the-air “sell” and convert audience into customers for you at the point of sale, all free. It's all free—WILLIAM TELL streamers, counter cards, posters. And NTA gives you the manpower to make it happen...in the package that never stops selling on the air, off the air, everywhere. It's all part of the buy...when the buy is NTA's WILLIAM TELL. Contact:

A Division of National Telefilm Associates, Inc.
10 Columbus Circle, N.Y. 19, N.Y. Judson 2-7300

NTA PROGRAM SALES
Before Charlie Chaplin and Jackie Coogan starred in The Kid in 1921, Consolidated Film Industries was contributing its knowledge and skills to the art of film processing.

In the 40 years since then, CFI is still the leader in the industry. CFI offers a complete film laboratory with every professional service necessary for superior film processing.

For the finest in film processing: specify CFI!
The gain in national spot billings in February was very good, much stronger than that chalked up for the same month a year ago, Business Barometer figures indicate.

The increase for February over January in national spot was 11.4 per cent.

This increase makes the total gain for the year from February 1958 to February 1959 22.4 per cent, the Business Barometer survey shows.

The February upturn in national spot is indicated on the accompanying chart. The gain came after seasonal declines in spot for both December and January.

Comparing this February with previous years shows that spot business is well above the average. In 1954 February spot was up 4.8 per cent over January. In 1955 the gain was 7.1 per cent. 1956 (the record year) 13.5 per cent, 1957 4.3 per cent and 1958 8.9 per cent.

The strong showing of spot in February is felt to be indicative of business conditions in general. Television continues in the forefront among media as national business continues upward.

The TELEVISION AGE Business Barometer is conducted on a monthly basis with the help of Dun & Bradstreet. Questionnaires are sent to a selected sample of television stations in all parts of the country and in all sizes of markets.

Replies are sent direct to the Wall Street firm, which compiles percentages which are furnished to the editors of TV AGE.

Reports for network and local billings in February will be published in the next issue of the magazine.
NO END IN SIGHT FOR "MY LITTLE MARGIE"... NOW IN ITS 6TH RUN

When you're ahead, you keep playing the same winner. Over 190 stations have had tremendous success with strip-programing. Fourth, fifth and sixth run, "MARGIE" has beaten leading network, syndicated and local shows. When you can't beat a top show... buy it. 126 programs available.

NO. 1 RATING... AND THERE'S NO END IN SIGHT.

NEW ORLEANS... 4:30 P.M. . . . 22.1 . . . 3rd Run against American Bandstand, 12.4; Four Most Features, 8.1.

HOUSTON-GALVESTON... 6:00 P.M. . . . 26.6 . . . 3rd Run against World At Large/Newsreel, 8.5, Local News/ABC News, 5.0.

NASHVILLE... 1:00 P.M. ... 15.7 ... 6th Run against Home Folks Playhouse, 5.6, Beat the Clock, 5.5.

A ROLAND REED PRODUCTION

NO OFFICIAL FILMS, INC.
25 WEST 45TH STREET • NEW YORK 36, N. Y. • PLAZA 7-0100
UP... go ratings wherever M-G-M’s laff-happy OUR GANG comedies are pro-
grammed. In Dayton they top all competing shows with a big 17.9 rating...it’s the same story in Spokane, where the “GANGS” get a whopping 15.4... Ft. Worth reports a 12.8 rating...Memphis 17.3...and Nash-
ville 17.4. The OUR GANG comedies make good programming $$$ and sense for your station, too. Get the full story now! Wire or phone

MGM-TV
1540 Broadway N.Y. 36, N.Y.
Judson 2-2000

NOTE: all ratings taken from recent A.R.B. individual city reports.

Letters (Continued from page 10)

for subscription television.

J. ARTHUR YOUNGER, M.C.
9th District, California
Congress of the United States

... The public service report is most interesting... programming in the public interest can be a major force in the community...

SAMUEL N. FRIEDEL
7th District Maryland
Congress of the United States

... it is a very interesting issue...

JOHN S. CROSS
Commissioner
Federal Communications Commission

... I am glad to have the benefit of the information contained in this is-

issue of your magazine.

ANDREW F. SCHOEPPEL
United States Senate

Northwestern Agencies

Sometime in the past months I read a trade publication which had a list of advertising agencies which use tele-
vision in the states of Washington and Oregon. Unless I am mistaken, it was TELEVISION AGE...

JOHN NELSON
National Broadcasting Co.
Burbank

Note: Right. The June 14, 1958, study of “Changing Television Markets” featured Washington and Oregon and included a list of tv agencies.

Winner Twice

KLZ-TV Denver, which this year won the Alfred I. du Pont tele-
vision award, points with pride to the distinction, since its affili-
ated radio station KLZ, won the du Pont radio award in 1948.

“I think it is particularly sig-
ificant that KLZ is the only broadcasting station in the coun-
try that has won this award for the second time—first in 1948 for radio, and this year for tele-
vision,” says Jack Tipton, station manager.
Actually WFRV-TV Channel 5
Green Bay, Wisconsin
delivers 6,000,000 eyes and ears.
Commercial television or television commercials, TERRYTOONS does both equally well.

On the CBS Television Network, TERRYTOONS-created "Mighty Mouse Playhouse" and "Heckle and Jeckle" consistently rank among the top-rated week-end daytime programs. And "Tom Terrific," created by TERRYTOONS especially for television, has an audience of more than 3.5 million viewers daily, as a regular feature of the "Captain Kangaroo" show. (Nielsen)

This same ability to captivate millions can perform for you. For TERRYTOONS' full-time staff of nearly 100 artists, musicians, writers and technicians is at your service to create commercials combining entertainment savvy with creative, hard-hitting selling. Name your format: lowbrow or sophisticated; full animation, semi-animation, or animation mixed with live action. TERRYTOONS does the job for you...any or all of it!

Dozens of major agencies and advertisers have turned to top drawer TERRYTOONS for best-selling commercials. Why don't you?

A Division of CBS FILMS INC.  TERRYTOONS
“Me an’ J.K.

is just like this!” WJAR-TV not only has a corner on quality feature films in the Providence market, but also exposes them with rare showmanship. Morning and afternoon films, for example, are emceed daily by personable Jay Kroll who asks viewers to write and tell him what they would like to see, then waits for the mailman to clue him on local tastes. Between “acts”, Jay interviews visiting celebrities, and leaders of local and national civic groups. “The Jay Kroll Show” — another good reason why WJAR-TV has won the TV heart of the PROVIDENCE MARKET.

10th Anniversary of CHANNEL 10

WJAR-TV

Cock-of-the-walk in the PROVIDENCE MARKET

NBC - ABC - Represented by Edward Petry & Co., Inc.
Food group asks equal co-op for television... page 27
TvB sales clinics get underway on May 5... page 31
Superior sponsors appreciated by public... page 31

Food Product Co-op
A move which may increase the possibility of obtaining co-op funds for TV advertising of food products has been made by the Food Industry Alliance, a trade association composed of 19 supermarket chains with close to 2,000 stores in the New York area.

Calling for closer cooperation by manufacturers in cooperative advertising agreements and the adoption of incentive bonus plans, the adopted program specifically asks that television be included with radio, newspapers and other media.

The three-point program outlines provisions individual members will attempt to have incorporated in future co-op advertising contracts with manufacturers. FIA members agree to guarantee performance of such contracts.

The program includes:
1. A cooperative advertising contract fairly written, available to all and enforced by the manufacturer.
2. A cooperative advertising contract that should offer the following optional performance to the trade: radio, television, newspapers, sales bulletins, special store display, shelf talkers, window signs and circulars. The letter should also include the cost of distribution. Advertising performance should not force use of excessive space in newspaper ads, since this tends to monopolize the regular ad space used and is detrimental to proper retail-consumer advertising. A percentage limit of total space used should be imposed on national line rate contract or other forms of performance made available.
3. An incentive bonus plan which will be available for increased sales over a previously determined quota. The incentive bonus plan has been used to excellent advantage by major

Food group asks equal co-op for television... page 27
TvB sales clinics get underway on May 5... page 31
Superior sponsors appreciated by public... page 31
How television serves its public

IF YOU'RE STILL AMAZED by the American people's insatiable appetite for television, you might find the answer in the record of how it serves most of its public most of the time.

The 19,000 broadcasts presented by the television networks in a single year are 19,000 responses to the demands and needs of television's many different "publics."

ONE MEASURE of how well television serves their needs is supplied by the audience itself. Every night, for example, during the average minute, 61 million people are watching their television screens, and this number grows larger every year. Week after week they transform television into the nation's biggest theatre, concert hall, lecture platform, house of worship and source of news.

Another index of its performance can be found in the annual George Foster Peabody Awards—"the Pulitzer prizes of broadcasting." Earlier this month all of the networks were honored for their contributions to the medium in this gratifying competition in which the public reaps the richest rewards.

FOR THE THIRD CONSECUTIVE YEAR, the Peabody Committee presented what it termed its "most important" award—the one for "Public Service"—to the CBS Television Network. The award was made for a series of special CBS News programs, most of which were scheduled at night to reach the largest possible audiences.

The committee also honored the Network for Television Musical Entertainment (Lincoln Presents Leonard Bernstein and the New York Philharmonic..."has inspired a resurgence of interest in symphonic music...") and for Television Dramatic Entertainment (Playhouse 90..."stands alone among dramatic programs in television in aiming at the best...")

IT WOULD SEEM ONLY TOO CLEAR that people give more of their attention to television than to any other medium of communication simply because television gives them so much more of what they want. And because they find so much of what they want, in such even balance, at a single point on the dial, they turn their attention most often to the CBS Television Network.

© CBS Television Network
PORTRAIT
OF YOUR
STRONGEST
LINK!

This dedicated chap is your own private genie, the sales-service representative assigned by General to cover the processing and handling of your film. He works for us but answers to you! Whether it's technical data, production progress, job deadlines or prices about which you inquire, you need deal with only one person; we call him your account supervisor. His job is the linking of General's incomparable production facilities to your particular processing needs.

We're understandably proud of this unique service to our customers, and add it to an already imposing list of other outstanding "firsts," "bests," and "only-at-General-Film."

Whatever type of film you produce, be it educational, industrial, religious, governmental, etc., our background of experience is available to you; a letter or call will put us at your service.
effectively, study is needed on the ways in which men interpret what they see and hear. To use the medium most effectively as a purveyor of information, it is important to understand what happens when unfiltered material is received by the human mind, concluded Dr. Stanton.

TvB Sales Clinics
Advance registration for the Television Bureau of Advertising sales clinics closes April 21, according to three special morning-only clinics for six weeks. There are scheduled, plus three special morning-only clinics for representatives exclusively.

The schedule:
- May 7: Jacksonville, Fla., Hotel Roosevelt.
- May 12: Dallas, Sheraton-Dallas.
- May 12: Chicago, Sheraton.
- May 14: Chattanooga, Patten.
- May 14: Minneapolis, Hotel Leamington.
- May 19: Syracuse, Sheraton-Syracuse Inn.
- May 19: St. Louis, Sheraton-Jefferson.
- May 21: Cleveland, Sheraton-Cleveland.
- May 21: Omaha, Sheraton-Fontenelle.
- June 2: Los Angeles, Sheraton-West.
- June 2: Philadelphia, Sheraton.
- June 4: San Francisco, Sheraton-Palace.
- June 4: Boston, Somerset.
- June 11: Salt Lake City, Hotel Temple Square.

The three station representative clinics include:
- May 13: Chicago, Sheraton Hotel.
- June 3: Los Angeles: Sheraton-West Hotel.

Time for all of the regular sales clinics is from 9 to 4:30 p.m., with lunch at 12:30.

Network Changes
Basic hourly rate increases and other station changes reported by the networks include:

ABC-TV—KFDM-TV Beaumont rate increased from $400 to $450, WPTA Fort Wayne, from $400 to $450, and WSTR-TV Syracuse from $975 to $1025.

CBS-TV—KFBF-TV Great Falls from $150 to $175, KFDM-TV Beaumont from $400 to $450, KD-TV Idaho Falls from $175 to $200, KZ-MY Denver from $850 to $900, KSS-TV Odessa from $225 to $250, KOOK-TV Billings from $150 to $200, KSTS-TV Springfield, Mo., from $325 to $350, KUMV-TV Williston, N. D., from $50 to $65, KJIB-TV Valley City, N. D., from $400 to $425, WCCO-TV Minneapolis from $1,650 to $1,700, and WKRG-TV Mobile from $525 to $600.

NBC-TV—WFLA-TV Evansville from $350 to $400, WCKT Miami from $950 to $1050, WCHU Champaign-Urbana will begin network telecasting as an associate satellite of WICS-TV Springfield-Decatur and network affiliation with WCIA Champaign-Urbana will be terminated.

Superior Sponsors
Appreciation of an advertiser by the public appears to be a notable result of the sponsorship of quality entertainment on television. According to a recent survey made by the Scherwin Research Corp., there is a definite tendency on the part of an audience to applaud and approve of a company which bankrolls a superior program.

Programs in four categories—musical special, dramatic special, dramatic anthology and documentary—were studied from the standpoint of the public approval gained for the sponsors. Using an index of 100 to represent the average for all other types of show, the musical special rated 144, the dramatic special 156, the dramatic anthology 148 and the documentary 272.

It was discovered that the dramatic specials were slightly more effective than the musicals in increasing audience approval of the advertiser because they were better liked shows. However, it was also noted that even when the special was not entirely successful, it still produced a certain amount of goodwill for the sponsor—sort of a "thanks for trying" feeling.

The dramatic anthology gained a continuing form of approval which allowed for an occasional dud, provided the general quality of the series was high.

Ranks at Top
The documentary and public-affairs type of program rated top on the index of public attitudes toward a sponsor. Informative and educational programs, although they may not appear in the week's top 10, seem to do the best job of all at selling a favorable corporate or product image, possibly because the public senses an unselfish attitude on the part of a company which buys expensive air time and provides a beneficial service.

Incidentally, it was also noted that praise and appreciation extended equally to institutional advertisers and companies selling consumer goods.

Another reaction discovered by the researchers applied particularly to the best of the special programs. Viewers tended to equate the quality of the product with the superiority of the show. A typical comment was, "Quality of product often coincides with quality of program."

Staggered Salaries
Officials of the American Federation of Television and Radio Artists and numerous people in the entertainment business are currently awaiting U. S. Treasury Department reaction to an income-stabilization plan conceived by AFTRA member Donald Ronald Scherwin.

April 20, 1959, Television Age 31
For Animation
Jack Zander
Chris Ishii
Earl Murphy
Armin Shaffer
Bob Perry
Eli Feldman
Joe Dunford
And Complete Staff
Pelican Films, Inc.
Since 1954

I TOLD YOU WE SHOULD HAVE TAKEN A THIRD OF A PAGE!
When a random sampling of agency commercial producers was first queried about what’s wrong—and what’s right—with film production houses, it seemed as if TV AGE would run several blank pages.

“There’s really nothing to talk about,” said producer after producer. “There are no problems or difficulties. Everything gets worked out nicely with mutual cooperation, and relations are friendly all around.”

Fortunately, just as a note-taking pencil was being stuffed back into a pocket, each producer appended words to the effect that, “Of course, there are a few things that gripe me . . .” Some 20 or 30 minutes later, the list of “a few” things would be exhausted. Following, then, are the views of a number of film makers on what goes best, what goes least well and what improvements can be made in their working relationship with production firms.

There was a certain amount of disagreement among producers over whether the pre-production conferences are smoother and more interesting than actual shooting, or vice versa.

“From my viewpoint,” said Ray Lind, director of video commercials at Benton & Bowles, “by far the smoothest part of film making is the planning stage. This is where the excitement
Bud Ehrlich, Lennen & Newell, okays Julia Meade's script for MPO filming (r)
builds as you get together with the production-house director and his staff. At this point, no one needs proof of anything, and there's pleasure in discussing different ways to get the job done. It's a 'dreaming' process in which nothing seems impossible."

A similar theory was advanced by Les Collins of Batten, Barton, Durstine & Osborn: "The pre-production meetings go better than anything else. After they're all over, the misinterpretations appear and cause trouble. The ideal situation, as far as planning a commercial is concerned, is an initial meeting with the film house's director, cameraman, set designer and prop man. The storyboard is gone over thoroughly, with everyone attempting to grasp the problem and contributing ideas. A second meeting should follow in which the designer presents his rough sets, and the director blocks out the action. If everything is okay, a third meeting brings in wardrobe, and things are given a final check. Naturally, working like this usually makes for a smooth and interesting job. The trouble is that both here and in every other agency, time problems mean the three meetings outlined all too often are condensed into one conversation on the phone."

At Compton Advertising, Bill Wilson agreed. "The simplest way to insure a good production," he said, "is to find the key people at the film house and get together with them. This doesn't mean you have a pre-shooting conference with everybody on the payroll. You have to get the men who really are closest to the job. I find that the director and the editor are generally the ones to work with. If you can communicate the agency's ideas to these men, they should get them across to the rest of the staff."

The problem of communication itself was raised by another producer at a medium-sized agency who believes the actual shooting of a commercial is much more pleasurable than planning it. "After all," he stated, "by the time you get on the set, 95 per cent of your work is done. It's the detail work in advance of filming that's like pulling teeth. When the agency producer is given a script or storyboard, he must assume the writer has already sold the account men and the client on his concept. The producer's problem now is to determine what the writer's concept is and get it across to the film maker. This involves a lot of thought and discussion, and it's hard work for all concerned."

"The big difficulty in the agency business today is that the job is made harder if outside forces cause a producer to work with a company he just can't get through to. A client may request that such-and-such a house be used because of personal realtionships or the fact that he's heard the firm is
the 'best in the business.' The company may be an excellent one in many respects, but if the agency producer can't get his ideas across, the finished job won't be right. Fortunately, at this agency, everyone understands this view. In nine years here, the only real difficulties I've had in commercial production have been caused by weather problems on location."

Of two women producers at separate agencies of equal size, one believes filming gives the most pleasure to both the agency and outside producers, while the other thinks the planning sessions are better examples of mutual cooperation.

"Very thorough and unhurried production meetings," said one, "in which the storyboards are gone over frame by frame, are not only enjoyable, but are the easiest single way to speed production and make a good film."

"I'll go along with that," said the second female producer, "but I think the excitement of producing begins when you actually move onto the set. This is where interesting ideas appear.

W-C-D's Tom Dunphy, B&B's Jerry Stein, Si Merrill plan Florida Citrus film
that couldn’t be seen on paper. Often these late thoughts make what started out as a good commercial a better one."

Both Paul Burgraf of Compton and Max Bryer of Benton & Bowles agreed on several points. Each admitted that he personally enjoys production much more when location shooting is involved, and thought the statement is applicable to virtually every producer in the business. More importantly, each believes thorough pre-production conferences are not only a must, but that something must be achieved at the conferences.

"Time and again," said Mr. Bryer, "you get a tremendous interest on the part of the production company's director and staff during the conferences. Then, you get on the set and discover the interest is gone. From the way things go sometimes, you wonder what happened to the notes everybody took during the initial meetings, since evidently no one paid attention to them."

"It's not always the fault of the film house," said Mr. Burgraf. "The agency producer is sometimes to blame because he can't communicate his ideas. He's been on the job from the beginning and knows what he wants. It's up to him to make the production people know these wants, too. The big snag appears when the producer hasn't got things straight at the first meetings, or when the film company director hasn't correctly transmitted the ideas back to his crew. When this happens, it's sometimes necessary for the agency producer to ask a director to step aside for a few moments while he takes over to try to straighten out the difficulty."

"This happens to everyone at one time or another, and when it does, it's when temperament must be forgotten and we all must remember we're professionals."

"As I said, there are agency producers who are at fault in that they're often vague as to what they expect. A good producer doesn't have to shoot miles of film to cover all contingencies. There are some film companies which raise their prices for working with certain producers, and I think they're right to do so. A hesitant producer costs time and money."

Bryan Houston producer Peter Smith agreed wholeheartedly with this idea. "A lot of disputes occur," he said, "because a number of agency producers are untrained in the actual process of film making. They frequently forget that a good film company hires directors, editors and others with a background in the business. Sure, these people don't wear three-button jackets, but they've often had 25 years' experience in their craft."

"On this problem," said B&B's Ray Lind, "the agency producer must have a definite 'feel' for the other guy's problems. He cannot say, 'You shoot it for me now, and I'll tell you if it's right when I see it.' He has to know before it's shot how to make it right."

An even stronger plea for a better understanding of the film producer's job and problems was voiced by Charles Bellante, who works with the agency producers at Sullivan, Stauffer, Colwell & Bayles. Mr. Bellante is a (Continued on page 83)
The lamentations of television advertisers faced with high-priced film commercials have reached a pitch in poignancy comparable only to the unseemly noises made at an old-fashioned Irish wake. Nothing can make up for the sense of loss many advertisers must feel, but the concomitant bewilderment they must also feel can be cleared up.

Why do commercials cost more to make? Why do they cost more to use? Is this increase in costs related to a general increase felt in all areas of our inflationary economy, or is it peculiar to film making? Is the advertiser really losing, or does he get more for his money?

TELEVISION AGE will attempt to answer these questions and related ones by documenting most of the basic production costs today, and by comparing them to 1954, when it published an article listing prices of various production basics in the making of a hypothetical commercial.

