



# BROADCASTING

THE BUSINESSWEEKLY ON AND RADIO



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**NOW!** *The New Orleans radio station with 32.2% of the audience—***WTIX***—is*  
**20 times more powerful**



MORNINGSIDE COLLEGE LIBRARY  
DOLHAM  
IOWA

**with 5,000 watts on 690 kc.**

It happened May 7th, at 6 p.m. WTIX took over the 690 spot on the dial, and increased its power 20 times—to 5,000 watts. Result? Over 1,000,000 new listeners added! Now WTIX's 24-hour service extends over the entire Gulf area—from Texas to Florida. Now, more than ever, the big New Orleans buy is WTIX—the station which even before the change was more popular than the next

3 stations combined (Hooper), and—first in every daytime Pulse ¼ hour, and—first in 462 of all 504 Pulse quarters.\* Talk 5,000 watts and 690 kc. to Adam Young . . . or WTIX General Manager Fred Berthelson.

\* Jan.-Feb., 6 a.m.-midnight

**WTIX**  
*first . . . and getting firster . . . and now 20 times more powerful with*  
**5,000 watts on 690 kc.**  
**NEW ORLEANS**

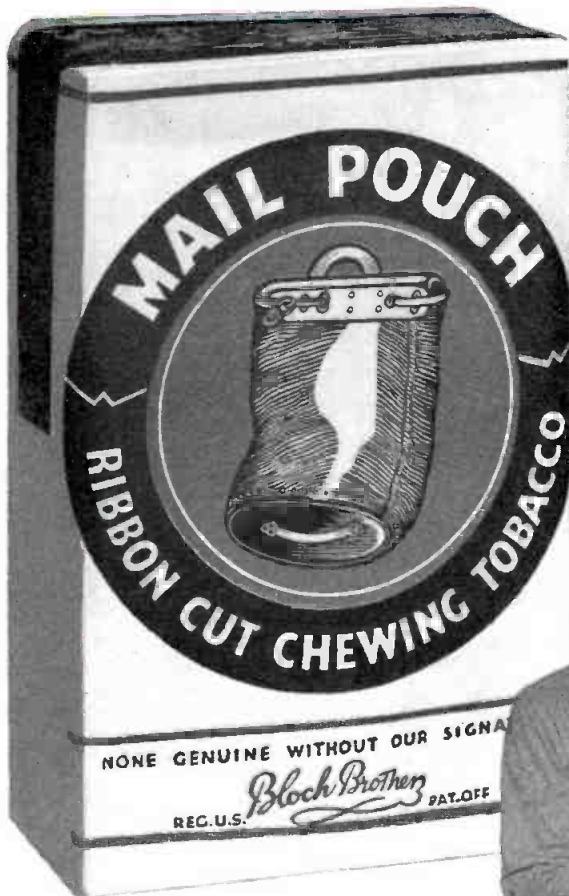
**STORZ STATIONS**  
 TODAY'S RADIO FOR TODAY'S SELLING  
 TORR STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul  
 REPRESENTED BY JOHN BLAIR & CO.  
 WHB, Kansas City  
 REPRESENTED BY JOHN BLAIR & CO.  
 WTIX New Orleans  
 REPRESENTED BY ADAM YOUNG INC.  
 WQAM Miami  
 REPRESENTED BY JOHN BLAIR & CO.