What is most striking about this comparison is that the commercial which cost $2,325 to make in 1954 today would cost $3,716, or 37 per cent more. Since this is a basic production price, it is important to add some heavy incidentals—producer’s overhead, producer’s profit and agency fee—for which the advertiser must pay. In 1954 these incidentals brought the price of the hypothetical commercial to $4,545; today the same commercial would cost him $7,050, a 55-per-cent increase.

Two important economic factors which relate to present-day commercial production haven’t even been considered, but they affect the client’s pocketbook. In the first place, only minimum figures will be offered for the comparison, but this may be understating the case, since very few people work for minimum any more; secondly, the complex issue of use and re-use fees has changed since 1954, but inasmuch as payment is based on frequency of exposure in some cases, length of exposure in others, the number of cities in which the commercial is aired, etc., it would be difficult to say what the advertiser is paying unless his schedule was known (see resume of Screen Actors Guild provisions on page 93).

As an example, an on-camera performer in a spot commercial in a Class B category (six to 20 cities) in 1954 received $105 for the first 13 weeks and another $105 for each 13-week renewal cycle. Today he receives $125 for the first 13 weeks and $125 for each 13-week renewal cycle. Only one day’s base pay may be credited against use payments due for a single commercial.

It is important to realize that there is no average price for a commercial, that a one-minute film can cost $1,500 or $15,000, depending on how ambitious and how elaborate the agency or advertiser wants it. Recognizing this, it is still possible to get a rough idea of where the money goes, or where it can go, since there are inescapable union scales, rental fees, raw-stock costs.

A chart listing salary and material costs five years ago as compared to today is offered on page 92. It can be seen that in almost every area costs have gone up, and in some cases they have doubled. For the most part this is due to increasing union demands which have been spurred by increases in the cost of living. In other cases it is due to unionization of personnel (such as directors) who had pre-

What price commercials? Comparison shows...
viously worked as individuals, getting the best price they could in that capacity.

The unions with which the producer (and therefore the agency and advertiser) must deal are the International Alliance of Theatrical Stage Employees, Screen Actors Guild, American Federation of Musicians, Screen Directors Guild, International, or Screen Directors Guild of America, and the Teamsters Union (scenic artists).

Lab costs have risen, as have rental fees for special equipment the average producer does not normally maintain. And in addition to wage increases, many unions demand that additional help be used, resulting in more people on the set doing the same amount of work. As an example, there must be two scenic artists on a job today, where only one was required several years ago.

Some of the unions have asked for and obtained certain fringe benefits; SAG members are now paid a wardrobe fee ($2.50 for male actors, $5 for females) whenever they must show up in regular attire.

Other additional costs extend to such unthought-of areas as free props obtained from appliance houses which were once satisfied with the promotional value of having their product exposed on the screen. They want a straight rental fee now.

In the chart listing comparative prices it should be borne in mind that some of them are hypothetical—that is, a set can cost anything you want it to cost, but for purposes of comparison it can be said that a set costing $350 in 1954 would cost $500 today. The same ratio would apply to opticals.

These reservations are necessary in order to reconstruct realistically the same hypothetical one-minute commercial as was set up by this magazine in 1954. Here, only basic costs, as opposed to hidden and incidental costs, will be considered.

The commercial is a relatively modest one: it is the story of how a hardworking housewife, regretting the deterioration of the appearance of her hands, discovers, through a neighbor with pretty hands, the benefits of a certain hand lotion. Two actresses are required at the SAG minimum of $80 a day. The neighbor will be needed for one day and the housewife for the full two-day shooting schedule. Because of the specialized nature of the product, a hand model will be needed for one day at a cost of $8.50 for special glamour shots. A make-up man, specializing in close-ups, will be used at a cost of $47.10 a day.

The cost has already reached $414.20, whereas in 1954 it totaled $310. Certain sets and props must be used, such as a kitchen, store shelf display and backgrounds for close-ups. Five years ago these amounted to $350; today they would cost $500.

A sound stage, almost always rented, will be required for two days (one for setting up and construction and one for shooting) at a total cost of $500. Total cost for the rental of a sound stage in 1954 amounted to $350.

Costs of a minimum union crew paid at union minimum for the filming for two days would break down in the following way: cameraman, $83 a day; assistant cameraman, $45.70 a day; electrician, $45.10 a day; grip, $45.10 a day, and prop, $45.10 a day. A sound crew, needed

(Continued on page 90)

extent costs have soared in five-year period since last survey
Television: 1980

A serious view of what's ahead for world's fastest-growing medium

BY BERNARD SAPERSTEIN

Bernard Saperstein, who holds the position of supervisor of marketing and media for the American Broadcasting Co., first became a serious student of television a decade ago when he was the market analyst for the now defunct Biow Co. and was asked by that agency's research director to write a report on the then new sight-and-sound medium. Mr. Saperstein, who left Biow in 1952 to join ABC, holds a B.B.A. in advertising from the Bernard M. Baruch School of Business Administration of City College of New York and an M.B.A. in marketing from the New York University Graduate School of Business Administration.

Forecasting is an activity approached with trepidation, for each reader has his private, unclouded view of the future, which quite often is at sharp variance with the "nostradamusing" of the writer. Attempting to predict the contours of so dynamic a phenomenon as television in 20 years, the writer runs the risk of being accused of electronic pipe-dream-streaking over the same New York-Paris route in two-and-a-half hours at the supersonic speed of 2,000 miles an hour.

As in aviation and other technical fields, the true dimensions of the future of television are almost beyond imagination. And yet the video reality of 1980 will prove the forecasts in this article as daring as granddad whizzing down the road in his sleek 1905 Oldsmobile at a dust-raising 20 miles per hour and enjoying a wild fantasy of a 60-mpb tomorrow.

In 1980 television receivers will be everywhere. American ingenuity and technical genius will bring out simpler, less costly electronic receivers, well within the means of 1980's well-heeled consumer. Color sets with steroephonic sound will be in practically every room of the house, in cars, in planes, in the remotest places via portables. The few remaining black-and-white sets will be prized as antiques.

Seventy-three million U.S. homes will have at least one television set by 1980. This is based on the premise...
fore, by 1980 a television industry with 73 million homes should have 222 million television receivers.

1980’s television home will offer over 142 million color-viewing and stereo-listening posts. Again, this assumption is based on the premise that 1980’s in-home television receivers per television home will approximate today’s in-home radio sets per radio home (1.95).

Revolutionary concepts in automobile propulsion and highway construction, in the experimental stages now, will give tremendous impetus to car television. Ford Motor Co. scientists exhibited a new means of propulsion at the 51st Chicago Auto Show. This means of propulsion—known as the Glideair principle—makes use of the “Levapad,” a flat, perforated steel disk through which compressed air is released to raise the vehicle a fraction of an inch above the roadbed. Ford scientists believe the principal could be developed for wheel-less cars traveling at speeds of 200-500 miles an hour.

The superhighways of 1980 will probably have radar or electronic devices to guide and control automatically automobiles traveling at this great rate of speed. With the driving done automatically, the driver and passengers will be free to watch television on the way to their destination.

And 1980’s American will have the leisure time and the money to roam. Dr. Philip M. Hauser, head of the department of sociology at the University of Chicago, predicts that by 1975 America’s labor force of 88 million people will be working an average of 35 hours per week at a productivity of $5.14 an hour—this is in 1957 constant dollars, and without regard to what inflation may do to the dollar. This compares with the 1957 labor force of 65 million, working an average of 39 hours a week with a productivity level of about $3.29 an hour.

Architectural Forum, in a study of 1976 city patterns, projected 100 million automobiles in use. Radio Advertising Bureau estimated 37.2 million auto sets in June 1958—83.2 per cent of all cars. Thus, by 1980 there exists a strong probability that there will be over 83 million cars with television sets.

The ABC-TV Coverage Section estimates that the number of commercial television stations should increase from the 520 stations of February 1959 to 650-700 stations by 1980; it also estimates that the average lineup for a national advertiser will increase from 130 stations in January 1959 (95-per-cent coverage of U. S. homes) to 200 stations in 1980 (98-per-cent coverage of U. S. homes).

All three networks will have equal facilities in every major U. S. (and possibly world) market, and will divide the audience and advertising revenues three ways. That this will eventuate by 1980 can be seen from the January 1959 Nielsen Multi-Network area report—areas where all networks have equal audience opportunity—which gives ABC-TV a 32.1-per-cent share of the three-network audience.

By 1980 international television will be a working reality. The Atlas satellite which flamed into space on Dec. 18, 1958, paved the way for world-wide television. According to Pentagon officials, three communications satellites orbiting at the same speed as the earth’s rotation, so that they would remain over fixed spots on the globe, could relay television signals around the world.

Roy Johnson, head of the Pentagon’s Advanced Research Projects Agency, has said that a satellite with a 24-hour orbit could, from about 22,000 feet, relay signals over half the globe. By orbiting the satellite at precisely the same speed as the earth’s rotation, this type of communications satellite would require no more power than is needed for a television station to broadcast signals along the ground and through the earth’s atmosphere.

It will be entirely feasible for an advertiser with international distribution to sponsor international telecasts of programs with wide appeal—operas, circuses, ballets, concerts. Each country would be treated like a regional territory, with commercials specially tailored for each of them.

International television could be a potent force for world peace. Through the miracle of television, the peoples of the earth would learn to appreciate and respect their neighbors’ culture and traditions, would learn they are all members of the family of man sharing a common fate.

The continuing trend in the decline of our farm population, and the increasing urbanization of American life, will tend to make for a more homogeneous television audience by 1980. In 1910 about one out of every three persons lived on a farm. By 1950 the ratio had declined to one out of six, and by 1958 only one out of eight persons was a farm resident.

By 1975, according to Dr. Hauser, 200 standard metropolitan areas may have as many people as the total population of the U. S. in 1950—150 million. The metropolitan areas will make up about two-thirds of the population of the country. He sees the possibility of “megapolis” by 1980—a series of metropolitan areas whose growth has been so great that they have grown

April 20, 1959, Television Age 41
together to form "strip cities." For example, one such megapolis would be a fusion of New York, Philadelphia, Boston, Baltimore and Washington. The growth of megapolis foreshadows the doom of what is now exurbia and interurbia.

1980's television audience will be more discriminating and demanding in program fare than today's video viewers. While the same program types may be watched in 1980 as in 1959, program content will be much improved; 1980's western will be as superior to the 1959 product as a Maverick or Gunsmoke is to a 1920 oatburner.

Improved programming will result from a more sophisticated, better educated mass audience. The current power struggle between the West and East will effect drastic changes in the American educational system in the next 20 years. Under the spur of the cold war, our educators will turn out high-school graduates whose level of attainment will approximate today's college graduate.

By 1980 education will have improved quantitatively as well as qualitatively. According to census projections, the number of high-school graduates will rise from 51.6 million in 1960 to 95.1 million in 1980—an impressive 84.4-per-cent increase. Of the population 15 years and older, the percentage of high-school graduates will increase from 41.7 per cent in 1960 to 54.7 per cent in 1980. College graduates will increase 83.7 per cent in 20 years—from 8.1 million in 1960 to 14.9 million in 1980; their percent-
age of the population 20 and over will increase from 7.3 per cent to 9.8 per cent.

Audience sizes will increase markedly by 1980. The ABC-TV Ratings Section, using Nielsen data, has estimated that during the October-December 1958 period, the average evening network program was viewed in 8,171,000 homes during the average minute (20,428,000 viewers). During the same period in 1980 an evening network program with a 33-per-cent share of available audience should reach 15,403,000 homes during the average minute (38,508,000 viewers). Actually, this viewer estimate is low, as it is based on the 1959 viewers-per-set of 2.5 persons. 1980's bigger families and the increased opportunities to view—portables, car television, multi-set households, increased leisure time—will probably increase average viewers per household.

The costly flops that embarrassed the advertisers, the agencies and the networks during the pioneering phase of television will tend to be drastically reduced by 1980. By then a wealth of knowledge of the television audience—its composition by program types, its likes and dislikes, etc.—will have been accumulated, bringing the television audience sharply into focus.

Pertinent advances in the fields of mathematics, electronic computers, psychology, anthropology, sociology and psychiatry will be incorporated in program planning. By 1980 no major commercial network program will be given network exposure before being thoroughly pre-tested for audience acceptability. This by no means implies that creativity will be throttled by research. On the contrary, research will be a more precise tool for greater creativity.

The production of selling television commercials will have reached a high art. Two decades of experience and experimentation by advertising agencies will produce commercials that will smoothly move the huge outpourings of goods and services of the American economy.

Advances in the art of marketing research will give 1980's advertiser a multi-faceted, accurate picture-in-depth of the market for his product. Parallel advances in programming and commercial research will enable 1980's advertiser to select scientifically the programs and commercials best suited for his product or service.

Barring, of course, major disasters or wars, the U. S. economy will have attained a level of production, a standard of living for the mass of Americans, unprecedented in world history. Gross national product will increase at an average annual rate of three per cent between 1975 and 1980 (actually, it has been increasing at a rate of 3.5 per cent since 1950; this is the rate of real growth after adjustments for price changes), the GNP in 1980 could be $896 billion (in 1957 prices). It is estimated that by 1975 per-capita income may rise over 40 per cent from the 1957 level—real income measured in constant prices.

The 1980 economy will be firmly established on a broad income base, with much of the gains in the next 20 years accruing to people of lower income groups. The Research and Policy Committee of the Committee for Economic Development estimates that if the share of the GNP absorbed by the Government does not change, American families will have an average of $7,100 (in 1956 dollars) available annually for spending and saving after taxes, compared with a 1956 disposable income per family of $5-
The 1980 economy will be relatively stable, free from the periods of "boom-and-bust" which plagued our economy in the past. Not that the economy will be free from cyclical fluctuations. But the amplitude of the fluctuations will probably never again be as severe as the 1929-1932 holocaust.

The buttresses against serious economic disturbances will be many. The prime asset will be the exuberant American spirit, committed to progress and growth in a political and economic climate which encourages individual effort. Our understanding of the forces that make for depression will be much improved, and during boom periods measures will be undertaken to prevent the distortions which cause serious recession. Electronic computers will speed the flow of data to industry and government, providing them with almost instantaneous information for intelligent planning and decision-making.

Built-in stabilizers will work to keep the economy even-keeled. By 1980 automation will have reached the point where most of our labor force will be employed in industries and services that are not even affected by moderate economic declines. An expanded unemployment-insurance program will provide purchasing power for the unemployed. Farm price supports will maintain income for farmers. The Federal Reserve System would switch from a policy of credit restraint to credit ease to promote a favorable climate for recovery. The Government would aid stability through bank deposit insurance, control of stock margins, mortgage insurance, social security and disability benefits, public works, housing and road building.

The 1980 economy, glowing with fiscal health, will be an advertiser's most rosy dream come true. The big population explosion since World War II will result in a 38-51-per-cent increase in the number of U.S. households in the next 22 years. On the basis of existing rates of household formation, the number of households will increase from 50.4 million in 1958 to 69 million by 1980. And, if the rate of family formation increases, as experts assume it will, total households might go as high as 76 million. 1980's market will number from 230.8 million to 272.6 million individuals.

The baby boom will continue unabated, with bumper baby crops predicted for the future. In the period July 1, 1955, to 1960, the census projects between 20.6 million to 22.3 million registered births. For the period July 1, 1975, to 1980, projections range between 23.4 million and 37.3 million births.

Census estimates as to the future trend of average size of household and family are generally bullish. From 1958's 3.35 persons per household, census projections range from 3.32 to 3.44 persons in 1980. All census estimates see an increase in the number of persons per family (related individuals living together). From 1958's 3.65 persons per family, 1975's family will consist of between 3.70 to 3.81 persons.

The household with children, a prime market for a host of goods and services, will be even bigger in the future. From 1.38 persons under 18 years of age per family in 1958, census

(Continued on page 87)
In 1958, for the third straight year, the Prudential Insurance Co. of America was number one in the sale of life insurance in the United States. Before that Metropolitan Life had led the nation.

This change in leadership seems to be related directly to the advertising policies of the two companies, for while Metropolitan has continued to ignore television as an advertising medium, Prudential has increased its expenditure in TV until last year the total reached $3.8 million—by far the biggest share of its entire promotion budget. At the same time Prudential’s sales soared to $10.9 billion, as compared to $7.9 billion for Metropolitan, a leadership of 38 per cent.

It is not surprising that with this major example before them, more and more insurance companies are going into television, and those which used it previously are increasing their budgets.

The Television Bureau of Advertising has compiled facts and figures which show that total insurance-company spending in television last year came to $9.7 million, a 46-per-cent increase over the $6.7 million spent in 1956. Both network and spot totals have grown, as has the total number of advertisers in each. In spot last year there were 78 major insurance-company spot advertisers who spent $2.8 million in the medium. In 1956 this total was only 67, and the total billings came to $1.7 million. In network there are seven program sponsors who spend $6.9 million, as compared to five in 1956, when the total bill was $4.9 million.

Another interesting comparison is that of the advertising trends of four major insurance companies. As pointed out, Prudential has increased TV expenditures 23 per cent. Newspaper lineage has dropped, with the $2.2 million spent in 1956 declining to $2 million in 1957.

Allstate, during the same period, has increased its TV budget 92 per cent from $219,967 in 1956 to $555,238 last year. Newspaper lineage
has been in the spot category, the Television Bureau of Advertising finds. In 1955 fourth-quarter totals for insurance companies came to $388,000. In the same period in 1958 the figure was $684,000, an increase of 76 per cent. Totals for insurance-company spot billings are:

- 1955, fourth quarter $388,000; 1956, first $396,000, second $474,000, third, $431,000, fourth $457,000;
- 1957, first $509,000, second $689,000, third $457,000, fourth $563,000; 1958, first $632,000, second $723,000, third $733,000, fourth $684,000.

Television, Prudential has discovered, has a way of selling the company’s agents and the company name to prospective customers.

“Not only is television making the name of our company known,” says president Carrol Shanks, “but it is also making the names of our agents known. And... it is stimulating our agents into greater sales achievement. Now when our salesmen call on a prospect, they do not have to sell the company before attempting to sell insurance.

“We feel that television—with the impact of sight, sound and action—has been an important element in building this kind of good will for Prudential.”

President Shanks’ views are backed up by the company’s agency,

(Continued on page 78)
Live syndication

Romper Room,
with 73 versions, succeeds with durable
nursery school format

Romper Room, the children's show that brightens mornings for mothers and pre-schoolers in 73 cities in the U.S. and Canada, celebrated its sixth anniversary on Feb. 9 with a colossal birthday party in a downtown Baltimore movie house attended by 2,800 four-and-five-year-olds and their moms. Originated by Bert Claster and his wife Nancy, who is the charming prototype for all other Romper Room "teachers," the tv morning for and pre-schoolers in 73 nursery school is, by far, the largest live syndicated program on the air.

The format of Romper Room is a simple but extremely effective one which emphasizes games, educational activities and training in good manners. Each show originates locally with a cast consisting of a "teacher" and five or six nursery-school-age children who appear for two weeks each.

Far from being merely a "title, format and goodwill" set-up, Bert Claster's Romper Room, Inc., exercises firm supervision over all 73 versions of the show. This includes selection and training of the "teacher," generally an attractive local college grad in her twenties with a background in education and a warm, sincere personality, and provision of day-by-day lesson plans and materials. The producing organization also includes a group of roving producers who visit each city in turn to assure that quality is maintained, and a staff to aid stations in selling and servicing accounts.

Mr. Claster also reserves the right to approve all sponsors so as to prevent promotion of any item which might prove harmful to a young child, either physically or psychologically. All material used on the show is approved by educators and child specialists and is thoroughly tested on the Baltimore program before release to the other markets.

Although the show has been sold to some regional sponsors (J. J. Newberry, for instance, in 14 markets), its appeal to local advertisers is one of the prime reasons for its success. Close to 250 sponsors are now participating in the show.

Length of time on the air varies with the station; however, commercials are limited by the producers to three in a half-hour and six, or occasionally seven, in an hour. Although it is a rule that no activity can be interrupted in the middle for an advertisement, the milk-and-cookie break which is a standard feature of all the shows provides a natural spot for dairies and other food retailers.

Also valuable to local participators are the nearly 30 toys and teaching aids available with the Romper Room name, which are used by children on the program and can be sold only by an advertiser who has bought time on the show. Although none of these items is needed by home viewers in order to join in the fun, they do exert a notable appeal to the young 'uns.

Romper Room provides numerous opportunities for tie-in promotions and for upping goodwill in the community. Advertisers have available to them a wealth of material with which to contact new customers for almost any service or product. One device which has been used most successfully by many is the Romper Room Report Card, which is furnished by the station in response to a request and which, if filled out for a week and signed by a parent, is good for a small gift when turned in at the advertiser's store or collected by a route man or salesman. Local "teachers" are also encouraged to make personal appearances, not only on behalf of sponsors, but to PTA groups, civic organizations and schools. Many benefit appearances and on-show references are

(Continued on page 80)
Film Report

TAPE FOR FILMERS

It looks as though the nation’s viewers will be exposed to a considerable number of tape programs this year, many from film companies.

In addition to National Telefilm Associates’ decision to syndicate approximately eight tape programs, and in addition to CBS Films’ commitment for tapes of Theatre For a Story (aimed for network exposure), the following developments indicate that film makers are getting ready to exploit the new technique:

Independent Television Corp. has decided to tape and syndicate Ding Dong School, which, since its demise over NBC-TV in 1957, has been aired on a strip basis by wcw-chicago. It will be distributed by Arrow Productions, ITC’s re-run division.

MGM-TV and Talent Associates, Ltd., have entered into a co-production agreement whereby 10 specials, based on outstanding properties from MGM’s pre-1948 feature library, will be presented live over a network and recorded on video tape. The tapes will be available to MGM-TV for subsequent syndication.

Ding Dong School is ITC’s first tape venture, and will be followed by others. According to Hardie Freiberg, the company’s syndication chief, the eventual establishment of a separate tape sales force is a distinct possibility. Production of new segments of Ding Dong School will commence in June under the direction of Ted Rogers, director of production and programs.

First program under the MGM-TV-Talent Associates deal has been sold to the Westclox division of General Time and the Philco Corp. It is Meet Me In St. Louis, which will be televised over CBS-TV April 26. At press time it was understood that General Mills had picked up 50-per-cent sponsorship of the other nine specials. Whatever network airs the shows would do the taping for MGM-TV.

SALES . . .

Screen Gems’ The Donna Reed Show has been renewed for next season over ABC-TV. Johnson & Johnson joins the Campbell Soup Co. as co-sponsor of the program, which will go into a new time slot next fall—Thursdays, 8-8:30 p.m. At present, it is telecast over ABC-TV on Wednesdays, 9-9:30 p.m. . . . In another network deal, Bachelor Father has moved from CBS-TV to NBC-TV under the sponsorship of American Tobacco Co. for Tareyton cigarettes and American Home Products.

Ziv’s Bold Venture is proving to be popular fare for overseas buyers. The syndicated adventure skein, sold in more than 165 domestic markets, has been sold in three foreign areas. Spanish versions of Bold Venture have been sold to Mexico Telesistemas for Toreon, Chihuahua, Mexico City.

FILM SUCCESS . . .

Midland Bakers, makers and distributors of Harvest bread in St. Louis, has found that just about the best way to sell bread and increase sales is to sponsor a local children’s show—in this case, United Artists Associated’s Popeye.

Midland sponsors the cartoon program over kmos-ty St. Louis Monday through Friday, 4-4:30 p.m., and on Saturdays, 11:30 a.m.-noon. The sponsorship started in September 1958, and since that time over 25 different commercials have been used, on the theory that a wide variety is necessary to stimulate and hold the younger audience.

According to Gerry Deppe, account executive for the client’s agency, Rutledge & Lilienfeld, Inc., sales have steadily increased since the opening of the program. “Harvest sales in October, November and December of 1958 were up 35 per cent over the same period in 1957.”

The show over kmos-ty features two live characters, Cooky and The Captain, who introduce the films. Their pictures are now included on the end seal of Harvest bread packages, and bakery trucks carry signs which read, “See Cooky and The Captain on the Popeye show.”

Recent American Research Bureau ratings on Popeye indicate that it is a top audience puller. In St. Louis it averaged a 26.9 for the Monday-through-Friday 4 p.m. time slot, and in San Diego, where it is also stripped (5:30-6 p.m.) by kfzd-ty, Popeye averaged a 24.1. Other recent ARBs: Des Moines, 18.8; Hartford, 19.2, and Detroit, 18.2.

UAA has distributed the cartoons, which were produced by Paramount, in over 145 markets. There are over 234 films in the package, most of which are one-reelers dating from 1933 to 1957. The cartoons are based on the long-time comic strip syndicated by King Features.

Midland Bakeries

Popeye’s appeal to old and young alike seems to be perennial

48 April 20, 1959, Television Age
Like a piece of FINE, CUT CRYSTAL...

Television commercials by WILDING TV have real quality,—that impeccable mark of being made in accord with the highest standards. And that quality doesn’t just happen. It is the touch of deft artistry, careful planning and expert production. Let WILDING TV serve your television needs and get top-quality at competitive prices.
Guadalahara and Monterey, Australia's G-TV has purchased the program for Sydney and Melbourne, and Associated Rediffusion has picked up the series for London and the south of England.

Within one week's time United Artists Associated completed 20 sales to U.S. and Canadian stations. Two stations each contracted for half of the Warner Bros. library of 700 features. They are KRTV Great Falls and KGH-l-TV Billings, Mont. KRW-TV Las Vegas also purchased the Warner library as well as the Sherlock Holmes features and a selection of the "Gold Mine" films. United Artists features, Warner cartoon libraries and Popeye cartoons were also sold in the same period... MCA TV has sold its library of Paramount features to WROC-TV Rochester... ABC Films has sold its "Anniversary Package" of English features to another 16 stations. Titles in the package include Brief Encounter, The Browning Version, Great Expectations and Man in the White Suit.

Fremantle International, Inc., wound up its fiscal year last month with a total of 55 different half-hour series, six quarter-hour series, and four libraries of films in distribution and on the air in 31 different countries. The new fiscal year will see an entirely fresh development: the company is going into production for the first time (see separate story)... Hearst Metrotone's Tele news has signed up four more clients: KTVB-TV Boise, KHSV-TV Honolulu and TV Paulista Sao Paulo, Brazil, have contracted for the Daily News film Service. This Week in Sports was purchased by the National Association of Insurance Agents for telecasting over WVT-TV Rochester.

PROGRAMS...

CBS-TV has signed with Samuel Goldwyn for an hour teleseries based on the producer's theatrical picture Barbery Coast. The network itself will produce. Also on the network schedule are an hour anthology of crime dramas, The Law Breakers, and a revival of Cool and Lam, half-hour series based on an Erle Stanley Gardner property, original pilot of
The commercial appeals in behalf of Pontiac were presented in tasteful and witty style. Sir Cedric's austere demonstration of the sponsor's pride, with the incongruous assistance of a clown (Emmett Kelly), proved that somewhere on sombre Madison Avenue a bright flame of originality still burns.

**THE NEW YORK TIMES** March 25, 1959

One of the surprise features of this show was the caliber of the commercials. Both were cleverly written and ably executed.

**VARIETY** March 4, 1959

Pontiac has been getting off some highly entertaining commercials...reached a new high with Mike Nichols-Elaine May soap opera.

**THE POST** January 26, 1959

In past "Pontiac Star Parades" the commercials have come dangerously close to stealing the show. Last night it happened...great fun.

Among the cleverest, wittiest, brightest commercials ever seen...an imaginative intelligent approach is like a breath of fresh air.

**NEWSDAY** March 25, 1959

...slick presentable commercials...

**DAILY NEWS** March 25, 1959

...one heartening trend this season is the increasing use of humour...going to the top of the class in one all-important category—the automobile industry— is Pontiac.

**JACK GOULD, THE NEW YORK TIMES** April 5, 1959

The offbeat and amusing commercials for Pontiac were outstanding (as Pontiac commercials always are) and the persons responsible should be given credit.

**SAN FRANCISCO CHRONICLE** March 3, 1959

PONTIAC COMMERCIALS
PRODUCED FOR MACMANUS, JOHN & ADAMS

by:

NATIONAL SCREEN SERVICE
TELEVISION & INDUSTRIAL FILM DIVISION
NEW YORK: 509 Madison Avenue - CI 6-5700
CHICAGO: 1307 S. Wabash Avenue
HOLLYWOOD: 7026 Santa Monica Blvd.
which was filmed two seasons ago.

The packaging firm of Goodson-Todman, previously primarily involved in live programming, is going in more heavily for film. Presently in the works are: *Heave Ho Harrigan*, comedy starring Myron McCormick; *Jade O'Hara*, a gold-rush western reportedly set for sponsorship by Pepsi-Cola; *Joan Crawford Theatre*, an anthology; *The Rebel*, a western with teen-age appeal; two private-eye shows, *Philip Marlowe* and *Detective at Large*, and *Barbary Coast*, a half-hour series which is in competition with the hour-long CBS skein.

A partnership has been formed between Milton Berle and George Burns for production of *The Milton Berle Comedy Theatre*. Mr. Burns will not appear, but will act as executive producer. Mr. Berle is scheduled to host all, and be featured in a third of the segments. . . . *Guild Films* will syndicate Mexican jai alai games, to be taped by Tijuana station XETV. . . . *National TV Golf Championships* is a series being prepped by Mitchell J. Hamilburg Agency. Top golf pros will compete on the program for prizes totaling $175,000.

Other production news: *Edie* Adams signed by Jess Oppenheimer for the starring role in *Edie* comedy; *Stranger Than Fiction*, to star Art Baker, is being projected by Andrews-Spears-Wolper Productions, Mickey Rooney's Fryman Productions is readying *Ricochet*, teen-age western with Johnny Weissmuller Jr. in the lead.

Bernard L. Schubert, Inc., is readying a new television series tentatively titled *Boy Pioneer*. It will be filmed in Hollywood, and is based on a true story of the old west. . . . *Tom Corrading & Associates* has signed Richard Tretter for the lead in the company's new *Tumbleweed* series.

**PERSONNEL . . .**

Ely A. Landau and Oliver A. Unger, chairman of the board and president of National Telefilm Associates, respectively, have been elected to the board of National Theatres, Inc. The acquisition of NTA by National Theatres became effective this month when an exchange offer of National
April 20, 1959, Television Age 53

CONFUCIUS

SAY...

One Klaeger Film worth 1,000,000 words

Klaeger
FILM PRODUCTIONS, INC.
1600 BROADWAY, NEW YORK 19, N.Y.

Live & Animated Films for Television & Industry
### Advertising Directory of SELLING COMMERCIALS

<table>
<thead>
<tr>
<th>Company</th>
<th>Agency</th>
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</thead>
<tbody>
<tr>
<td>Hyal • SSC&amp;B</td>
<td>R. J. Reynolds • William Esty &amp; Co.</td>
</tr>
<tr>
<td>Gray-O'Reilly Studios, New York</td>
<td>TERRYTOONS, A Division of CBS Films Inc.</td>
</tr>
<tr>
<td>Oakite Products • Richard K. Manoff</td>
<td>Southwestern Bell Tel. Co. • Gardner Advertising</td>
</tr>
<tr>
<td>TRANSFILM INCORPORATED, New York</td>
<td>GIFFORD ANIMATION, INC., New York</td>
</tr>
<tr>
<td>Pacific Telephone • BBDO</td>
<td>Standard Oil of New Jersey • McCann-Erickson</td>
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<tr>
<td>TY CARTOON PRODUCTIONS, San Francisco</td>
<td>NPH PRODUCTIONS, INC., New York</td>
</tr>
<tr>
<td>Petri Wine • Young &amp; Rubicam</td>
<td>U. S. Rubber • Fletcher D. Richards</td>
</tr>
<tr>
<td>WARNER BROS. TELEVISION, Burbank</td>
<td>KLA&amp;Cr FILM PRODUCTIONS, New York</td>
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</tbody>
</table>

Theatres warrants and debentures for NTA shares and warrants was accepted by holders of more than 76 per cent of the NTA shares outstanding, and holders of more than 57 per cent of the outstanding NTA warrants. At the same time, William H. Hudson and Burt Kleiner were also elected to the National Theatres board.

In a kind of reciprocal action, B. Gerald Cantor and John B. Bertero, chairman and president respectively of National Theatres, were named to NTA's board of directors, as were two National Theatres directors, Charles L. Glett and Jack M. Ostrow.

NTA International, Inc., has expanded its sales staff and realigned several of its executive posts. The executive realignments are as follows: Vernon Burns, vice president of NTA International and managing director of National Telefilm Associates, Inc. (UK) Ltd., formerly responsible for servicing NTA International in the United Kingdom and certain areas of the continent, has been put in charge of all operations in the U.K., Europe, the Near East and Africa. Samuel Gang, who operates from New York, has been named director of sales for Latin America, the Far East and Austral-Asia.

Additions to the company are: Kurt Unger, who has joined NTA International as sales manager for National Telefilm Associates, Inc. (UK) Ltd., and European sales manager for NTA International, and Melvin J. Edelstein, who has been named general manager for Latin America.

On the domestic scene, NTA continues its expansion moves. Leon Peck, after a seven-year association with Touche, Niven, Bailey & Smart, certified public accountants, has joined the company as assistant comptroller. Burt Schultz has been appointed assistant to the director of NTA's public-relations department. Mr. Schultz was formerly with the Arthur P. Jacobs Co.

Independent Television Corp. has made several additions to its sales and production arms. Ellingwood (Bud) Kay, formerly story editor for Screen Gems, has joined ITC as executive story editor. In addition to supervising all story and writing activities,
"A Remarkable Bird is the Pelican.....
His Mouth Holds More Than His Bellican!"

Some producers of TV film commercials are like the pelican—big on promise, yet plainly inadequate on follow-through.

But not MGM-TV.

No job is too big or too complex for us. We've got an experienced organization of commercial production experts...whose imaginative approach can bring your commercials a fresh creative glow. Why not give us a call?
Mr. Kay will have charge of all programs developed for ITC. He is located at ITC's Hollywood headquarters under Ted Rogers, director of programs and production.

Kevin O'Sullivan has joined ITC as regional sales manager, New York City division. Also in syndicated sales, George Gray has been named district manager, northeast, and Albert G. Hartigan has been appointed account executive in the New York City division. Frank Sheehan has been appointed western district manager of ITC's re-run division, Arrow Productions. At the same time, Milton Westerman was appointed sales representative in the midwestern division. In the national area, Lawrence L. Wynn was appointed an account executive for national sales.

Art Breecher has been appointed midwestern sales manager, heading a 10-state area, for Official Films. Mr. Breecher has been with Official for six years, and prior to that served with MPTV. Adrian Spies has been signed by Desilu to a long-term contract under which he will write scripts for Westinghouse Desilu Playhouse and other company projects.

Ed Palmer, director of client relations for Flamingo Telefilm Sales, has been appointed assistant to the president, according to Herman Rush, president. Independent Television Corp. has made three additions to its production organization. The three new appointees, who function under and are directly responsible to Ted Rogers, director of programs and production, are: William Beaudine Jr., film production manager; Claude Traverse, tape production manager, and Phillips Wylly, production assistant to Mr. Rogers and production liaison to coordinate the film, tape and live activities. The new additions are stationed at ITC headquarters in Hollywood.

Charles W. Fries has been elected president of the Alliance of Television Film Producers, replacing Maurice Morton, who has resigned. Mr. Fries is in charge of west-coast production for Ziv. Michael Kraike, producer of Trader Horn, has returned to Hollywood after headquartering in England for the past year. According to Mr. Kraike, a co-production deal with Gross-Krasne on the series has been terminated amicably because of filming difficulties overseas.

Ray C. Wilcox (l.), formerly president of Houston Fearless Corp., has been elected chairman of the board, and George E. Johnson has been appointed president. Morton was formerly executive vice president of the company, manufacturers of automatic film-processing equipment and studio accessories as well as precision components for missiles and aircraft.

Serving radio, tv and film accounts.
No Collections — No Commissions

INSURANCE

JEROME J. COHEN, INC.
225 West 36th St., New York 1, N. Y.

RARE AND UNUSUAL COVERAGE
OUR SPECIALTY

TROPHIES & AWARDS

CUSTOM TROPHY MFG. CO.
5017 W. Exposition Blvd.
Los Angeles 16, Calif.

Sales Incentive Awards
Trophies, Plaques, Engraved Plates, Medals and Service Pins
Buy Direct from the Manufacturer.
Write for Free Catalog.

REVIEW SCHEDULE

Indications are that Revue Productions (MCA) may top all others in television film production again next season. Latest sales by the organization are Johnny Staccato, a mystery starring John Cassavetes, and Shotgun Slade (Scott Brady) a western, to R. J. Reynolds Tobacco Co. (Wm. Esty). Previously sold were two hour-long programs, Riverboat and Laramie, to NBC-TV. Two new pilots in the works...
The leopard owes a great deal of his success to the use of spot, which increases his flexibility, among other things.

An ever-increasing number of advertisers, too, use national spot as the basis of their successful campaigns on the marketplace. No other medium can be so readily adapted to special marketing problems, such as to pinpoint concentration in “must” markets; reach specific population segments; or introduce new products on a market-by-market basis.

When it comes to selling spot, the unique Working Partnership concept of the H-R companies is unrivaled. This is a system in which such a close rapport is established between H-R and its stations that the H-R salesmen become, in effect, the sales right arm of the stations we represent.

**FIRST SUCCESSFUL USER**

“We always send a man to do a man’s job”

**HR Television, Inc.**

Representatives

New York • Chicago • San Francisco • Hollywood • Dallas • Detroit • Atlanta • Houston • New Orleans • Des Moines
by the production company are *Bring-ing Up Katy*, a comedy starring Gisele MacKenzie, and *Johnny Midnight*, a detective drama being filmed in conjunction with Jack Chertok and Ed-mond O'Brien.

Another company off to a fast start is TCF-TV. Latest series sold is *The Last Frontier*, to CBS-TV. Following what appears to be a trend, the pro-
gram will switch to an hour format. (Previously sold were *Adventures in Paradise* to ABC-TV and *The Many Loves of Dobie Gillis* to CBS.) The firm is also extending another new show, *Helim-rides*, into hour length.

**ADDENDA . . .**

Net income of Desilu Productions for the 40 weeks ending Feb. 7 amounted to $141,730, as compared to $26,082 for the similar period last year, according to the company's first interim report to stockholders. According to Desi Arnaz, president, the major part of the profits is from residual usage of properties. . . . Official Films has purchased all of the stock owned in that company by Dick

**Program Profile . . . . . . . WANTED—DEAD OR ALIVE**

*Film*: CBS-TV; 8:30-9 p.m. EST Sat. Opposite Jubilee U.S.A. *ABC-TV* (8-9); *Perry Como Show* *NBC-TV* (8-9). On *CBS-TV* since September 1958. Carried in 185 markets. Star: Steve McQueen.

**Sponsor**: Brown & Williamson Tobacco Corp. for Viceroy and Kool cigarettes. Cumulative gross time billing for the show to December 1958: $1,375,473; 1958 estimated spot expenditure: Viceroy $4,198,080, Kool $2,915,250. Ted Bates, agency. Jack Sinnott, timebuyer; Norman Chester, media supervisor. (Brown & Williamson also sponsors *Naked City* and *Wednesday Night Fights*, both *ABC-TV*, and *Jimmy Dean Show* and *The Texan*, both *CBS-TV*).

**Production**: Four Star Films, Inc., and Malcolm Enterprises, Inc., Hollywood origination; Vincent Fen-
nelly, executive producer; John Robin-
son, producer; Thomas Carr and Donald McDougall, directors.

**Format**: Western drama about

Steve McQueen and Victor Jory in episode from Wanted—Dead or Alive

Josh Randall, a bounty hunter de-
scribed by CBS as “one of a breed of men of the old west who tracked down outlaws solely for the reward money, and who are best remembered for fast guns and few words.” A sort of inlaw-
outlaw, Randall is often “free to act when the hands of the law are tied.”

**Ratings**: March Nielsen: 27.6, with a 4.0 share.
Powell, David Niven and Charles Boyer. That stock is now transferred to Official and held as treasury stock. The Art Directors Club of New York has presented National Telefilm Associates’ advertising department the Award for Distinctive Merit for Direct-Mail Art. It was made for a humorously illustrated direct-mail piece prepared for NTA’s Telestudios.

**PRODUCTION FIRM**

Jack M. Warner and Samuel Schneider, two former Warner Bros. vice presidents, have joined to form Jack M. Warner Productions. Although no definite plans have yet been set, the new company will operate both in the commercials and television film fields. Mr. Warner was previously in charge of the commercials division at Warner Bros.

**STUDIOS CLOSED**

Gates of the Hal Roach Studios have been locked, possibly forever, following the Alex Guterma scandal and the decision by Scranton Corp.’s board of directors to go into receivership. The closing is ironic in that Roach was one of the pioneers in telefilm production (the U-I commercials division, a pioneer in its field, was shuttered only a few weeks ago), turning out such series as *Margie*, *Racket Squad* and the Charles Farrell show. Reports are that a number of offers for purchase of the studio have been received.

**COMMERCIAL CUES...**

The Buckeye Corp.’s acquisition of Transfilm, Inc., is now official. Trans-...
film, a leading film commercial producer (with approximately $2 million in sales in 1958), becomes part of the entertainment division of Buckeye.

Buckeye acquired Transfilm for 52,632 shares of its common stock, plus 36,250 shares of its five-per-cent preferred series A. (Buckeye, a Spring-field, Ohio, concern, is listed on the American Stock Exchange.) The corporate structure of Transfilm remains unchanged by the acquisition. William Miesegaes, president and founder, and other members of management, continue in their respective capacities.

**Entertainment Division**

Buckeye formed its entertainment division in February with the acquisition of a program production company, Pyramid Productions, and a distribution company, Flamingo Tele-film Sales.

John Freese, director of radio-tv
commercial production for Young & Rubicam, has been selected as American judge at the VI International Advertising Film Festival, scheduled for June 9-13 at Cannes, France. According to Wallace A. Ross, whose public-relations firm is distributing entry forms to producers and advertising agencies in this country, American entries are heavy.

**Stop Motion Motor**

Camera Equipment Co. has released a new CECO stop-motion motor for the Cine-Kodak Special. The motor is equipped for 110-volt AC synchronous operation and has a one-half-second exposure. . . . Transfilm won three producer awards out of nine for tv commercials in the 38th annual advertising and editorial art competition of the Art Directors Club of New York.