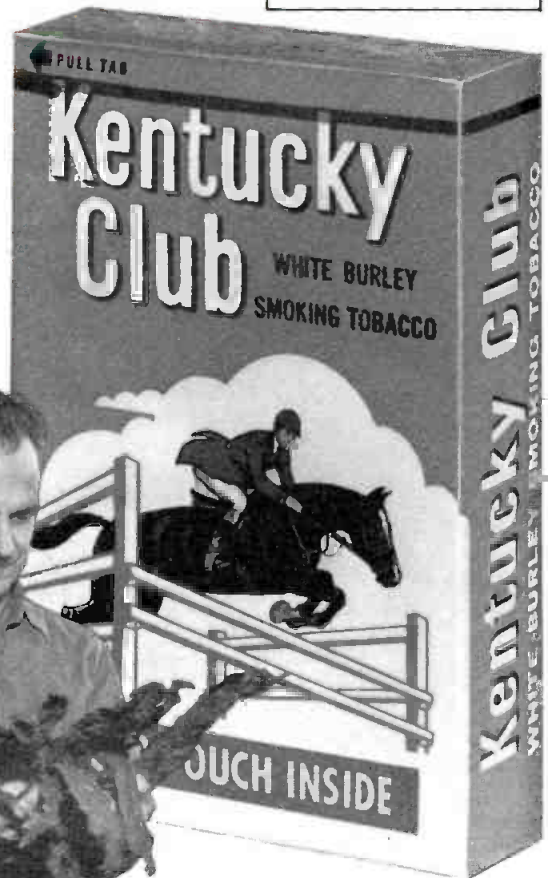
# WHEELING: 37<sup>TH</sup>\* TV MARKET

\*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley



NO. 5 IN A SERIES  
TOBACCO



Mail Pouch and Kentucky Club are two of the nationally famous buy-words which help contribute to the super market value of the WTRF-TV area. These and other quality tobacco products are manufactured by The Bloch Brothers Tobacco Company of Wheeling, West Virginia . . . with 500 employees influenced by the programming of WTRF-TV . . . in an area of 425,196 TV homes, where 2 million people spend 2½ billion dollars annually.

"I have been working for the Bloch Brothers people for 22 years, and it's part of my job to help protect the quality of our tobacco products. Even away from work I'm conscious of quality—in food, in clothing, in just about everything. That includes TV-viewing, too, which is why the favorite station at our house is WTRF-TV."

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at Cedar 2-7777.

National Rep., George P. Hollingbery Company.

316,000 watts NBC network color



WHEELING 7, WEST VIRGINIA

**wtrf tv**  
7  
CHANNEL

reaching a market that's reaching new importance!



CBS, NBC, and ABC Television Networks

## TERRE HAUTE, INDIANA

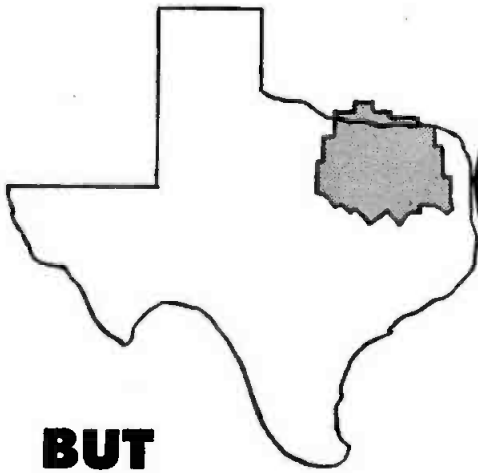
BOLLING CO., NEW YORK CHICAGO,  
LOS ANGELES, SAN FRANCISCO, BOSTON



and RADIO, too!