E. B. Edwards has been appointed business manager of Music Makers, Inc., according to Mitch Leigh, president. Mr. Edwards was formerly in the business-affairs division of L. Thaler & Co. . . . Frank J. Havlicek has been appointed vice president in charge of eastern sales for Reid H. Ray Film Industries, Inc., with headquarters in Washington, D. C. Edward F. Burke was named sales manager of the company’s film ad division. . . . Pintoff Productions has completed six

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**Smart Pros rent their Equipment from CECO’s immense stocks . . .**

Better than new? Absolutely! Every item in CECO’s enormous stocks of cameras, lenses, lighting, generators, sound recorders, etc., are checked out for perfect performance before they’re released for rental. Smart producers find this has distinct savings. If CECO doesn’t have it for rent—who has?

**Cameras**

16mm & 35mm—Sound (Single or Double System)—Silent—Hi-Speed

**Lenses**

Wide angle—Zoom—Telephoto—Anamorphic

**Sound Equipment**

Magnetic—Optical

**Grip Equipment**

Parallels—Gobos—Other Grip accessories

**Dollies**

Crab—Western—Portable—Panoram—Cranes

*CECO trademark of Camera Equipment CO

**Lighting**

Arcs—Incandescents—Spots—Floods—Dimmers—Reflectors—All Lighting Accessories

**Generators**

Portable—Truck Mounted

**Editing Equipment**

Movilas—Viewers—Splicers—Rewinders

**Projection Equipment**

16mm & 35mm—Sound & Silent—Slide—Continuous

**Television**

Closed Circuit TV

**FRANK C. ZUCKER**

CAMERA EQUIPMENT CO., INC.

Dept. 315 West 43rd St., New York 36, N. Y. • Judson 6-1420
20-second TV promotion films for the American Cancer Society... HFH Productions, in association with the Westinghouse Corp. and the Burns & Roe Corp., has completed a new industrial film feature, *The Wonderful Age of Electricity*, for the New Jersey Central Power and Light Co.

Playhouse Pictures is producing a new series of 20-second spots starring its "thinking dog" character for the Ford Dealers of Southern California (J. Walter Thompson). General Film Laboratories is establishing a producers' service center in Kansas City. Neal Keehn, a vice president of the firm, will be in charge... Alex Lory, formerly with Walter Lantz, has joined Hanna & Barbera Productions as a cartoon director.

**Film Commercials**

**AMERICAN FILM PRODUCERS**

Completed: Esso Standard Oil Co. (Uniflo), McCann-Erickson.

In Production: Esso Standard Oil Co. (Uniflo), McCann-Erickson; Gillette Co. (Tori), McCann-Erickson.

**ELEKTRA FILM PRODUCTIONS, INC.**

Completed: Standard Brands, Ltd. (Royal pudding), MacLaren; Standard Oil Co. of Calif. (Chevron gasoline), BBDO; General Motors Corp. (Buick show opening), McCann-Erickson; E. L. du Pont de Nemours & Co., Inc. (carpets, synthetic fibers), BBDO; Smith Brothers (cough drops), SSC&B; Esso Standard Oil Co. (Imperial gasoline), MacLaren; George W. Heine Co. (Stubb), C&W; Ford Motor Co. (Ford cars), JWT; Columbia River Packers Assn. (Bumble Bee tuna), Richard K. Manoff; Curtis Bros. Furniture (store), Wm. D. Murdock.

In Production: Bohack Super Mkts. (stores), Babcock, Romer, Carberry & Murdock; Reckner Drug Co. (show opening), BBDO; Sperry & Hutchinson Co. (S&H green stamp), SSC&B; Thomas J. Lipton Co. (tea), Y&R.

**KEITZ & HERNDON**

Completed: Lone Star Gas Co. (Gaslite, gas dryer), EWR&R.

In Production: Household Finance Corp. (loans), NL&B; American Snuff Co. (Garrettstown-Lottona Area... six

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JAMIESON FILM CO.

Completed: Texas Title Assn. (education film), direct; Gaston Johnson Corp. (No-Roach insecticide), direct; U. S. Navy (education film), direct; Fly-Bait Co. (insecticide), Simon & Gwynn; Red Cross (promotion), Tracy-Locke.

In Production: Southwestern Bell Telephone Co. (service), direct; Lone Star Boat Co. (boats), Taylor-Norsworthy; Mrs. Baird's Bakery (bread), Tracy-Locke; Hot Shot insecticide, Simon & Gwynn; Dial-A-Bug insecticide, Pitlik Ad.; Ripley Shirt Co. (shirts), Couchman; Humble Oil Co. (education), McCann-Erickson.

WJAC-TV holds a long, long lead over WFBG-TV, in station share of audience, sign on to sign off, all week long.

**WJAC-TV—71.9**

*Proof from ARB, November, 1958, that WJAC-TV is far ahead of the competition in its area.*

**WFBG-TV—28.1**

**TOP 30 SHOWS ON WJAC-TV**

Johnstown-Altoona Trendex, Feb., 1959

With a lead of nearly 3 to 1 over its nearest competitor, it's clear that WJAC-TV is the station viewers prefer. Buy the station more people watch...

**WJAC-TV**

HARRINGTON, RIGHTER & PARSONS, INC.
One hundred eleven national and regional spot advertisers know Terre Haute is not covered effectively by outside TV.

*Based: 1958

**WTHI-TV**

**CHANNEL 10**

CBS

**ABC**

**TERRE HAUTE, INDIANA**

Represented Nationally by Rolling Co.,

Los Angeles - San Francisco - Boston - New York - Chicago - Dallas

-Ray Patin Productions Inc.

6650 Sunset Boulevard

Hollywood 28, California

Ray Patin

6650 Sunset Boulevard

Hollywood 28, California

Ray Patin Productions, Inc.

Completed: Drug Research Co. (Insta-Pep), KHCC&A; TVB (institutional), Wexton; American Telephone & Telegraph Co. (yellow pages), Spitzer & Mills; Christie Brown & Co. (premium crackers), Bakko Ty; National Trust Co (bank). Spitzer

(Continued on page 76)

WILBUR STREECH PRODUCTIONS, INC.

Completed: U. S. Air Force (enlistment), EWR&R; Coca-Cola Co. (West Point), McCann-Erickson. In Production: Bell Telephone Co. of Pa. (phones), Gray & Rogers; Aluminum Co. of America (Alcoa boats), F&S&R.

NATIONAL SCREEN SERVICE

Completed: Good Housekeeping (Sunbeam Mixer), Grey; Dow Chemical Co. (Thermomug), MacManus, John & Adams; Consolidated Cigar Sales Co. (Harvester cigars), EWR&R; P. Ballantine & Sons (beer), Esty; Minnesota Mining & Manufacturing Co., Inc. (Scotch tape), MacManus, John & Adams; Sylvan Seal Milk & Dairy Products (milk), Lefton; Radio Corp. of America (Monogram tube, color), Lefton; Pontiac Motor Div. General Motors Corp. (cars), MacManus, John & Adams; British Petroleum, Canada, Ltd., Collyer Adv.; S. B. Thomas, Inc. (Thomas bread & English muffins), MacManus, John & Adams; New York Mirror (youth program), direct.


RAY PATIN PRODUCTIONS, INC.

Completed: Carnation Co. (instant malted milk), EWR&R; Nucoa Div., Best Foods, Inc. (Nucoa), Guild, Bascom & Bonfigli; Seattle Meat Packing Co. (Bar-S bacon), Miller, Mackay, Hoeck & Hartung, Inc.; Bank of America (bank), Johnson & Lewis; Calusa Chemical Co. (Woolyn), Wade Adv.

PELICAN FILMS INC.

Completed: Maytag Co. (dryers), Leo Burnett; Lever Bros., (Handy Andy), K&E; McKesson-Robbins (Bexed), D-F-S; Robert Hall Clothes (clothing), Arkwright. In Production: Liggett & Myers (L&M), D-F-S; General Foods (Jiffy chocolate drink), McKim; United Fruit Co. (Chiquita Bananas), BBDO; Continental Baking Co. (Wonder bread), Bates; American Tobacco Co. (Lucky Strike), BBDO; U. S. Navy, direct; General Mills (cereal offer), D-F-S; Sun Oil Co. (Sunoco), E. F. Drew (Tri-Nut margarine), Donahue & Coe; Lever Bros. (Handy Andy), K&E; Goodrich Rubber Co. (tires), BBDO; California Texas Oil Corp. (Caltex), direct.

ROLAND REED TV, INC.

In Production: Sterling Drug, Inc. (Bayer's aspirin, Haley's M-O, Dr. Lyon's toothpaste, Energin), D-F-S.
The American Marketing Association recently held a discussion on "How to Compute Cost-per-Thousand for Intermedia Comparison" which turned into a print-vs-video controversy. While five of six speakers raised the point that tv cpm could be compared to print cpm only if the data on each were similar, it was Julius Barnathan, research director of ABC-TV, who contended data in the print field similar to that available for tv just does not exist.

"True," he stated, "the Audit Bureau of Circulations figures for newspapers, which are 'averages,' are comparable to tv data from Nielsen, ARB, Videodex and other sources. But television provides duplication-of-audience data for each station, while newspapers do not. Tv provides program measurements daily. It aims features and programs at specific audiences so an advertiser can reach the best prospects. But, except for infrequent isolated surveys, print furnishes little except its ABC figures. How can a cost-per-thousand even be determined for print?"

Ed MacDonald, director of advertising planning for Look magazine, noted that, "when print circulation is measured against video's 'homes reached' figures, print is automatically 50 per cent behind." However, he contended that mere size of audience was not the sole important measurement of any medium's true value.

Dr. Thomas Coffin, NBC-TV director of research, noted a trend on the part of print media toward larger and larger circulation figures. He scored magazines and newspapers for their claim that anyone who "looked into" any part of an issue was a legitimate member of their audience.

"Perhaps video should begin to use such a measure for tv programs," he said. "At present, we use an 'average audience' figure—homes tuned during any average minute of a program. In addition, we use a 'total audience' figure which excludes any home tuned for less than six minutes. Experience shows that the majority of homes tuned longer than six minutes stay through almost the entire program and have the opportunity of seeing all the commercials.

"However, if we followed the lead of the print media and included among the audience all those who tuned to any part, the program audience would be about one-third higher than the average audience. In other words, in our effort to be sound and conservative, we are throwing away—failing to claim—several million homes which the magazines and newspapers would include, under their definition."

Dr. Coffin claimed very little similarity between print's "ad-page exposure" concept (which, coupled with Starch "noting" figures, showed about 20 per cent of those exposed noted a black-and-white ad) and the Nielsen average-minute audience (which had an 80-per-cent "noted" figure in a recognition test similar to Starch's). The two measures, he said, represent radically different degrees of exposure and advertising contact and are not comparable.

Another practice used in many tv-print cost-per-thousand comparisons that was protested was the use of a recall measure in tv figures and a recognition measure for print data. "A recall measure in print or tv," Dr. Coffin said, "will consistently produce lower scores than a recognition technique."

AMERICAN MOTORS CO.
(Geyer, Morey, Madden & Ballard, Inc. N. Y.)

In an effort to beat the "Big Three" small cars to some video spot, the maker of Ramblers has lined up its first major buy in several years. A large number of top markets is getting eight-week placements of night ID's and a few late-movie minutes to begin this week. Spots will run late in the week. Betty Powell is the timebuyer.

Bob Liddel, timebuyer at Compton Advertising, services a variety of accounts, including Procter & Gamble products.
TEN TOP SHOWS on Channel Five each draw over one-third of the viewing audience in this three-station market.

RIFLEMAN 58%
WYATT EARP 57%
CHETENNE 53%
MAVERICK 53%
POPEYE 48%
OKLAHOMA BANDSTAND 46%
REAL McCOYS 36%
ZORRO 36%
OKLAHOMA 34%

Source: NIELSEN: February, 1959

KOCO TV has the audience . . . and delivers the largest unduplicated coverage in Oklahoma.

AMERICAN PHOTOCOPY EQUIPMENT CO.
(Irving J. Rosenbloom & Assoc., Inc., Chicago)

This firm reportedly set two minute spots to run early this month on KQTV Fort Dodge and plans similar brief schedules in other markets, as yet undetermined. Tv-radio director Richard Irwin is the contact.

AMSCO CHEMICAL CO.
(Simon & Gwynn, Memphis)
The maker of HOT SHOT insecticide is reportedly lining up markets for schedules to begin next month.

Primarily southern areas get filmed minutes and 20's. Partners Milton Simon and H. N. Gwynn are the contacts.

ARMOUR & CO.
(N. W. Ayer & Son, Inc., Phila.)

Several buys have been noted elsewhere for this meat packer, with southern markets reported getting short placements of minutes and 20's on hot dogs, and major markets across the country getting longer schedules on other products. Timebuyer Don Heller reports Armour has continuing contracts in many markets, and most of the activity is of the copy-change nature only. With a variety of products, however, there often is some buying on for one or more.

BARCOLENE CO.
(Silton Bros., Callaway, Inc., Boston)

New films on BLEACH TABS are running at present in New York and throughout the state, as well as in the whole New England area. Minute spots are used, with the addition of other markets 'contemplated.' Marie Kachinski is the timebuyer.

Bob Wilson has been promoted to full timebuyer at BBDO, New York. He'll be taking over on the Coty account, previously handled by Ed Fler.

Joe Granda is replacing Richard Brannigan as buyer on Esso at McCann-Erickson, New York. Mr. Granda had been assistant buyer on Sterling Drug at Thompson-Koch. Mr. Brannigan is joining WMGM New York.

Anthony Gee, former media group supervisor, has been appointed media director at EWR&R, New York. He succeeds Harry Way, who was recently named executive vice president in charge of the agency's New York office.

Al Petcavage has joined Doyle Dane Bernbach, New York, as media director. He was formerly vice president and media supervisor at Ted Bates, same city, Marilyn Dooley has joined the Los Angeles office of DDB, also as media director.

Mrs. Madeline Brown is the newly appointed media director at Clarke, Dunagan & Huffhines, Inc., Dallas.

Milton Bradley Co.
(Noyes & Co., Inc., Providence)

According to reports, this maker of toys and educational games has announced its fall promotion plans. Spot will be used in some 15 major markets next November and December for the Christmas season, with minutes in kid shows used almost daily. Tv-radio director Henry Hart is the contact.

CALO PET FOOD CO.
(Foote, Cone & Belding, Inc., San Francisco)

Having won various awards for its film commercials, CALO reportedly will spend over 50 per cent of its entire ad budget in spot this year. The total budget is 25 per cent greater than last

Personals

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Nick Imbordonone has left Dancer-Fitzgerald-Sample, New York, to join McCann-Erickson. As buyer on Colgate, he replaces Tom Hollingshead, who last month joined D-F-S as media supervisor.

Jerry Arthur will be replacing Daniel Gordon, who has resigned as media director of Donahue & Coe, New York.

Arthur Sawyer has joined Johnson & Lewis, San Francisco, as media director. He was formerly with Young & Rubicam, same city.

Brendan Baldwin is coming to the New York office of Kenyon & Eckhardt from the agency's Detroit office. His new post is as vice president and associate media director.

MRS. MADELINE BROWN, who joined Clarke, Dunagan & Huffhines, Dallas, as timebuyer in December 1958, has been promoted to media director.
WSPD-TV
CHANNEL 13 • TOLEDO

Storer Television

These premium packages form one of the largest and finest feature movie libraries available. Quality programming gives consistently high audience viewing. Current ratings prove Channel 13 advertisers receive top value advertising for low dollar cost. Ask your Katz man for the facts.

“Famous on the local scene”
year’s. Heavy schedules will be concentrated in New England, Pennsylvania and Maryland, plus the west-coast states. Bob Leefeldt is the account executive; Helen Stenson is timebuyer.

CARTER PRODUCTS, INC.  
(Ted Bates & Co., Inc., N. Y.)
A huge buy for WHIRL-IN deodorant has been set in 135 markets across the country. Day and night minutes are used primarily, with the schedules to run for about 26 weeks in most areas. Greg Sullivan is the timebuyer.

Good Policy
Ten North Dakota insurance agents banded together to use television as a means not only of increasing sales, but also improving public understanding of their service.

The agents, residents of Dickinson and neighboring towns, procured the “John Happy Family” materials made available by the Association of Casualty and Surety Companies and the Western Underwriters Association. The series had first been developed for use on WTMJ-TV Milwaukee and had enjoyed considerable success there and in Oklahoma when carried on a public-service basis with no specific commercial messages.

The North Dakota agents, however, decided to purchase time for the show on KDIX-TV Dickinson. The series consisted of 13 15-minute programs which began with slides showing the “John Happy Family” in a variety of hazardous situations covered by insurance. These slides then formed the basis for questions which were asked by a moderator of a panel of agents.

Each program was opened and closed by a short commercial which highlighted the advantages of buying insurance through independent agents.

The station reported that a rewarding number of questions and comments were received from interested viewers, and the sponsoring agents were able to trace a goodly amount of new business to the series.

The Joseph Katz Co. of New York, no longer associated with the Baltimore agency of the same name, was recently acquired by a group of employees headed by Harry Kullen (l.) and Charles W. Shugert (r.). Mr. Kullen, who has been with the agency for over 30 years and has served as president since the death of Joseph Katz last year, will continue in that position. Mr. Shugert is executive vice president, having held a similar title at Benton & Bowles. Secretary-treasurer of the agency is Paul Carpenter, previously with Grant Advertising.

CLOROBEN CHEMICAL CO.  
(Cayton, Inc., N. Y.)
A new product just began schedules the first of this month in some Florida markets. It’s CLOROBEN, an additive for septic tanks and sewers to destroy odor, prevent clogging, etc. The chemical has distribution at present only in a limited territory, so expansion will have to await the test results. President William D. Cayton and timebuyer Hy Crandall handled the schedules.

CORN PRODUCTS REFINING CO.  
(Lennen & Newell, Inc., N. Y.)
A spot campaign somewhat similar to that used last year for NIAGARA starch was in the planning stages at press time. The ’58 schedules of day minutes ran in about 30 southern markets starting in early May for several four-week flights over a 26-week stretch. Spot radio filled in the “off” periods. Frank Delaney is the timebuyer.

COTY, INC.  
(BBDO, New York)
Activity continues for this line of cosmetics, which has been buying during the past two months. New schedules are set in several top markets to begin late this month and run four or five weeks. Nighttime 20’s and ID’s on fairly light schedules are lined up. Bob Wilson is the timebuyer.
DCA (Do-Nut Corp. of America) INDUSTRIES (Marschalk & Pratt, Inc., N. Y.)

This firm manufactures equipment to produce an ice confection called an ICE-CYCLE, which is made and sold by local franchised dealers. As part of a co-op effort, it’s buying spot time in a number of markets, both large and small, for four-week schedules to start this month, or with the advent of warm

Rep Report

Edward Sherinian, who has been with John Blair & Co. for the past two years and previously was a timebuyer at EWR&R, joined the sales force of H-R Television, Inc., as an account executive.

A series of new appointments was announced by the Bolling Co., with G. Richard Swift becoming president of the representative’s tv division. Mr. Swift has been in charge of tv sales. Henry J. O’Neill was appointed New York sales manager for tv, and Nina Flinn became assistant to the director of sales development. Miss Flinn was formerly tv director at Webb Associates.

CBS-TV realigned its spot sales staff, adding Ralph Daniels as an account executive in San Francisco. Mr. Daniels has been a member of the sales staff of KNXT Los Angeles. Moving from the San Francisco office to Chicago is Frank Beazley, who also worked at KNXT before joining CBS, in addition to stints at KPIX San Francisco and KBAK-TV Bakersfield.

John G. Stilli, sales manager of KDKA-TV Pittsburgh, has been named an account executive with Television Advertising Representatives in New York. Mr. Stilli has been with the Westinghouse Broadcasting Co. in various positions since 1947.
One Station Sells Big Booming Ohio Valley

NO. 11 IN A SERIES
ALUMINUM

Right in the heart of the prosperous 36-county WTRF-TV area is the massive aluminum rolling mill of the Olin Mathieson Chemical Corporation at Hannibal, Ohio. It will reach full production this year with a yearly capacity of 120,000,000 pounds of rolled aluminum products, such as aluminum plate, sheet and coils. The thousand employees are a vital statistic for alert advertisers in the WTRF-TV area where 2 million people have an annual spendable income of $2 1/2 billion dollars, an area where WTRF-TV influences buyers in 425,196 homes.

For complete merchandising service and availabilities, call Bob Ferguson, VP and General Mgr., at Cedar 2-7777.

J. A. FOLGER CO.
(Bentham & Walsh, Inc., N. Y.)
Another flight for regular Folger's coffee reportedly begins this month for about four weeks. Night 20's and 15's go in most of the regular markets used in the past. Al Randall is the timebuyer.

GENERAL FOODS CORP.
(Foote, Cone & Belding, Inc., N. Y.)
Southern markets begin spring schedules this month for CALUMET baking powder, with daytime minutes used primarily. Dick Pickett is the timebuyer. Some brief schedules of daytime minutes and 20's were reportedly going into a small group of markets for MINUTE potatoes also, with Pete Bardach handling the buying.

A. S. HARRISON CO.
(KHCC&A, N. Y.)
Winding up its placements of ID's in New York, New Haven, Baltimore and Washington for FREEN WAX (as reported here Feb. 9), the first three markets are getting renewed schedules of day and night minutes. Beryl Seidenberg is the timebuyer.