© T.M.-CBS-TV





# KRLD-TV

## CHANNEL 4 DALLAS

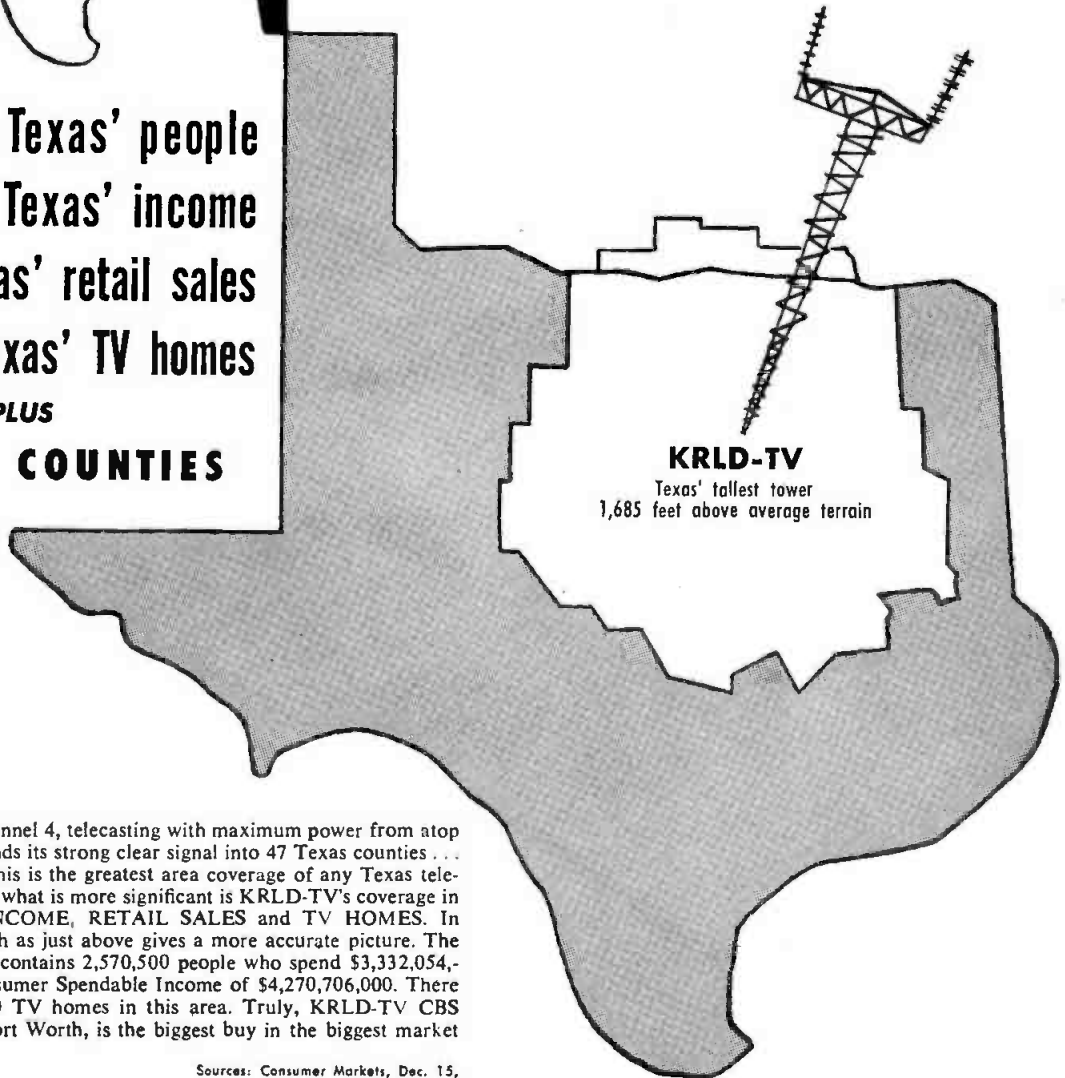
covers one-seventh of Texas' area

**BUT**

28% of all Texas' people  
30% of all Texas' income  
31% of Texas' retail sales  
1/3 of all Texas' TV homes

PLUS

**5 OKLA. COUNTIES**



KRLD-TV, Channel 4, telecasting with maximum power from atop Texas' tallest tower, sends its strong clear signal into 47 Texas counties . . . plus 5 in Oklahoma. This is the greatest area coverage of any Texas television station. BUT . . . what is more significant is KRLD-TV's coverage in terms of PEOPLE, INCOME, RETAIL SALES and TV HOMES. In those terms, a map such as just above gives a more accurate picture. The KRLD-TV Texas area contains 2,570,500 people who spend \$3,332,054,000 annually of a Consumer Spendable Income of \$4,270,706,000. There are more than 644,000 TV homes in this area. Truly, KRLD-TV CBS television for Dallas-Fort Worth, is the biggest buy in the biggest market in the biggest state.