ITALIAN SWISS COLONY WINES Div. United Vintners
(Honig-Cooper, Harrington & Miner, San Francisco)
The spring campaign on ITALIAN SWISS COLONY wines has gotten under way with tv-radio schedules set in some 35 major markets. Evening spots—minutes, 20's and ID's—are being used, with some of the placements to continue to August. Eight markets are.

Rodric M. Smith (l.) is new business manager of Television Advertising Representatives, Inc., the newly formed organization handling the five Westinghouse Broadcasting Co. stations. Mr. Smith has been auditor for KPIX, the WBC San Francisco station, since 1956. He will move to the New York office. Managing TVAR's Los Angeles office is William G. Hunefeld Jr. (r.), who has been a sales account executive for KPIX since 1953.

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THEY'RE ALL YOURS
50,000 TV HOMES
FOR JUST $1 PER THOUSAND

With nearly 80% TV saturation in this single-station market, you’re assured of 1000 homes reached for every dollar spent. Put your next campaign on KMSO-TV.
another WJBK-TV FIRST
in the nation's 5th market!

Recent installation of its own and exclusive weather station atop its New Center area studios is another audience-building first for WJBK-TV—CBS's address for 1,900,000 television homes. Actual instrument readings are on camera at the time of broadcast giving up-to-the-second, authoritative weather information to Detroit and southeastern Michigan. Viewers can keep current with the weather by watching WJBK-TV's 6:25 PM and 11:15 weathercasts nightly.

Strong programming balanced between CBS and outstanding local features, complete Video Tape and full color facilities, have made WJBK-TV Detroit's dominant station over its ten-year history. Represented by the Katz Agency.
Buyer Profile

JOAN RUTMAN

Why don’t station men keep their reps up-to-date on spot availabilities?” Joan Rutman, olive-eyed timebuyer at Grey Advertising, laments what she feels to be a serious omission “particularly in the prime-evening category. So often, in the midst of a campaign, a salesman will drop by with a station man who, while scanning the log, will come up with much better announcements than have been offered to the rep.

“The station men,” she points out, “are aware of local advertisers who can be shifted, of announcements that are possibly being sold at package discount rates that are available on a full-rate basis, and of the possibility of a local cancellation.”

Miss Rutman, who registers this protest on behalf of better station-agency relations, buys on Greyhound at the large, modern New York agency.

“I know the reps themselves are embarrassed by these situations,” she says. “It certainly doesn’t give a buyer a feeling of confidence. Rather it makes him suspect that perhaps he won’t be assured of obtaining the best spots available unless he deals directly with the station.”

Miss Rutman was born and reared in New York where (1946-1949) she attended Fordham University. She enjoys swimming in the summer, bowling in the winter and shows music and murder mysteries year-round.

in California, 14 in Texas and one or more in 14 other states. Some 2,000 tv spots will run. Clarice McCreary is the timebuyer.

ANDREW JERGENS CO.
(Cunningham & Walsh, Inc., N. Y.)
With its lengthy schedules running for JERGENS lotion, this company is setting its usual spring activity for WOODBURY soap in markets selected from the 70 used at present. Both day and night minutes and 20’s run. Gary Pranzo is the timebuyer.

S. C. JOHNSON & SON, INC.
(Foote, Cone & Belding, Chicago)
Reports have it that RAID insecticide will begin schedules of minutes and 20’s in both day and night periods next month. The placements will carry eight weeks into the summer. Some 30 markets of both major and secondary importance will benefit. Genevieve Lemper is the timebuyer.

MARKETING, INC.
(Bermingham, Castleman & Pierce, Inc., N. FT.)
SILLY PUTTY, a children’s item, signed a 52-week contract on WABC-TV New York where (1946-1949) she attended Fordham University. She enjoys swimming in the summer, bowling in the winter and shows music and murder mysteries year-round.

WRGB IS TOPS

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

Represented Nationally by NBC Spot Sales

NBC Affiliate .... Channel Six
Albany ... Schenectady ... and Troy
McKESSON & ROBBINS, INC.  
(Dancer-Fitzgerald-Sample, Inc., N. Y.)  
The predicted activity for KESSAMIN reducing aid noted here Feb. 23 broke last week with schedules in major markets all across the country. Day and night minutes and ID's are set for a two-week flight, which will be followed by two more after a few weeks' hiatus. Media supervisor Tom Hollingshead is the buying contact.

NEW ENGLAND CONFECTIONERY CO.  
(C. J. LaRoche & Co., Inc., N. Y.)  
The expansion activity of this company for its NECCO candies which was reported elsewhere is part of a continuing process, according to an agency spokesman, and will carry through to next year. The west coast is the only remaining market area to be opened, and inquiries have been made in Los Angeles, San Francisco, Seattle, etc., as to availabilities. Detroit, not used last year in the candy campaign, will be added again to the market list. Minutes in kid shows are used. Chuck Eaton is the buying contact.

ORIGINAL CRISPY PIZZA CRUST CO., INC.  
(Ben B. Bliss Co., Inc., N. Y.)  
This maker of frozen pizza products has been using spot in New England, where it reports a sensational success story. Correspondingly, it's cutting back on some of the radio schedules it's used and should bolster video spot. Miami also has placements of minutes and 20's. President Ben Bliss is the contact.

PACIFIC TELEPHONE & TELEGRAPH CO.  
(BBDO, San Francisco)  
A new series of spots featuring a public-relations approach began running early this month in four markets—Los Angeles, San Francisco, San Diego and Portland, Ore. Minutes are used in evening hours on a four-to-six-per-week frequency. J. G. Mothaler, vice president in charge of the coast office, is the contact.

PAM INDUSTRIES  
(Arthur Meyerhoff & Co., Chicago)  
The spot activity for this maker's PAM DRY FRY aerosol cooking oil reported here March 23 is being expanded into another 20 markets as it gains distribution. Lengthy placements of day and night minutes are now under way in some 50 markets, with further additions to come. Evelyn Vanderpoel is the timebuyer.

PAXTON & GALLAGHER CO.  
(D'Arcy Adv. Co., St. Louis)  
Having recently moved its account to this agency, BUTTERNUT coffee has a five-week promotion drive under way in California, Nevada and Arizona markets. A total of 350 spots will run in a “Beango” promotion contest. Harry Benfro, tv-radio manager, is the contact.

PHILCO CORP.  
(BBDO, N. Y.)  
A number of major markets across the country are getting a flight of minutes to begin next week for about four weeks. Mostly nighttime spots will run, with some daytime placements to promote Philco appliances, probably with the emphasis on air conditioners. Hope Martinez is the timebuyer.

QUEEN CITY RECORD CO.  
(Richard F. Peck Agency, Cinn.)  
It was reported that this firm placed a test campaign early this month for a one-week run in selected markets. About a dozen minutes spots were used. President and account executive Richard Peck is the contact.

REVERE CAMERA CO.  
(Keyes, Madden & Jones, Inc., Chicago)  
Following the examples of Eastman Kodak, Polaroid, Bell & Howell, etc., this camera firm is reportedly entering tv with a spot buy in four top markets starting about issue date. Evening and night minutes, with some daytime spots at weekend, will run in strong frequencies on several stations in each market. Electric-eye movie cameras will be promoted. Good results could mean expansion into additional markets. Mel Greer is the timebuyer.

JOSEPH SCHLITZ BREWING CO.  
(Grant Adv., Inc., Chicago)  
The entire state of Michigan, including both major and lesser markets, is being covered with saturation campaigns on OLD MILWAUKEE beer, recently introduced by the brewery. Placements of day and night minutes, 20's and ID's are set for 26-39 weeks. Most of the schedules start throughout this month. Media director Reginald Dellow is the contact.

SHEETLAND CO., INC.  
(Silton Bros, Callaway, Inc., Boston)  
Last fall this company spent about $300,000 in spot tests in a dozen top markets, excluding New York. A four-week placement of day and evening minutes in that market has just ended.
Baltimore

3-Station Market

(one-week ratings)

TOP SYNDICATED FILMS

1. Huckleberry Hound (Kellogg) WJZ-TV Fri. 12:30.
2. Cinderella (Screen Gems) WJZ-TV Thu. 8.
3. Andy Hardy (LTV) WJZ-TV Sat. 9.
4. The Adventures of Shirley Temple (MGM) WJZ-TV Sat. 5.
5. Popeye (UA) WJZ-TV Mon. 1:
6. I Love Lucy (Desilu) WJZ-TV Mon. 10.
7. The Honeymooners (Desilu) WJZ-TV Wed. 7.
9. The Big Broadcast of 1948 (BCE) WJZ-TV Sat. 7.
10. Superman (MGM) WJZ-TV Fri. 1.

3-Station Report

(one-week ratings)

TOP SYNDICATED FILMS

1. Silent Service (CNP) WJZ-TV Fri. 10.
2. Highway Patrol (MCA) WJZ-TV Mon. 1.
3. BT 7 (MCA) WJZ-TV Wed. 10.
4. Door to Door (LTV) WJZ-TV Mon. 1.
5. Gunsmoke (MGM) WJZ-TV Thu. 7.
6. Have Gun, Will Travel (CNP) WJZ-TV Fri. 10.
7. The Honeymooners (Desilu) WJZ-TV Fri. 7.
8. The Big Sleep (MGM) WJZ-TV Fri. 1.
10. Superman (MGM) WJZ-TV Fri. 1.

Los Angeles

7-Station Report

(one-week ratings)

TOP SYNDICATED FILMS

1. Popeye (UA) WFXA-TV M-F 3.
2. Key Ice (CBS) KNX-TV Sat. 9:30.
3. Huckleberry Hound (Kellogg) KNX-TV Mon. 1:
4. The Adventures of Shirley Temple (MGM) KNX-TV Mon. 1:
5. The Big Broadcast of 1948 (BCE) KNX-TV Sat. 6.
6. The Honeymooners (Desilu) KNX-TV Wed. 7.
7. Have Gun, Will Travel (CNP) KNX-TV Fri. 10.
8. The Big Sleep (MGM) KNX-TV Fri. 1.
10. Superman (MGM) KNX-TV Fri. 1.

Philadelphia

3-Station Report

(one-week ratings)

TOP SYNDICATED FILMS

1. Popeye (UA) WCAU TV M-F 3.
2. Key Ice (CBS) WXFA-TV Sat. 9:30.
3. Huckleberry Hound (Kellogg) WCAU-TV Mon. 1:
4. The Adventures of Shirley Temple (MGM) WCAU-TV Mon. 1:
5. The Big Broadcast of 1948 (BCE) WCAU-TV Sat. 6.
6. The Honeymooners (Desilu) WCAU-TV Wed. 7.
7. Have Gun, Will Travel (CNP) WCAU-TV Fri. 10.
8. The Big Sleep (MGM) WCAU-TV Fri. 1.
10. Superman (MGM) WCAU-TV Fri. 1.

Boston

3-Station Report

(one-week ratings)

TOP SYNDICATED FILMS

1. Silent Service (CNP) WJAR-TV Fri. 10.
2. Highway Patrol (MCA) WJAR-TV Mon. 1.
3. BT 7 (MCA) WJAR-TV Wed. 10.
4. Door to Door (LTV) WJAR-TV Mon. 1.
5. Gunsmoke (MGM) WJAR-TV Thu. 7.
6. Have Gun, Will Travel (CNP) WJAR-TV Fri. 10.
7. The Honeymooners (Desilu) WJAR-TV Fri. 7.
8. The Big Sleep (MGM) WJAR-TV Fri. 1.
10. Superman (MGM) WJAR-TV Fri. 1.

Chicago

4-Station Report

(one-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Desilu) WGMN TV Sun. 5-30.
3. BT 7 (MCA) WGMN TV Wed. 10-30.
4. The Big Sleep (MGM) WGMN TV Fri. 1.
5. Maverick (CNP) WGMN TV Fri. 10.
6. Superman (MGM) WGMN TV Fri. 1.
7. Three Stooges (Screen Gems) WGMN TV M-F 3.
8. Annie Oakley (CBS) WGMN TV Fri. 1.
9. Target (CNP) WGMN TV Wed. 9.
10. Citizen Soldier (Flamingo) WGMN TV Mon. 3-30.

Top FEATURE FILMS

1. The Secret Agent (Columbia) WBBM TV Sat. 5-30.
2. The Big Sleep (MGM) WBBM TV Fri. 1.
3. Have Gun, Will Travel (CNP) WBBM TV Fri. 10.
5. Superman (MGM) WBBM TV Fri. 1.

Pittsburgh

3-Station Report

(one-week ratings)

TOP SYNDICATED FILMS

1. Popeye (UA) WQED-TV M-F 3.
2. Key Ice (CBS) WQED-TV Sat. 9:30.
3. Huckleberry Hound (Kellogg) WQED-TV Mon. 1:
4. The Adventures of Shirley Temple (MGM) WQED-TV Mon. 1:
5. The Big Broadcast of 1948 (BCE) WQED-TV Sat. 6.
6. The Honeymooners (Desilu) WQED-TV Wed. 7.
7. Have Gun, Will Travel (CNP) WQED-TV Fri. 10.
8. The Big Sleep (MGM) WQED-TV Fri. 1.
10. Superman (MGM) WQED-TV Fri. 1.

TOP FEATURE FILMS

1. The Secret Agent (Columbia) WBAL TV Sat. 5-30.
2. The Big Sleep (MGM) WBAL TV Fri. 1.
3. Have Gun, Will Travel (CNP) WBAL TV Fri. 10.
5. Superman (MGM) WBAL TV Fri. 1.

Top FEATURE FILMS

1. The Secret Agent (Columbia) WPTZ TV Sat. 5-30.
2. The Big Sleep (MGM) WPTZ TV Fri. 1.
3. Have Gun, Will Travel (CNP) WPTZ TV Fri. 10.
5. Superman (MGM) WPTZ TV Fri. 1.

Top FEATURE FILMS

1. The Secret Agent (Columbia) WTVN TV Sat. 5-30.
2. The Big Sleep (MGM) WTVN TV Fri. 1.
3. Have Gun, Will Travel (CNP) WTVN TV Fri. 10.
5. Superman (MGM) WTVN TV Fri. 1.

Top FEATURE FILMS

1. The Secret Agent (Columbia) WJET TV Sat. 5-30.
2. The Big Sleep (MGM) WJET TV Fri. 1.
3. Have Gun, Will Travel (CNP) WJET TV Fri. 10.
5. Superman (MGM) WJET TV Fri. 1.

Top FEATURE FILMS

1. The Secret Agent (Columbia) WJW TV Sat. 5-30.
2. The Big Sleep (MGM) WJW TV Fri. 1.
3. Have Gun, Will Travel (CNP) WJW TV Fri. 10.
5. Superman (MGM) WJW TV Fri. 1.
Results are being tabulated at present, with the word that overall business on SHETLAND floor polishers is good. Three stations in the market ran the films. Marie Kachinski is the timebuyer.

**TIDEWATER OIL CO.**  
*(Foote, Cone & Belding, Inc., Los Angeles)*

A new ad campaign for this company's FLYING A gasoline began early this month and will run through October. TV spot is among the media being used in major markets in the east. Account executive Ted McDonald and media director Gene Duckwall are the contacts.

**Agency Changes**

The largest account move in recent weeks was that of Standard Brands' Chase & Sanborn coffee, both instant and regular, into J. Walter Thompson Co. after Compton Advertising, Inc., resigned the account late last month. JWT originally handled Standard Brands coffee and tea until Compton won the business 10 years ago. Tender Leaf tea returned to JWT about three years ago. The Chase & Sanborn billing is estimated at just under $7 million.

Another account returning to its former agency was Bymart-Tintair, maker of hair-coloring products, which moved back to Kastor, Hilton, Chesley, Clifford & Atherton, Inc., after two years at Product Services, Inc.

The JFG Coffee Co., previously at George I. Clarke Co., Atlanta, moved to the D'Arcy Advertising Co. office in that city and reportedly will expand into instant-coffee production.

Into the newly formed agency of Rich, Bryan & Curtis, New York, moved Flav-R-Straws, an account that has shifted in and out of four agencies during the past two years. Newton Advertising last held the business until executive vice president Bill Rich resigned to open his own agency. Jere Bayard Advertising, Los Angeles, handles Flav-R-Straws in 11 western states.

Micro-Lube Sales Co., makers of a motor-oil additive formerly handled by Rogers & Smith Advertising, Inc., Dallas, placed its business with the Fitzgerald Advertising Agency of New Orleans and Dallas.

**VARI-KROM, INC.**  
*(Ovesey & Straus, N.Y.)*

A paint that goes on with a spattered finish, VARI-KROM has been running schedules of day and night minutes in New York since mid-February and will continue through this month. Chicago just began a similar schedule and Rochester is next on the market list. Initial results for this first-time-on TV product are reported good. David Straus III and assistant Margaret O'Dea are the buying contacts.

**WATT & BOND**  
*(James Thomas Chirurg Co., Inc., N.Y.)*

This maker of BLACKSTONE and HADDON HALL cigars reportedly has mulled over an entry into TV for some time, and has even used Boston for some test schedules. The agency currently has a recommendation in for additional activity, but the situation is tentative now. Media director Charles Patterson, assisted by Abbey Lester, handles the buying.

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

Although last year at this time PRIMATEEN was beginning to set its placements to carry through the hay-fever season, the word for '59 is that the schedules set at the first of the year are going to carry through the second quarter as is. If any additions are made, they won't take place until July or later. Jack Rothenberger is the timebuyer.

**AR. WINARICK, INC.**  
*(KHCC&A, N.Y.)*

This company currently has schedules running in New York and Los Angeles in flights of two-weeks-on, two-off and two-on. Nighttime and movie minutes are used to promote QED hair dressing and DURA-GLOSS nail hardener. It's the first campaign of any size for the hair product, which is obtainable only in barber shops. Beryl Seidenberg is the timebuyer.

**PROOF!**

**MIDLAND-ODESSA**  
*Market in "Oil-Rich" West Texas is a Blue Chip market.*

**CSI PER HSDL RANK**

**IN U.S.A.**

**MIDLAND—6th**  
**ODESSA—10th**

**IN TEXAS**

**MIDLAND—1st**  
**ODESSA—2nd**

**Venard, Rintoul & McConnell, Inc.**  
**South—Clarke Brown Company**
EXPANSION PLANS. The enormously complex job of making more vhf channels available to the tv industry has been launched by the FCC on both business and engineering fronts. Among the developments:

1. FCC commissioner John S. Cross told his colleagues that 12 vhf channels are too few and that it is now too late to change from all-vhf to all-uhf.

2. Pressure is being exerted on the military for a swap in spectrum space in an effort to secure 38 channels contiguous to channel 13 and thereby establish a 50-channel vhf system for commercial broadcasting.

3. Dr. K. A. Norton, chief of the radio propagation engineering division of the National Bureau of Standards' Central Radio Propagation Laboratory, told the FCC it could add more vhf channels to the spectrum simply by cutting down separation mileage between tv stations on the same channel.

4. The Association of Maximum Service Telecasters filed a comment with the FCC calling for retention of the present allocations system with no sacrifice of uhf stations unless vhf channels were substituted. Others commenting expressed a wide range of opinions for and against the idea.

CROSS PURPOSES. Commissioner Cross flatly told the FCC it should openly cite the fact that the vhf spectrum of 12 channels as it exists today offers the only opportunity for providing maximum service to the greatest number of people. Uhf, he said, should be reserved for small towns, perhaps even rural service.

Mr. Cross also proposed that maximum radiated power be limited to 10kw, that station separations be reduced and that all uhf channels be permitted to carry on translator operations, and that henceforth assignments on uhf channels be by application only, not on the basis of FCC rules.

What the position of the military will be on the question of frequency swaps remains to be seen, and indications are that its view won't be known for at least three months, if then. Observers here seem fairly convinced, however, that the military won't agree to the transfer and that the FCC must seek other avenues of approach.

Waiting for the FCC's verdict also is Capitol Hill. The Senate Commerce Committee, headed by Senator Warren G. Magnuson (D-Wash.), fired off a questionnaire last year to the FCC soliciting its views and some sort of definite allocations program. So far the FCC hasn't come up with one, and there is also evidence that the committee is becoming rather impatient.

ENGINEER'S VIEW. Dr. Norton, who formerly served with the FCC as a propagation engineer and who was one of the prime movers of the FCC fm allocation plan of 1945, wrote FCC chairman John C. Doerfer:

"We believe there is a good chance that all of the really important and economically feasible tv requirements of this country can be accommodated on the present 12 vhf channels by permitting closer spacing between the stations. This will lead to an actually greater coverage of area per channel, and to a very large number of additional stations."

Specifically, Dr. Norton said that spacings closer than 100 miles could be reasonably permissible. The present FCC standards of maximum power, maximum antenna height and required co-channel spacing are obsolete under today's present crowded spectrum conditions, he said.

"We believe that the trouble the FCC has been having in the allocation of tv channels arose from its desire to satisfy everyone, and a tendency to lean too heavily on the advice of industry engineers who obviously have their own selfish interests to protect."

The bristling letter also took a crack at some of the recommendations of the Television Allocations Study Organization as "unrealistic."

AMST TO FRONT. Of all the com-
Pulse Top 20 Syndicated Shows for February

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Distributor</th>
<th>National Weighted Average</th>
<th>Viewers Per 100 Homes Tuned In Men</th>
<th>Women</th>
<th>Children</th>
</tr>
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<tr>
<td>1</td>
<td>Sea Hunt</td>
<td>Ziv</td>
<td>19.3</td>
<td>83</td>
<td>89</td>
<td>21</td>
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<td>2</td>
<td>Highway Patrol</td>
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<td>3</td>
<td>Mike Hammer</td>
<td>MCA</td>
<td>15.7</td>
<td>86</td>
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<td>4</td>
<td>Popeye</td>
<td>UAA</td>
<td>15.2</td>
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<td>State Trooper</td>
<td>MCA</td>
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<td>6</td>
<td>Mackenzie's Raiders</td>
<td>Ziv</td>
<td>14.8</td>
<td>79</td>
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<td>26</td>
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<td>7</td>
<td>SA 7</td>
<td>MCA</td>
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<td>79</td>
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<td>78</td>
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<td>33</td>
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<td>9</td>
<td>Silent Service</td>
<td>CNP</td>
<td>13.4</td>
<td>74</td>
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<td>48</td>
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<td>10</td>
<td>If You Had a Million</td>
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<td>Rescue 8</td>
<td>Screen Gems</td>
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<td>U. S. Marshall</td>
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<td>72</td>
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<td>14</td>
<td>Boots and Saddles</td>
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<td>San Francisco Beat</td>
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<td>16</td>
<td>Annie Oakley</td>
<td>CBS</td>
<td>11.5</td>
<td>54</td>
<td>59</td>
<td>65</td>
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<td>17</td>
<td>Cisco Kid</td>
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<td>83</td>
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<td>18</td>
<td>Target</td>
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<td>89</td>
<td>32</td>
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<td>19</td>
<td>Burns and Allen</td>
<td>Screen Gems</td>
<td>11.2</td>
<td>73</td>
<td>84</td>
<td>43</td>
</tr>
</tbody>
</table>

Film (Continued from page 62)

& Mills: Sinclair Refining Co. (gas, oil), GMM&B.

In Production: ABC-TV (promotional trailer), direct; Christie Brown & Co. (Sweetline biscuits), Rabko TV; Sinclair Refining Co. (gas, oil), GMM&B; Colgate-Palmolive Co. (Halo), Spitzer & Mills; TVB (institutional), Weston.

TRANSFILM, INC.

Completed: Food Manufacturers, Inc. (Uncle Ben’s Rice), Bates; Whitehall Labs. (Anacin), Bates; U. S. Steel Corp. (steel), BBDO; Aluminum Co. of America (Alcoa), F&S&R; Lever Bros. Co. (Jim Dandy), K&L; Corning Products Refining Co. (Karlo), L&N; Helena Rubenstein, Inc. (cosmetics), OB&M; Esquire, Inc. (Coronet), Grey; General Foods Corp. (Sanka instant coffee), Y&R; Boyle-Midway, Inc. (Aero Shave), JWT; Tek Div., Johnson & Johnson (Tek products), Y&R; Necchi Sewing Machine Sales Co. (sewing machines), Grey; Oakite Products, Inc. (Oakite cleaner), Manoff; Miles Labs. (One-A-Day Vitamins), Wade; Warner-Lambert Pharmaceutical Co. (Bromo-Seltzer), Warwick & Legler; Radio Corp. of America (stereo), Grey; Phillips-Van Heusen Corp. (shirts), Grey; Chock Full O’Nuts Co. (coffee), Grey.

In Production: Whitehall Labs. (Anacin, Freezone), Bates; American Chicle Co. (Chorets), Bates; Brown & Williamson Tobacco Co. (Viceroy), Bates; Standard Brands, Inc. (Burgerbits dog food), Bates; U. S. Steel Corp. (steel), BBDO; Aluminum Co. of America (ALCOA), F&S&R; Lever Bros. Co. (Jim Dandy), K&L; Procr...
ter & Gamble Co. (Ivory Snow), B&B; Faberge (Juliette Marglen cosmetics), direct; Lever Bros. Co. (Pepsoodent), FCB; RCA (various), K&F; Colgate-Palmolive Co. (Ad), L&N; J. C. Prescott Co. (Dazzle bleach), Dheer; J. B. Williams Co. ('Leccric Shave'), Parkinson; Boyle-Midway, Inc. (Aero Shave), JWT; Warner-Lambert Co. (Bromo-Seltzer), W&L; American Sugar Refining Co. (Domino), Bates; Nestle Co. (Nescafe), Houston; Mennen Co. (various), Grey; Miles Labs. (Alka-Seltzer), Wade; Alberto-Culver Co. (hair products), Wade; Continental Baking Co. (Profile bread), Bates; Westinghouse Corp. (stereo), Grey.

**TV CARTOON PRODUCTIONS**

Completed: Pacific Telephone & Telegraph Co. (phones), BBDO; Kilpatrick Bakeries (bread), Reinhardt; J. A. Folger Co. (instant coffee), Harris, Harlan & Wood. In Production: Williams Bakery (bread), Reinhardt; Kilpatrick Bakeries (bread), Reinhardt; Ingram’s Food Co. (Red’s tamales), Cappel, Pera & Reid; Pacific Plywood Co. (Par-Tile), Porter Adv.; Safeway Stores, Inc. (eggs), direct.

**UPA PICTURES, INC.**

Completed: Richfield Co. (Boron gas), Hinson & Jorgensen. In Production: Carling Brewing Co. (Stag beer), E. H. Weis; British-Columbia Television Co. (service), Lovick; Canada Nut Co. (Squirrel peanut butter), Lovick; Carling Brewing Co. (Black Label beer), Lang, Fisher, Shastower; Oklahoma Oil Co. (gas), NL& B; Union Pacific RR (trains), Cappel, Pera & Reid; Mrs. Baird’s Bakeries (bread), Harris & Weinstein; Embassy Dairy (dairy products), M. Belmont Ver Standig.

**VIDEO FILMS**


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**Pulse Top 10 Westerns for February**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Distributor</th>
<th>National Weighted Average</th>
<th>Viewers Per 100 Homes Tuned In</th>
<th>Men</th>
<th>Women</th>
<th>Children</th>
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<tr>
<td>1</td>
<td>26 Men</td>
<td>ABC</td>
<td>13.4</td>
<td>76 87 46</td>
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<td>2</td>
<td>Boots and Saddles</td>
<td>CNP</td>
<td>12.5</td>
<td>71 78 56</td>
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<tr>
<td>3</td>
<td>Annie Oakley</td>
<td>CBS</td>
<td>11.5</td>
<td>54 59 83</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Cisco Kid</td>
<td>Ziv</td>
<td>11.5</td>
<td>63 71 83</td>
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<td>5</td>
<td>Brave Eagle</td>
<td>CBS</td>
<td>10.6</td>
<td>69 71 83</td>
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<td>6</td>
<td>Frontier</td>
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<td>7</td>
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<td>10.4</td>
<td>23 27 97</td>
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<td>8</td>
<td>Man Without A Gun</td>
<td>NTA-Network</td>
<td>10.2</td>
<td>83 89 35</td>
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<td>1/2 Hr. Series</td>
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**Pulse Top 10 Misc. Shows for February**

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<th>Rank</th>
<th>Program</th>
<th>Distributor</th>
<th>National Weighted Average</th>
<th>Viewers Per 100 Homes Tuned In</th>
<th>Men</th>
<th>Women</th>
<th>Children</th>
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<tr>
<td>1</td>
<td>Popeye</td>
<td>UAA</td>
<td>15.2</td>
<td>21 37 102</td>
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<td></td>
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<tr>
<td>2</td>
<td>Superman</td>
<td>Flamingo</td>
<td>12.8</td>
<td>65 72 83</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3</td>
<td>Farmer Al Falfa</td>
<td>CBS</td>
<td>11.0</td>
<td>61 67 83</td>
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<td>4</td>
<td>Terry Toons</td>
<td>CBS</td>
<td>9.3</td>
<td>21 46 98</td>
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<td>5</td>
<td>Bugs Bunny</td>
<td>UAA</td>
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<td>6</td>
<td>Championship Bowling</td>
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<td>67 43 32</td>
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<td>7</td>
<td>Looney Tunes</td>
<td>Guild</td>
<td>6.3</td>
<td>21 27 101</td>
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<td>8</td>
<td>Danger Is My Business</td>
<td>CNP</td>
<td>6.0</td>
<td>85 93 22</td>
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<td>9</td>
<td>Science Fiction Theatre</td>
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<td>5.9</td>
<td>71 82 44</td>
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<td></td>
<td>Victory At Sea</td>
<td>CNP</td>
<td>5.9</td>
<td>75 82 34</td>
<td></td>
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</tr>
</tbody>
</table>

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**THE DAFFY DOODLE CARTOON SERIES**

*Animated series immediately available for your prospects*

**LET DAFFY ILLUSTRATE, ANIMATE AND SELL YOUR PRODUCT**

Call FREDRIC STOESSEL, TELEVISION-INTERNATIONAL

1029 East 163rd Street, New York 59, N.Y. • DAYton 9-3220

April 20, 1959, Television Age 77
Reach, McClinton & Co. President H. L. McClinton points out that the Prudential program, currently Twentieth Century, has "not only been an award-winner but a sales-starter." To gain maximum benefits, Prudential now has an extensive program for loaning its television films, as well as an extensive campaign of tv public-service messages to aid various worthwhile causes.

Allstate Insurance, an alternate-week sponsor of Playhouse 90 on 161 CBS-TV stations, is putting $2.4 million of its estimated $4 million advertising budget into television. A leader in automobile insurance, it is now actively campaigning in the life-insurance field.

“Our agents swear by Playhouse 90,” says advertising manager Robert E. Gorman. "They feel the program is effective in bringing them prospects... The program also serves to keep present policy holders happy, they claim."

A major shift of media is currently being made by Equitable Life, which is making its first use of television this year. The company is currently sponsoring the Douglas Edwards CBS newscasts for 15 minutes on alternate weeks. Starting this fall, Equitable will present a new monthly 90-minute program on CBS-TV. Called Biography, the show will dramatize the success stories of personalities who have overcome major difficulties on their roads to fame and fortune.

Kemper Insurance began the use of network television in 1957, and since then has spent the major part of its budget in the medium. During 1958 it bought the Huntley-Brinkley newscasts, participations on the Jack Paar Show and five scoreboard sports shows following NCAA football games, all on NBC-TV. Last year the company spent an estimated $503,057 in network television.

Nationwide Insurance sponsored the CBS Film Sales 30-minute syndication Mama on 36 stations in its 13-state east-coast area during 1958. After the fourth month of using the program a poll of agents showed that 40 per cent of the agents answering traced 1,658 sales directly to the program. Some 65 per cent of the agents said they preferred television to any other advertising medium. The company, formerly a heavy newspaper advertiser, has steadily increased its tv budget. In 1956 $283,000 was spent in spot, in 1957 $310,000 and in 1958 $700,000.

Traveler’s Insurance co-sponsored the Masters Golf Tournament on CBS-TV in April. This was the first use of network television by the company, although some spot has been used.

The Insurance Co. of North America has been a consistent user of television for the past three years. It has bought participations on Today, the Dave Garroway show on NBC-TV, for most of this period. Last year total expenditures amounted to $184,117 in network.

Mutual of Omaha

Mutual of Omaha is a network sponsor, offering Keep Talking each Wednesday evening on CBS-TV. The company was not in network during 1958.

Interstate Life & Accident Insurance Co. began the use of television in 1953 to better acquaint the general public with the company’s services so that its agents would find the market at least partially sold. The campaign has proved so successful that now the company puts half of its budget into television. Davis F. S. Johnson, vice president in charge of agencies, says, “Our agents prefer the use of tv over any other type of advertising medium.”

National Life & Accident Insurance Co., active in 21 states, is using filmed minutes in a number of principal cities, including Memphis, Nashville, Atlanta, Houston, New Orleans, San Antonio, Dallas-Ft. Worth, Louisville, St. Louis, Detroit, Los Angeles and San Francisco. Except for a few test campaigns, it is the company’s first use of television.

Indicative of the high esteem in which television is held by the agents themselves is the campaign of the National Association of Insurance

---

**THINGS TO DO BEFORE VACATION**

1. Buy Pith-Helmet
2. Get Loan
3. Revise Campaign "X"
4. Stop Phone
5. Board Dog
6. Revise Campaign "X"
7. Rent Snorkle
8. Delay Dentist
9. Revise Campaign "X"
10. Cancel Reservation
11. Revise Campaign "X"
12. Call Gifford Animation

☑ It stands to reason that the earlier you call Gifford, the sooner he can help you. What's wrong with tomorrow?

Judson 2-1591
165 West 46th Street
Agents, a group which includes 34,000 active independent agents throughout the nation. After a warm-up campaign in 1958 in which they spent some $300,000 in 39 markets and on participations on the Today program on NBC-TV, they have gone into 157 markets this year, buying news, weather and sports shows on a 26-week basis. More than $1 million is expected to go into the campaign before the year is out.

Smaller groups of agents are using television in nearly every part of the country and in every state. A few, which are typical, include:

Allstate agents of New Haven-Hartford, Conn., who bought a weekly five-minute late-night weather show on WHNC-TV New Haven. Eastern zone advertising manager Joseph A. Wall says: "The weather show has been very helpful to our men."

Nationwide Insurance Agents of West Virginia and Ohio started in 1955 buying two five-minute late-night newscasts on a 50-50 co-op basis with the home office. The group of 75 agents now sponsors two 10-minute newscasts on WSAZ-TV Huntington-Charleston. "I don't know of anything we could have done to make the name Nationwide better known and more accepted than going into the TV program," says a spokesman.

In Shreveport the association of insurance agents puts 95 percent of its advertising budget into a series of twice-weekly early-evening 10-minute newscasts on KSLA-TV Shreveport. The live announcements and crawl show the names of all agents during the middle commercial on each program. The program has been on year-round since 1956. "Most of our selling messages have an institutional slant," says Conni Svolos, of Svolos Advertising, agency for the association. "But when we do specific advertising for specific policies, agents invariably report increased business for these policies."

Sales increased sharply after the first year of television.

The Nationwide insurance agencies of Vermont, including 30 Vermont and upper New York state agents and managers, sponsor alternate weeks of the same half-hour film which the home office buys on WPTZ Plattsburgh. In the commercials the agents use photos, names, addresses and phone numbers of members. "As a selling medium, television is received most enthusiastically by our sales force," says Wendell Turner, regional sales superintendent.

Big Response
WFEM-TV Indianapolis reported one of the largest contest responses in its history recently.

Rodney Zig-Zag Sewing Machines purchased 10 run-of-schedule announcements on the station offering a first prize of one of their machines to the person who could make the most words from "sewing machine."

No other promotion of any kind was used for the contest. A total of 6,458 entries was received from 349 different communities in the WFEM-TV area.
For Production of outstanding, creative commercials the following agencies are using MPO-TV:

N. W. Ayer
Batten, Barton, Durstine & Osborn, Inc.
Baker Advertising
Benton & Bowles, Inc.
D. P. Brother
Leo Burnett & Co., Inc.
Campbell-Mithun, Inc.
Cockfield-Brown & Co., Ltd.
Compton Advertising, Inc.
Cunningham & Walsh, Inc.
D'Arcy Advertising Co., Inc.
Dancer-Fitzgerald-Sample
Doyle, Dane, Bernbach
William Esty & Co.
Foote, Cone & Belding, Inc.
Fuller & Smith & Ross, Inc.
Grey Advertising Agency, Inc.
Kenyon & Eckhardt, Inc.
Lennen & Newell, Inc.
Richard K. Manoff, Inc.
Maxon, Inc.
McCann Erickson, Inc.
McKim Advertising Ltd.
Emil Mogul Co.
(Mogul, Lewin, Williams & Saylor)
Needham, Louis & Brorby, Inc.
Norman, Craig & Kimmel, Inc.
E. W. Reynolds & Co.
Reach, McClintan & Co.
Sullivan, Stauffer, Calwell & Bayles, Inc.
Tatham-Laird, Inc.
J. Walter Thompson Co.
Warwick & Legler
The Wesley Associates
Young & Rubicam, Inc.

Romper Room (From page 46)

made for such campaigns as the Heart Fund and March of Dimes and for projects like National Safety Week and Dental Health Week.

Surveys have shown that close to 40 per cent of Romper Room's audience is adult, and that these adults are primarily the young mothers who account for so much retail spending. Recent ratings show unusually high percentages and shares for morning time. For instance, ARB's in the last few months give Baltimore a 15.6 with a 61.0 share, St. Louis an 11.4 with a 74.3 share, Sacramento a 15.2 with a 76.7 share and New York a 12.2 with a 44.9 share. Moncton, New Brunswick, the first Canadian city to have the show, reached a 32.9 rating after 10 days on the air. It is estimated that the programs reach over four million children and mothers each day.

Included in the sponsor roster are such satisfied advertisers as Read's Drug Store of Baltimore, now in its seventh year of bank-rolling; Walgreen's in Chicago, now in its fifth year; J. J. Newberry variety stores, which started with the show in Providence more than four years ago and have since picked it up in 13 other markets; Supplee-Biddle-Steltz of Philadelphia, second largest toy jobber in the nation, and the Burry Biscuit Co. which is putting out a special Romper Room assortment of cookies featuring several toy and cartoon characters connected with the program.

Sales successes have been racked up by Romper Room for such diversified groups as music stores, insurance agencies and banks, as well as for the food-product retailers who make up the bulk of the sponsors. A few examples will serve to show the tremendous advertiser satisfaction aroused by the program.

Valle's Steak House, Portland, Me., reports, "To be frank, we didn't expect any direct results. . . . However, results were remarkable. Our gross for the next three months increased by over 10 per cent over the same period for the previous year. Another important phase we noticed was a pick-up in better public relations. Many fine-looking young couples dropped in and personally expressed their appreciation for our sponsoring Romper Room. This was our first experience with TV advertising, and needless to say, a good portion of our advertising dollar will remain in TV."

Bettendorf Supermarkets of St. Louis displays Romper Room toys in its nine stores, with display space running as high as 40 feet in one store. They report great satisfaction with the report-card promotion for which they give a Romper Room ring. Obviously, it's a rare four-year-old who goes to the supermarket with his filled-in report card without either mommy or daddy.

Also in Portland, Me., the New England Mutual Life Insurance Co. used just three spots on Romper Room to promote leads for their "Jumping Juvenile" plan. The one-week campaign drew 14 inquiries from interested parents.

(Continued on page 82)
Wall Street Report

LIGHT ON CBS. Last month Dr. Frank Stanton, president of the Columbia Broadcasting System, spoke before the Society of Security Analysts, and while he didn’t give the brokerage community the specific figures it usually expects to obtain at these affairs, he did shed some light on his company—and made a few points worth exploring.

One of the most sought-after investment situations is one where there is strong evidence that the company and the industry involved represent a growth industry. To many people, the formal part of the television industry achieved its maturity two or three years ago, and attention has shifted to other industries. Dr. Stanton, with a few illustrations, corrected some aspects of that view without sticking his neck out from an investment standpoint.

Among the predictions he made were these:

The number of tv sets in U. S. homes, now 47 million, would reach 100 million “in the not-too-distant future.” It took 13 years for the industry to get the 47 million sets installed. In Dr. Stanton’s opinion, the number of sets in use will more than double in a much shorter time span.

The sales of tv filmed programs abroad are, in Dr. Stanton’s words, “only beginning.” He cites that there are roughly 500 tv stations in the free world, ranging from Hamburg to Hong King, matching the number now operating within the U. S. CBS is now selling its filmed material in 21 countries and is feeling its way in other foreign operations. It is, for example, building a studio plant and transmitter in Buenos Aires as a joint venture with Argentine investors.

MANY OPPORTUNITIES. Finally, Dr. Stanton foresees many opportunities opening up for tv programming through increased use of video tape, which did not make its appearance until 1957. Consequently, the industry has had but one year of experience with the new tool.

These three facets of the industry’s future are sufficient evidence that the tv industry is still dynamic, and comparatively speaking, its potential is tremendous. The industry made such rapid progress in the 1949-1958 period that too many people thought it was time, investment-wise, to turn to other fields. In a sense, their attitude may be justified—the growth was so fast it didn’t seem likely that the pace could be maintained.

CBS’ own experience demonstrates what happened. The 32-year-old company’s networking capital in 1949 was one-fifth of the $83,755,000 CBS boasts today. The property, plant, equipment and investments totaled approximately $54 million, compared with $163 million in 1958. Stockholders’ equity was $31 million in 1949 as compared with $109 million today. Net income has jumped in the 10 years intervening from $4.1 million to $24.4 million, a six-fold increase.

MARGINS OF PROFIT. The enormous change in the CBS picture does not, of course, mean that there were periods in between that a stockholder did not have to show courage in sticking to his judgment and holding his stock. Dr. Stanton illustrated this when he mentioned that the company’s margin of profit, which stood at 5.1 per cent in 1949, declined to 3.3 per cent in 1952 and then began to climb back up until last year it reached a level of 5.9 per cent and is still climbing.

What factors are there in the immediate future that indicate the CBS earnings should show further gains in the period immediately ahead? Without giving any figures or estimates, Dr. Stanton pointed out the areas of promise. The CBS-TV stations division is operating profitably. With units in New York, Chicago, Philadelphia, Los Angeles, and St. Louis, CBS has owned-representation where 28 per cent of all tv families are located.