Sources: Consumer Markets, Dec. 15, 1957. TV homes based on Texas TV Reports.

KRLD-TV is the television service of The Dallas Times Herald, owners and operators of KRLD Radio, the only full-time 50,000 watt station in Dallas-Fort Worth. The Branham Company, national representatives.

# KRLD-TV

The BIGGEST buy in the BIGGEST market in the BIGGEST State



Channel 4, Dallas  
**MAXIMUM POWER**

JOHN W. RUNYON, CHAIRMAN OF THE BOARD • CLYDE W. REMBERT, PRESIDENT

**TOLL GATE** • While question of pay-tv field testing has been dormant since Senate and House Committee actions inveighing against approval pending Congressional consideration of policy question, it's entirely possible that House Commerce Committee may take more positive position this session. FCC has said merely that it won't process applications (none is pending) until 30 days after Congress recesses, but House Committee may implement its previous action by advising FCC that it should not consider any applications until some fixed date, late March or April of 1959. This would give Congress time to legislate.

*Question immediately arose in Washington whether death of Comdr. E. F. McDonald Jr., chairman of Zenith (story page 93), would put damper on pay tv crusade. He spearheaded drive from start, and, while others have gotten in on act, Mr. McDonald and pay tv came to be synonymous.*

**COMMUNITY PROBLEM** • Mushrooming of community antenna television systems is beginning to give music licensing organizations problem—and it's apt to be vice versa pretty soon. BML, which till now has collected from only those CATV systems that originate programs, almost certainly is going to re-examine its policy, probably in relatively near future. At ASCAP, where CATV policy during "experimental stages" is less clear, question is said to be in hands of legal department, whose officials report that ASCAP "definitely" plans to try collecting from community systems using ASCAP music.

*Radio-tv planners of D'Arcy Adv. Co., St. Louis, are highly gratified with response to Budweiser spot drive built around theme, "pick-a-pair of 6-paks," even though only recently launched. They report heavy dealer activity and laud air media for tremendous impact of announcements on 400 radio-tv stations. In words of one executive, "We have never seen anything like it." Campaign to run through July.*

**DIGGING DEEPER** • Federal grand jury probing Miami ch. 10 case last week interrogated Miami bank officers on accounts of former FCC Comr. Richard A. Mack and his friend, Miami attorney Thurman Whiteside, as well as insurance company and holding company in which Mr. Mack had interests, both gifts from Mr. Whiteside. Also appearing last week was financial officer of National Airlines Inc. and Washington attorneys A. Harry Becker and Leo Resnick, who represented losing Miami ch. 10 applicants North Dade Video Inc. and L. B. Wilson Inc. respectively during FCC hearings.

*In recent weeks witnesses appearing before federal grand jury in Washington have been asked series of questions relating to personal social life of former Comrs. Mack and George C. McConnaughey as well as other present and former FCC officials. Queries have even alluded to deportment of officials at social gatherings.*

**DOUBLE DICKER** • Two-station tv sale may come to pass soon. Kenyon Brown, Bing Crosby and their associates in ownership of KCOP (TV) Los Angeles are negotiating with J. Elroy McCaw for acquisition of KTVR (TV) Denver (ch. 2) and KTVW (TV) Seattle-Tacoma (ch. 13). Discussions have been in progress some weeks. Latest word is that agreement seems near, with price in \$2 million-plus category.

*With 52 post-1948 films sprung for tv last year, giving United Artists Television Inc. 91 films to sell in 1957, company is understood to have more than doubled gross tv sales. In annual report to be issued Tuesday, it's understood, UA will claim 1957 gross tv sales of \$4.7 million—from gross \$2 million in 1956 on its first packet of 39 pictures.*

**LOOKING FOR MERGER** • Geyer Adv., with offices in New York, Dayton and Detroit, is considering merger. It reportedly has been talking with number of agencies, principally firms with balanced industrial and package goods accounts. At one point last year Geyer was understood to have been approached by Erwin, Wasey & Co., during that agency's quest for expansion, but reportedly nixed deal on grounds it would be "buried" within large agency framework. Currently billing about \$20 million, Geyer has had special success with American Motors Corp. (Rambler), only Detroit automaker not singing recession blues.