The CBS-TV network had a 4 per cent increase in sales in 1958 and enjoyed its most profitable year to date. It has 243 affiliated stations, ranging from the U. S. to Canada to Puerto Rico, Guam, Hawaii and Mexico. This increase was recorded during a year in which industry suffered a sharp setback in earnings in the early months and had begun budget-trimming. At present, the mood is the reverse of a year ago, and network sales are outpacing the 1958 performance.

OTHER DIVISIONS. The radio division was profitable in 1958 primarily because of the success of the seven CBS-owned radio stations located in the same markets as the tv stations plus Boston and San Francisco. But the CBS radio network showed a loss, dragging down the over-all division profit. The radio network boasts of 198 affiliates. But early this year CBS devised a new programming pattern for radio which shifted the arrangements between the network and the individual stations and dropped one-quarter of the original program material, segments that had not been carried by many of the affiliates. Early indications are that the new format has increased audience listeners by 29 per cent, but Dr. Stanton gave no clue as to whether the income also increased.

Columbia’s record division had its second best year in 1958, and it un-

(Continued on page 96)
The American Bank & Trust Co. of Dallas reports that the Romper Room program brought us in a variety of new customers and much to our surprise a number of small children's savings accounts in what we consider a large starting amount, about fifty dollars."

J. J. Newberry Co. in Los Angeles had real evidence of increased sales after only five weeks of participation: "Before we sponsored Romper Room, a $1.49 item was selling satisfactorily at about 30 to 40 dozen a month. Before our first month with Romper Room was over, we tabulated 472 dozen sales. And during the following seven days we sold another 187 dozen."

Another variety-store group, W. T. Grant in New Orleans, went into tv advertising for the first time with Romper Room. Since then manager Ed Jones has had to revise completely his buying policy if an item is mentioned on the show. For example, during 1957 Grant's featured one of its own make of bicycles in a week-long newspaper campaign. Not one was sold. In 1958 Grant's devoted about 20 seconds a day to promoting the same bicycle on Romper Room. In four days 50 were sold.

Even a moving company has found that television can work for it. Gilbert-Mayflower of Roanoke says, "We are a small company and thought we could not afford to advertise on television. Since we have been on Romper Room our volume has increased so much that it certainly has been an asset to us."

Dairies are among the most numerous sponsors of Romper Room. Among them is the Lookwell Dairy of Elkhart. Lookwell decided to give Romper Room a fair test as to its commercial strength. An offer was made, solely on Romper Room, of a quart of eggnog and four serving cups for $.95 with home delivery only.

After one announcement and in one day the entire supply of 1,000 sets was exhausted. Cabell's Dairy of Midland, Tex., used the names off the report-card and fan-mail lists as prospects to be called on by route men. Better than 60 per cent of the people contacted are customers.

An example of the power of a personal appearance by the local "teacher" is furnished by the experience of the Ingleside Shopping Center of Baltimore. They scheduled a visit from Miss Nancy (Mrs. Claster) at the same time as the opening of a five-million-dollar shopping center across the street. Police estimated that 6,000 children with their parents were on hand to greet their "teacher," and merchants noted a substantially increased sales volume for the period.

Numerous other examples substantiate the claim that Romper Room, with its audience, which is constantly growing into the show and which retains product loyalties long after growing out of it, provides sales and public-relations results for advertisers.
Production (Continued from 37)

veteran of 29 years on both sides of the production fence, having worked with film production firms before his agency career.

"Agency people must remember," he said, "that they work with one person—the film producer—while the producer works with a number of suppliers. If a client wants a change made in a commercial, the agency calls the production house and gives its instructions. But the production house may then have to call half-a-dozen labs, technicians, editors, etc. This is a complicated job that can't be done instantly, no matter how urgent the agency says it is.

"A lot of problems arise simply because film labs often let things go through that are wrong. When the film gets to the producer, who screens it for the agency, he gets blamed for the defect. Perhaps he should have caught the trouble and ordered it corrected, but the agencies are usually fighting time and want to see the finished print immediately."

Mr. Bellante said his personal working agreement with over a half-dozen production firms SSC&B uses involves "jamming something down their throats when necessary and defending them when they're unfairly attacked." He concluded, "We need producers and can't operate without them, so we must recognize their abilities along with any flaws."

In trying to pin down the flaws in the relationship of agency and film company, the producers were asked if they ever found themselves and the production houses working toward different goals.

"Frankly," said Lennen & Newell's Bud Ehrlich, "that's the kind of question asked only by a trade magazine—or a client. There actually is never a case where two different goals are in mind. You will find the production house greatly concerned with money, while the agency is concentrating on quality, but both parties realize they have to work together to turn out a good job. It's of no value to an agency to force a producer to go over his budget. That just makes everybody unhappy and probably raises costs on the next job. Sure, a film house will agree to some extras to keep the agency as a client, but if this happens, it means the agency producer didn't plan his job right in the first place. It shows, too, the film company doesn't have the strength to deny something that's going to cost it money. All in all, it causes an uneasy relationship."

At Reach, McClinton & Co., Jim Graham went along with Mr. Ehrlich's thought. "The goals are the same," he noted. "Both parties want to make a good film. While the production house wants its costs kept down and its prices kept up in order to make a good profit, everybody has to be realistic. The firm knows that in order to get paid and get additional business, its job must fill the bill on all counts."

B&B's Max Bryer thought both producer and film company "have the same objectives in mind, but different approaches."

Where the agency works weeks preparing its storyboards, he complained, the film house often lets things go until the last minute. "Getting a
suitable commercial would be simpler," he said, "if companies prepared their sets in shooting sequence before the shooting day arrives. Admitted it's partly a matter of space and time here in the east, the fact remains that the finishing touches often have to be added to sets the morning shooting is scheduled to begin. Meanwhile, high-priced help sits around."

The question of how much rein should be given to the "artistic" temperament of a film-company director was brought up by several of the agency producers.

Merrill Sproul of Grant Advertising, Inc., stated, "Occasionally, a producer, not fully aware of the over-all selling aim, will allow his sense of 'theatrics' and his 'no biz like show biz' background to overshadow the single purpose of the commercial—which is to sell the product (entertain perhaps, but sell primarily)."

In an article in Grant's house organ, Mr. Sproul noted that this same problem could be that of an agency producer: "The desire to produce a Van Gogh can become almost irresistible if not controlled by the knowledge that, as an agency producer, you cannot cut off your ear."

Again, Marshall Rothen of Kenyon & Eckhardt noted the biggest point of dissension he found occurred in direction—in getting the director to realize "the attitudes and action of the presenter or the product from the point of view of the eventual tv viewer, the consumer."

Thom McDonnell, of Foote, Cone & Belding, and Bryan Houston's Peter Smith both said disagreements sometimes occur over creative suggestions offered by the film company, or by the lack of suggestions. Each was all in favor of any ideas being put forth.

"A lot of companies say the agencies don't want ideas that vary from what's on the storyboard," said Mr. Smith, "but a good agency producer enjoys working with a house he knows will try to help. Certainly, the director will get rebuffed plenty of times, but once in a while he'll hit on something good that will be used for everybody's benefit. Any producer who gets upset when someone volunteers an idea doesn't know his job."

Mr. McDonnell added, "One area in which the agency producer knows more than the film company's people is in the sales points of the particular product being advertised. He may argue with others on an 'artistic' effect that clutters up a selling point, but our agency has found a simple explanation in these cases works wonders. A rough example might be a case where a director thinks a thick layer of suds would look very pretty on top of a washing machine, but the detergent being advertised is the sudsless type."

"However, one thing FC&B holds in favor of some film companies is that they will offer suggestions for us to accept or reject. We're willing to listen to anything within the concept of the commercial, and believe that an agency with a closed-mind attitude hurts itself by missing some good bets."

**Client Sell**

A major complaint voiced by one of the producers queried is the growing practice of film salesmen going directly to the client in an effort to sell their houses. "The firms who aren't doing this are beginning to feel the squeeze," he said, "and will have to follow the practice. The result is that the agency producer is forced to go to the firm the client has been sold on, an arrangement that sometimes works and sometimes doesn't."

This same producer directed a charge to agency and client management that the role of the producer today is often more technical than creative. "In some agencies," he said, "almost anyone off the street can be given the title of producer. When this kind of person gets into a film company with people who know their business and starts giving orders, friction is almost unavoidable. At the least, anyone working in commercial production—and this includes the client—should learn something about film making."

Doug Gabrielle, Ted Bates & Co., Inc., producer, expressed an idea seconded by BBDO's Les Collins, that the most difficult moments of commercial production come at the start of shooting, "when the production
company is up in the air and operating in maximum confusion.”

This situation is caused by a lack of pre-production meetings, said Mr. Collins, “in which the misinterpretations haven’t been discovered.” He noted that most of the firms with which his agency works are willing to spend all the time desired in conferences, even working through lunch hours on shooting days. “The larger houses with production staffs are usually agreeable to working things out beforehand,” he said. “It’s the producer who hires freelance people and has to pay them for pre-production meetings who wants to hold them to a minimum.”

Further notes on causes of dissen-
sion were offered by a feminine pro-
ducer who said there was a “lack of understanding in the studio when you find, because of client pressure, that you must take protection shots—not of different set-ups, but a breakdown, perhaps, of a dolly shot.”

Peter Smith blamed the “impossible demands” of account men on the agency producer, who transfers them to the film producer, as a trouble-spot, and Paul Burgraf of Compton agreed that agencies don’t always give the film companies a “fair shake” on the time situation.

“BANDELIER animations are the answer for the advertiser who needs the impact of full animation on a moderate budget.

Many agencies plan a “client series” of several spots at one time. This arrangement often reduces the average individual spot cost to as low as $750.00.* Call or write BANDELIER films now . . . or send storyboards for a quick quote.

BANDELIER films

1837 lomas blvd., n.e.
phone chapel 3-5848
albuquerque, new mexico

April 20, 1959, Television Age 85
he said, “that operations go much more smoothly on the west coast than in the east. They have the space and experience there to do things efficiently and at less cost. I’ll admit many of the eastern companies are improving, but there’s still quite a difference.”

Bill Wilson of Compton Advertising found a primary fault in the fact that the film companies “have not structured themselves to the agency’s needs.” He said, “Many can’t afford to hire enough contact people to work with you. Usually, your contact is strictly a salesman whom you never see once production begins.

“When you get into the company,” he added, “qualified people aren’t assigned to work with you. There’s often one person handling 20 jobs and trying to give the impression yours is the only one in the house.”

Another producer noted that often not even the same person is assigned to the job from beginning to end. “Because of this,” he said, “an agency man finds himself explaining the purpose of the spot, the techniques desired, etc., a great number of times to various people. If a single person were appointed to follow through from pre-production to answer print, he could have an over-all view of the job and do it more efficiently.”

While advancing various philosophical views, some producers offered a number of technical improvements which might make their jobs easier. Among these were a plea by Larry Baker of Cunningham & Walsh, Inc., for “more 35mm interlock screening rooms on the east side of Manhattan” nearer Madison Avenue, and a request by Marshall Rothen of K&E that production firms pay “more attention to the timing of individual scene lengths and transitions from one scene to another.”

Compton’s Paul Burgraf humorously noted that “there’s one house it’s impossible to dolly in—and there’s a sound studio notorious for forgetting to turn the switch on when you make a recording.” He added, however, that mistakes and technical problems can be overlooked when a sincere effort is being made to do the job well, and when everyone works to correct existing errors and prevent future ones.

Producer Bud Ehrlich at Lennen & Newell said he was personally irritated by a “little detail” which seems to arise throughout the entire advertising business. “This,” he said, “is just the matter of being promised something at a given time, when the editor, director, or whoever knows the job won’t be ready. An amount of stalling follows which wastes everyone’s valuable time.”

According to Mr. Ehrlich, the greatest single improvement in the producer-film maker relationship would be the addition of more honesty all around. “We’re not in a child’s game,” he said. “It’s a serious business, and we should be men about it. If mistakes are made, if something is not clear, or if a question or problem of any kind appears, we all should feel capable of sitting down and talking out a solution. There’s no reason for any other kind of action.”

The only 2 awards for full animation at this year’s NEW YORK ART DIRECTORS SHOW were both awarded to ELEKTRA Film Productions Incorporated

AWARD FOR DISTINCTIVE MERIT IN TV ANIMATION NYAD 1959 + AWARD FOR DISTINCTIVE MERIT IN TV ANIMATION NYAD 1959 = 2

The month of April has been proclaimed “Color Television Month” in California by Gov. Edmund G. Brown (r.), shown here reading the proclamation to KRON-TV San Francisco general manager Harold P. See (l). The proclamation said in part: “This month marks the fifth birthday of color television . . . I salute color television and its pioneers. I proclaim the month of April as ‘Color Television Month’ in California in recognition of their great achievement in this new field of communication.”

LET US BE YOUR NEW YORK OFFICE
24-hour, 7 days a week, service specializing in tv and radio industry.
PLAZA 9-3400
Telephone Message Service
222 E. 56th St., New York City
estimates put this group at between 1.40 and 1.53 persons per family by 1975.

The tremendous strides that will be taken in the field of geriatrics and the increased financial security of our senior citizens will have tremendous repercussions on marketing strategy. The number of persons 65 and over has risen steadily in the past—increasing from about nine million in 1940 to almost 15 million in 1957. By 1980 this group may number about 24.5 million, representing an increase of 10 million, or 66 per cent in 23 years, a gain of roughly one-half million people annually.

Even if mortality were to remain at 1955 levels, the expected increase in the 65-and-over population would still be close to eight million by 1980.

While these numbers are impressive, a marketing truism is that markets are people with the ability and the desire to buy. What market poten-
Closed media session...
wide open minds

This typical, real-life media session, a familiar scene at the Bryan Houston agency, is duplicated, repeatedly in every agency placing national or regional campaigns.

Here's where schedules are born...and meet their judgment day.

Your representatives — your general promotion — may have made prior impressions on some or all of these men...

but who is selling them now?

With a properly planned, strategically positioned Service-Ad in SRDS

you are there
selling by helping people buy

SRDS Standard Rate & Data Service, Inc.
the national authority serving the media-buying function

Walter E. Botthof, Publisher
1740 Ridge Avenue, Evanston, Ill., Davis 8-5600
Sales Offices — Evanston, New York, Los Angeles

April 20, 1959, Television Age
were based on four assumptions; which one you favor depends on your degree of bullishness about television in the future. These assumptions are:

1. The ratio of total advertising investments to gross national product will be the same as in 1958 (2.33). Television investment and its components (network, national, spot, local) will have the same share of total ad investments in 1980 as in 1958.

2. The ratio of total advertising investments to GNP will increase 0.17 per cent in the next 22 years to 2.50 per cent. Television investment and its components will have the same share of total ad investments in 1980 as in 1958.

3. The ratio of total advertising investments to GNP will be the same as in 1958. Television investments' share of total ad investments will increase to 15-20 per cent. Television components' proportionate share will be the same as in 1958.

4. The ratio of total advertising investments to GNP will increase in the next 22 years to 2.50 per cent. Television investments' share of total ad investments will increase 15-20 per cent. Television components' proportionate share will be the same as in 1958. (See accompanying table which details these assumptions.)

This glimpse of television, based on statistical trends, summarizes its limitless possibilities in 1980. This article, written of necessity from a 1959 frame of reference, can only hint at the future dimensions of television. The next 21 years present a splendid challenge for all who have a stake in the industry to reach—and even exceed—these possibilities. And it calls for dedication, imagination and courage on the part of advertisers, agencies, networks and stations whose desire it is to see television and the nation achieve their full potential.


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### 1980 Projections of Total Advertising Investments and Television Advertising Investments

<table>
<thead>
<tr>
<th>1958</th>
<th>1980 Assumptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross national product (billion $)</td>
<td>$436.7*</td>
</tr>
<tr>
<td>Total ad investments (million $)</td>
<td>$10,196*</td>
</tr>
<tr>
<td>% Total ad to GNP</td>
<td>2.33</td>
</tr>
<tr>
<td>Total tv investments (million $)</td>
<td>$1,360*</td>
</tr>
<tr>
<td>% Total tv to Total ad</td>
<td>13.34</td>
</tr>
<tr>
<td>Network tv investments (million $)</td>
<td>$735*</td>
</tr>
<tr>
<td>% Network tv to total ad</td>
<td>7.21</td>
</tr>
<tr>
<td>National spot tv investments (million $)</td>
<td>$365*</td>
</tr>
<tr>
<td>% National spot to total ad</td>
<td>3.58</td>
</tr>
<tr>
<td>Local tv investment (million $)</td>
<td>$260*</td>
</tr>
<tr>
<td>% Local tv to total ad</td>
<td>2.55</td>
</tr>
</tbody>
</table>

*preliminary Printers Ink and Census Estimates
Memo (Continued from page 75)

ments received on use of the spectrum, those by the Association of Maximum Service Telecasters, comprising 120 stations (mostly vhf), drew the most attention. They were made and signed by Lester W. Lindow, executive director of AMST.

The comment presented a spectrum breakdown showing that tv occupies only 3.5 per cent of all non-Governmental allocations on the radio spectrum. The comment also emphasized the importance of tv in the current economy, saying: "Television well deserves its title of the $100-Billion Pump Primer."

More than 20 per cent of the entire waking life of the average tv viewer is spent in front of a tv set, the AMST report stated. The average U. S. home has a choice of at least five different tv signals and actually views more than three stations. Between 85 and 90 per cent of all tv homes are served by at least three stations, it went on.

All but four of the channels allocated to tv have at least one station operating on them or have a grant pending thereon, AMST said, meaning that 95 per cent of the channels allocated to tv were in use, authorized or applied for. Each vhf channel serves almost 50.5 million people, with stations on channel 4 serving more than 87 million, the report said.

Commercials (Continued from 39)

for one day, would cost the following: monitor man, $50.60 a day; boom man, $40.10 a day, and recordist, $40.10 a day. This amounts to another $658. The same personnel, for the same hours, would have worked at a minimum of $547 in 1954.

Cost of raw film has not changed appreciably in the past five years, and thus for one reel, or approximately 1,000 feet, the producer would pay about $45. The off-camera sound-track, done on tape and transferred to film, can be done today for $150. In 1954 the process cost $125.

Hand-lettering titles (which would be needed for a glamour shot of the hand lotion, today cost $12.50 a line. A minimum of three lines would be needed at a cost of $37.50, as compared to $30 in 1954. Photography of titles on high contrast film costs $65 today, $15 more than it did five years ago.

Charges for opticals depend, of course, on how intricate the photography is, but even a minimum amount of fades and dissolves in 1954 brought the price to $100. Assuming the same techniques were used today, the price would be $140.

Developing and printing the original photography, making fine grains of selected material to be duplicated in the optical printer, developing a finished dupe negative and making the composite answer print (sound and picture) five years ago would have cost $150. Today the cost is $250.

Cutting the original work print; matching the soundtrack and work picture, recutting the work print for changes and cutting and cueing fine-grain master positives for the optical printer is done by the editor today at a cost of $250. Cost in 1954: $200. Another $700 must be added to today's costs for newly unionized personnel and additional personnel required on the set.

Total cost comparisons of these basics: 1954, $2,325; today $3,716. But since a producer must also add in his overhead (which varies from producer to producer, but which can be estimated on the average of 50 per cent of basic cost), the price increases

Jim Hobbs has been appointed assistant manager of WSPA-TV Spartanburg, S. C., it has been announced by Walter Brown, president and general manager of the station. Mr. Hobbs has served as program director of WSPA-TV since the station went on the air three years ago.
Always shoot it on EASTMAN FILM ... You'll be glad you did!
considerably. Add to this a profit for
the producer, in this case a handsome
total cost for our hypothetical commer-
cial of $7,050. Total five years
$4,545.

Many commercial producers have
found that they cannot pass on all of
these increases to the advertiser, and
thus their margin of profit has gone
down. A 10-per-cent profit after over-
head today is a gratifying one.

Since some of the work and costs
involved in producing a commercial
are completely unknown outside of
the producer’s accounting office, it
might be enlightening to list some of
them.

As an example, rental costs today
would work out in the following man-
ner: camera, $90 a day; sound, $50 a
day; dolly and track, $35 a day;
boom, $10 a day; process, $250 a
day; camera car, $50 a day.

Music has certainly become an im-
portant factor in commercials, and an
expensive one. On each original job

<table>
<thead>
<tr>
<th>1954</th>
<th>Today</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actor</td>
<td>$70 a day</td>
</tr>
<tr>
<td>Model</td>
<td>$50 a day</td>
</tr>
<tr>
<td>Make-up man</td>
<td>$37.50 a day</td>
</tr>
<tr>
<td>Sets</td>
<td>$350</td>
</tr>
<tr>
<td>Sound stage</td>
<td>$125 a day</td>
</tr>
<tr>
<td>Cameraman</td>
<td>$75 a day</td>
</tr>
<tr>
<td>Assistant cameraman</td>
<td>$36.20 a day</td>
</tr>
<tr>
<td>Electrician</td>
<td>$35 a day</td>
</tr>
<tr>
<td>Grip</td>
<td>$35 a day</td>
</tr>
<tr>
<td>Prop</td>
<td>$35 a day</td>
</tr>
<tr>
<td>Monitor man</td>
<td>$15 a day</td>
</tr>
<tr>
<td>Boom man</td>
<td>$35 a day</td>
</tr>
<tr>
<td>Recordist</td>
<td>$35 a day</td>
</tr>
<tr>
<td>Raw stock</td>
<td>$45</td>
</tr>
<tr>
<td>Off-camera soundtrack</td>
<td>$125</td>
</tr>
<tr>
<td>Hand-lettering titles</td>
<td>$10 a line</td>
</tr>
<tr>
<td>Photography of titles</td>
<td>$50</td>
</tr>
<tr>
<td>Optical Printing, etc.</td>
<td>$100</td>
</tr>
<tr>
<td>Cutting, matching</td>
<td>$200</td>
</tr>
<tr>
<td>Director (now unionized)</td>
<td>$40 a day</td>
</tr>
<tr>
<td>Assistant director</td>
<td>$45 a day</td>
</tr>
<tr>
<td>Script clerk</td>
<td>$75 a day</td>
</tr>
<tr>
<td>Carpenter</td>
<td>$37 a day</td>
</tr>
</tbody>
</table>

Many of these factors affect all seg-
ments of our economy today, but in
the tv film commercial world one
obvious factor seems to dramatize it
more: the business is a relatively new
one, and only today is it finally be-
ginning to stabilize. Nothing quite so
startling has happened in, say, the
automotive field for a score of years.

Other developments in commercial
production, not as tangible as union
scale, affect the price of a job. Every-
one associated with it is more aware
of the importance of the commercial,
and thus more people are involved in
decision-making, in discussing intri-
cacies and shades of meaning, than
ever before. More changes are made,
and the client has a tendency to take

A Nice Film Studio.

Pintoff Productions
64 E. 55 St., N. Y.
BUT... WKZO-TV Gives You
The Old “One-Two” Punch
In Kalamazoo-Grand Rapids!

Lead with WKZO-TV and you’ll take sales “off the ropes” in Western Michigan! WKZO-TV covers more television homes than any other station in its area — 606,780 homes in 34 counties according to NCS No. 3.

NCS No. 3 shows that WKZO-TV gives you more circulation in the Kalamazoo-Grand Rapids-WWTV-Cadillac area — monthly, weekly, daily — than any other Michigan station outside of Detroit!

And remember that by adding WWTV, Cadillac, to your WKZO-TV schedule you’ll get all the rest of Michigan worth having!

*On July 8, 1889 John L. Sullivan beat Jake Kilrain for the heavyweight championship in 75 rounds.
his time in approving the finished product. All of this may mean overall.

Agencies seem to be more hesitant, more uncertain of relatively minor details. And where there was once only one client representative to deal with, there are now many.

Finally, after all of the basic and incidental costs are considered, there is still no way of putting a price on the talents of the individual producer, who, if he is worth his salt, must charge for his special creative abilities. Over the years producers have developed specialties, and on a particular job many agencies insist on having the specialist, provided his bid is somewhere within reason.

The above is an indication of where the advertiser's money goes, where it can go, and why it costs him more. It should be emphasized again that these are minimum costs where wages are concerned, and that very few directors, cameramen or top talent work at minimum today. Also, as the résumé of the SAG contract indicates, an advertiser must know how he is going to use the commercial before

WREX-TV
new, wide range

with

HIGH POWER
229 KW VIDEO 115 KW AUDIO
SPANS A BILLION DOLLAR ROCKFORD PRIMARY MARKET
COVERS ALL OF 14 COUNTIES AND MARKET PORTIONS OF 14 OTHERS

The new, wide-range of WREX-TV, now increased to 229,000 watts video effective power (five times the former ratings), extends the primary limits of the Rockford TV market to encompass $1.1-billion potential...wides the "secondary" range of influence to include a total $2.5-billion.

ROCKFORD MARKET
WREX-TV's new power spans a primary area of four counties and market portions of 11 others...$1,163,973,000 consumer spendable income...55,462 people...and markets that record total retail sales of $762,124,000 annually.

TOTAL MARKET:

<table>
<thead>
<tr>
<th>Population</th>
<th>1,343,051</th>
</tr>
</thead>
<tbody>
<tr>
<td>Households</td>
<td>473,099</td>
</tr>
<tr>
<td>Spendable Income</td>
<td>$2,507,773,000</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>$1,748,395,000</td>
</tr>
</tbody>
</table>

WREX-TV COVERAGE
WREX-TV spans audience interest...allowing for comparative rankings of top programs, ARB area survey, shows 33 of top 37 programs are all on WREX-TV. WREX-TV leadership is strong throughout the telecasting day:

ROCKFORD Metropolitan Area—several aboard of set-in-use summary—for 4 weeks

Source: ARB Oct. 21 - Nov. 19 - 1958

WREX-TV Station B
Mon. - Fri.
Sign-on to Noon 56.3* 48.4
Noon to 6:00 PM 70.3 28.7
6:00 PM to Midnight 55.1 43.8
All Week — Sign-On to Sign-Off 59.2 40.7
*Shares — station on less than the station telecasting the most quarter hours during particular period.

SAG Contract
(A resume of provisions applying to television film commercials)

There are four classifications for performers: actor, off-camera voice, off-camera group singers and extra.

A performer is considered an actor if he is engaged to do a television film commercial on camera where he is definitely selling, or where he is reacting to or illustrating a commercial message. If the performer is merely listening to another actor and is not referred to, or is part of a group not participating directly in the commercial, he is considered an extra.

An on-camera actor receives a minimum of $80 per day for his labor in making one unit of any length of a commercial film for one sponsor. He receives this labor fee whether or not the film is ever shown. For one day's work for more than one sponsor, he receives the unit payment of $80 from each sponsor; if he does several commercials in one day for the same sponsor, he receives $80 for each commercial.

A day's work is eight hours, including one for lunch. For the ninth and 10th hour the actor receives time and a half ($15), and double time ($20) thereafter.

An off-camera voice-recording session consists of two hours, at the rate of $55 a session; solo singers off camera not performing with group singers work three-hour sessions at the rate of $55 a session; group singers off camera work a four-hour session at the rate of (two to four voices) $35 a session and (over four voices) $30 a session.

In addition to payment for his labor, an actor receives a performance or use fee when the film is shown. This is measured in a 13-week cycle in every class except Class A Program (see below).

Only one day's base pay may be credited to payment for any use thereafter due to the player for a single commercial (scale for use payments follows).

The rate the actor receives for performance is determined by: 1, whether the film is used as a separate spot or as the commercial message of the sponsor's program; 2, the number of cities in which the film is shown within the same 13-week cycle.

There are two separate categories of cities for spot and program commercials. They are:

- Program: Class C: one to five cities; Class B: six to 20 cities; Class A: over 20 cities.
- Spot: Class C: one to five cities; Class B: six to 20 cities; Class A: 21 to 60 cities; Class AA: 61 to 125 cities; Class AAA: over 125 cities.

(Note: New York counts as 11 cities; Los Angeles and Chicago each as seven cities; any two constitute Class A, and in the spot category all three constitute Class AA. If films are made in continental United States, or if a producer with his base of operations here transports a SAG member to a location anywhere outside the U. S, the terms of this contract apply. The showing of commercials anywhere within the U. S., its territories and possessions, Canada and Mexico shall be included in determining use and re-use fees.)

Life of an on-camera commercial is 18 months from first showing, or 24 months from making. Contract is automatically renewed unless an on-camera player refuses at the end of this time further re-use, provided at least 60 days' notice is given prior to expiration.

SPOT On-Camera Performer (Use Fees)

Class G: For unlimited use for 13 weeks, $80; same amount for each 13-week renewal cycle.
Class B: For unlimited use for 13 weeks, $125; same amount for each 13-week renewal cycle.
Class A: For unlimited use for 13 weeks, $170; same amount for each 13-week renewal cycle.
Class AA: For unlimited use for 13 weeks, $220; same amount for each 13-week renewal cycle.
Class AAA: For unlimited use for 13 weeks, $260; same amount for each 13-week re-
he has any idea of what the final cost will be.

The cost increases appear to be part of the general economic picture today. As an example, the purchasing power of the dollar has steadily declined since 1950, which in turn means that everybody needs more of them to buy the same thing. The nation’s average family income has gone up. Thus, in 1954 it was $5,599, and by 1957 it had climbed to $6,380. Costs in all areas have also climbed. The television advertiser is not a special victim, it is happening throughout all industries today.

It can be said, in relation to these increased costs, that the client is getting more for his money in the sense that he is dealing with specialists today who have built up years of experience handling the simplest as well as the most intricate of chores. The cameraman, the director, the film editor know their jobs, and this has taken a lot of the risk out of commercial production. This same knowledgability makes for a more effective sales pitch in today’s competitive business world.

### Fee Schedule

#### On-Camera Performer

<table>
<thead>
<tr>
<th>Class</th>
<th>Description</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>For each 13 weeks</td>
<td>$120</td>
</tr>
<tr>
<td>B</td>
<td>For each 13 weeks</td>
<td>$170</td>
</tr>
<tr>
<td>A</td>
<td>First use</td>
<td>$80, each re-use $42.50</td>
</tr>
</tbody>
</table>


#### Off-Camera Voice

<table>
<thead>
<tr>
<th>Class</th>
<th>Description</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>For each 13 weeks</td>
<td>$80</td>
</tr>
<tr>
<td>B</td>
<td>For each 13 weeks</td>
<td>$125</td>
</tr>
<tr>
<td>A</td>
<td>First use</td>
<td>$55, each re-use thereafter, $42.50</td>
</tr>
</tbody>
</table>

Discounts for guarantees again apply. Eight-use guarantee during 13-week cycle, $295; 13-use guarantee, $425.

#### Group Singers—Off Camera

<table>
<thead>
<tr>
<th>Class</th>
<th>Description</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Each 13 weeks (two to four voices rate), $40</td>
<td>over four voices rate, $30</td>
</tr>
<tr>
<td>B</td>
<td>Each 13 weeks (two to four voices rate), $47.50</td>
<td>over four voices rate, $40</td>
</tr>
<tr>
<td>A</td>
<td>First use (two to four voices rate), $35</td>
<td>over four voices rate, $30, each re-use, $25</td>
</tr>
</tbody>
</table>

Discounts for guarantees apply. Eight-use guarantee during 13-week cycle (two to four voices rate), $225. Discounts for guarantees again apply. Eight-use guarantee during 13-week cycle, $178.50; over four voices rate, $160; 13-use guarantee during 13-week cycle, (two to four voices rate), $250; over four voices for 13-use guarantee, $225.

During any 13-week cycle, after a singer in a group of two to four voices has been paid $335, and after a singer in a group of over four has been paid $300 in use and re-use fees, all additional uses of that commercial within that 13-week period are paid for at the rate of 17% per cent of the applicable individual re-use fee.

### Formula for Extras

An extra is paid for an eight-hour day either as a general extra, at a minimum of $22.05, or as a special business extra, at a minimum of $29.80.

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For your next commercial call –

CARAVEL FILMS

20 WEST END AVENUE
NEW YORK

Circle 7-6110

April 20, 1959, Television Age 95
**News (Continued from page 31)**

Weist, an announcer.

The plan, which has been endorsed by such organizations as the Screen Actors Guild and Actors Equity Association, is designed to cope with the problem of fluctuating income from various categories of taxpayers. It is not restricted to performers only, but would cover anyone especially benefiting those whose incomes may vary from year to year.

In brief, the plan works like this: every individual taxpayer would be allowed to divert as much as 20 per cent of his annual gross income to non-interest-bearing U. S. Government Income Tax Bonds. The taxpayer, who would be required to attach to his tax return receipts for the bonds purchased, would then be allowed to deduct the amount from his gross income for the year. When he chooses to cash the bonds, he would be required to declare that money as income for the year in which they were cashed. A yearly ceiling or a ceiling for the total amount that could be held by any one individual at one time could be established by the Government.

**Wall St. ( Continued from page 81)**

doubtlessly would have been its best year had the management not underestimated the potential of the rock-and-roll market. But the records division is a steady contributor to profits, and with the tremendous upsurge in interest in stereophonic and hi-fi equipment and use of tape recordings, this division is bound to add sales and profits.

The Hytron division, making electronic tubes, semi-conductors and other electronic equipment, was still losing money last year, but Dr. Stanton predicted it would show a “modest profit” in 1959 and larger profits thereafter.

Even the company’s laboratory division, normally considered a research arm, is making a profit on the contract work it does for outside clients. The international division, set up to sell some of the company’s products, ranging from Columbia records to Hytron’s tubes and transistors, has not reported any profit to date.

In summary, then, CBS had three divisions which were suffering in 1958—radio, Hytron and the international operation. The radio network has been reorganized and shows promise of reducing if not eliminating its losses. The Hytron division is expected to make money. The international division is still too small to make much difference one way or another.

In 1958 CBS reported net sales of $411,800,203 and earnings of $24.4 million, equal to $3.10 per share.
Robert M. Watson, chairman of the board of Erwin Wasey, Ruthrauff & Ryan, Inc., has joined Kudner Agency, Inc., as senior vice president, member of the executive committee and of the board of directors, it has been announced by C. M. Rohrbaugh, president of the agency, who states that the acquisition of Mr. Watson is “part of our agency’s program to add to our organization’s strength in all aspects of advertising.” Mr. Watson was chairman of the board of Ruthrauff & Ryan before that agency’s merger with Erwin Wasey & Co., and held that office in EWR&R. He originally joined Ruthrauff & Ryan in San Francisco in 1940. Three years later he moved to the company’s New York office and was made a vice president in 1946. His advancement continued as executive vice president in 1952, as president in 1955 and as chairman of the board the following year.

G. T. C. Fry (l.), vice president in charge of Kenyon & Eckhardt’s Detroit office, and Robert R. Burton (r.), vice president in charge of the agency’s Chicago branch, have been named senior vice presidents, account management. Mr. Fry, who joined K&E in January 1950, after serving with CBS and ABC, will continue to manage K&E-Detroit. Mr. Burton, with the agency since September 1957, following executive positions with Needham, Louis & Brorby and Young & Rubicam in Chicago, will move from the Windy City to Kenyon & Eckhardt’s New York office next month.

Thomas McDermott, vice president in charge of tv and radio programming and a member of the board of directors of Benton & Bowles, Inc., has been elected a senior vice president of the agency, B&B president Robert E. Lusk has announced. Mr. McDermott, who joined Benton & Bowles in 1942, became assistant to the director of radio and television in 1949. He was elected vice president in charge of radio and tv programming in 1953 and became a member of the B&B board in 1958. Among the nighttime network programs produced under the leadership of Mr. McDermott, one of the most widely recognized personalities in the broadcasting industry, are the long-running Loretta Young, Danny Thomas, Zane Grey Theatre and December Bride shows, as well as The Rifleman, one of this season’s clicks, and The Ann Southern Show. Mr. McDermott is a New York City resident.

Alan D. Courtney (l.) has been elected vice president, nighttime programs, and Carl Lindemann Jr. (r.) vice president, daytime programs, for the NBC television network. Mr. Courtney, director of nighttime programs since September 1957, joined NBC in Los Angeles in March 1947; previously he was general manager of the Metropolitan Theatres in Los Angeles. Mr. Lindemann, director of daytime programs since April 1957, went with NBC in April 1948, following service with Foote, Cone & Belding. Mr. Courtney is a San Franciscan; Mr. Lindemann was born in New Jersey.

Rolland V. Tooke, Cleveland area vice president of the Westinghouse Broadcasting Co., in charge of KYW-AM-TV since 1956, has been appointed executive vice president of WBC, it has been announced by Donald H. McGannon, president of the company. A pioneer in television and a broadcasting executive whose experience has encompassed all phases of programming, operations, sales and administration, Mr. Tooke first entered the industry in 1941 when WPTZ (now WRCV-TV) Philadelphia was operated by the Philco Corp., by which he was employed at the time. In 1945 he was made assistant general manager and in 1953 general manager, during which time WPTZ was bought by Westinghouse from Philco. A native of Munnsville, N. Y., Mr. Tooke is a 1930 graduate of the Wharton School, University of Pennsylvania. He served with the Navy Department during World War II.
Every single feature in the Warner Bros. library is profitable, according to KAKE-TV's General Manager, Martin Umansky.

"The value of any library depends not on the top features alone, but on the entire list. Out of the Warner Bros. library, we've created a special afternoon theatre showing only the so-called 'lesser' features. This program alone has practically paid for the entire library of 750 features."

The Warner Bros. library has made outstanding profits for stations, large and small, in every part of the country. Join the profit parade. Get in touch with us today.

PROFITABLE

says Martin Umansky, General Manager

KAKE-TV

WICHITA, KANSAS

The father of a 16-year-old London lad hauled his son into court and complained that the youth did nothing all day but watch television. The court then ordered the boy to find a job.

Two weeks later the father was back in court with the boy and explained that his son just wouldn't get out to go to work. "I've even tried tipping him out of bed," the father said, "but he just gets back."

When called on, the lad explained he wouldn't mind working if he could find a job starting at 9 a.m., but all he could find were 8:30 jobs. "And starting at 8:30 in the morning is too early."

We suggest turning over this case to Dave Garroway.

One of the journals which features a "Coming and Going" column recently ran these items on the same day:

Desi Arnaz leaves California today for New York conferences with William Paley, CBS chairman of the board.

William Paley, chairman of the board of CBS, off to Jamaica yesterday for a brief holiday.

Well, we figured that probably Mr. Paley had put his end of the conference on tape.

According to Jet Magazine, ex-heavyweight champ Joe Louis' fourth wife, lawyer Martha Malone Jefferson, has nine television sets in their 10-room home to keep Joe happy.

Smart girl, Martha. Joe never did like the count to run up to 10.

A station manager visiting New York came in to our office the other day and asked us if in recent days we had walked on 44th Street west of Broadway. When we told him we hadn't, he said we ought to. "You'll get slanty-eyed looking at the marquees of the shows running there, with three of the theatres on the street housing plays with Far East backgrounds—A Majority of One with Gertrude Berg and Sir Cedric Hardwicke, The World of Suzie Wong and Rodgers & Hammerstein's Flower Drum Song.

"I was beginning to think I was in the Orient. But I was rescued by television. On the marquee of the ABC Network's Little Theatre was a most welcome occidental touch: Do You Trust Your Wife?"

The tv commercial has become a hot issue in Britain's Parliament. Laborite Christopher Mayhew, speaking in favor of a bill to ban interruption of programs for sales talk, told his fellow Parliamentarians that "these break-in plugs are symbols of vandalism and profiteering. They are one of the nastiest imports from the U. S."

Now, Mr. Mayhew went on, "we may be switched from a deathbed scene in a play to a plug for a holiday camp. The other week, a western film (an American import, don't you know) was interrupted—just when the red Indians were about to attack—for an advertisement for a scalp lotion."

Meanwhile, back at the Bank of England comes a different sort of report.

This one tells that pioneers of Britain's three-year-old commercial tv service wound up with small fortunes. Their original investment skyrocketed in value some 22,350 per cent. They put in $56,000 and today their holding is valued at $12.6 million. The company plans to issue 325,000 common shares to replace the 400,000 deferred shares bought by the original investors for one shilling each. The original investors will get 13 new shares for each 16 of the old shares.

An American press agent, Suzanne Warner, was one of those who helped start the British tv company. Her initial $700 investment is now worth $156,000. Norman Collins, known as Britain's "Mr. Television," put in 2,250 pounds and came away with half a million. He gave up his job in 1950 as director of BBC and stumped the country to promote a commercial network.

Mr. Collins obviously missed Mr. Mayhew.
"Spring song"

(ROCHESTER, N.Y.)

Words and Music by
Latest ARB Four Week Survey
of Metropolitan Rochester Area
January, February, 1959

12 out of the top 15 Rochester favorite shows

53.3%

Over-all Share of Audience
Sign-on to Sign-off

54.7%

6:00 p.m. to Midnight
Share of Audience

Help Yourself to the Big Share
of the Rich Rochester Area

CHANNEL 10
WHEC-TV and WVET-TV
ROCHESTER, NEW YORK

Basic CBS
National Representatives
WVET-TV—BOLLING CO., INC.
WHEC-TV—EVERETT McKinney, INC.
TWO YEARS AGO WE RAN THIS AD . . . . .

Some scoffers said . . .
“Great, but wait’ll you get more competition!”

NOW . . . . .

We’ve been a three-station market for nearly five years . . .
Based on the Latest CHARLESTON-HUNTINGTON AREA ARB . . . . . We’re ready to say again . . .

9 OUT OF THE TOP 10
20 OUT OF THE TOP 25

1—Ernie Ford Show—WSAZ-TV
2—Wells Fargo—WSAZ-TV
3—Shirley Temple’s Story Book—WSAZ-TV
4—The Real McCoys—Station B
5—Restless Gun—WSAZ-TV
6—Peter Gunn—WSAZ-TV
7—Whirlybirds—WSAZ-TV
8—NBC News—WSAZ-TV
9—Perry Como—WSAZ-TV
10—Groucho Marx—WSAZ-TV
11—Union Pacific—WSAZ-TV
12—This Is Your Life—WSAZ-TV
13—Price Is Right—WSAZ-TV
14—The Rifleman—Station B
15—Buckskin—WSAZ-TV
16—The Maverick—Station B
17—People Are Funny—WSAZ-TV
18—Death Valley Days—WSAZ-TV
19—Wyatt Earp—Station B
20—Saturday Night Jamboree—WSAZ-TV
21—The News Picture—WSAZ-TV
22—M-Squad—WSAZ-TV
23—Loretta Young Show—WSAZ-TV
24—Cheyenne—Station B
25—Ellery Queen—WSAZ-TV

*Nov. 1958 ARB