*FCC Chairman John C. Doerfer is slated to head U. S. delegation to International Telecommunications Union administrative conference on telegraph and telephone to be held in Geneva starting Sept. 29. It's expected chairman will be abroad for several weeks.*

**CONFIRMATION** • While Senate Commerce action on approval of nomination of John S. Cross to be member of FCC (story, page 74) was reported as unanimous, it's understood there was considerable discussion at executive session last Wednesday regarding possible further hearing. Committee reportedly was of view that appointment, to fill vacancy created by forced resignation of Richard A. Mack, was not "optimum" but that his background and record nevertheless merited confirmation. In case

of Democrat Robert T. Bartley to succeed himself for seven-year term, committee voted unanimously and with enthusiasm on favorable report, it's understood.

*Mr. Cross, will be sworn in this Friday (May 23)—probably by Chairman John C. Doerfer. He will serve until 1962. Comr. Bartley, reappointed for seven-year term until 1965, probably will take his new oath immediately upon expiration of his present term on June 30.*

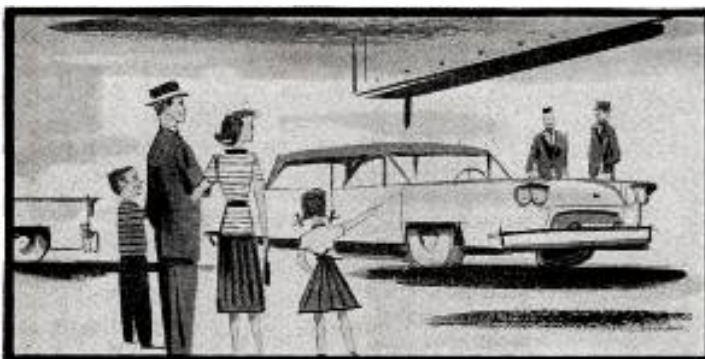
**CATV POLICY** • Before FCC is called to appear before Senate Commerce Committee in its second go-round on tv allocations, formal Commission policy study will be announced on subject of community antenna systems. Senate Commerce Committee is scheduled to renew its look into tv allocations, CATV, and other matters beginning May 27. FCC's plans, it is understood, envisage general hearing on what position Commission should take on regulating CATV operations—with parties on both sides of question being asked to submit policy and legal arguments. After this Commission hopes to make up its mind.

*Shortly to be announced will be centralization of operations of John W. Kluge stations, with Ernie Tannen as managing director headquartered in Washington, and Harvey Glascock as national sales director, headquartered in New York. Mr. Tannen, now manager of WEEP Pittsburgh, will direct operations of all five stations under new setup, headquartering with Mr. Kluge, principal owner. Stations are WEEP, WGAY Silver Spring-Washington, WINE Buffalo, WKDA Nashville and KNOK Fort Worth-Dallas. Mr. Kluge also owns substantial interest in WLOF-TV Orlando.*

**D.A. RIDES AGAIN** • Rep. Oren Harris, who was once district attorney, has taken over actual functions of chief investigator for his Legislative Oversight Subcommittee. While Baron Shacklette still has title, Rep. Harris personally has been giving investigative staff both travel and Washington assignments with Mr. Shacklette familiar only with those he himself is assigned. "Sensational" developments promised for this week [LEAD STORY, page 35] will involve two other regulatory agencies in addition to FCC.

*Commercial tv station — U. S.-style — is in works for Formosa with "welcome" of Nationalist Chinese government. Key figure is James Chiang, ex-colonel in Nationalist army who is recent graduate and teacher at East Texas Baptist college, Marshall, Tex., where he now has Texaco gas station.*

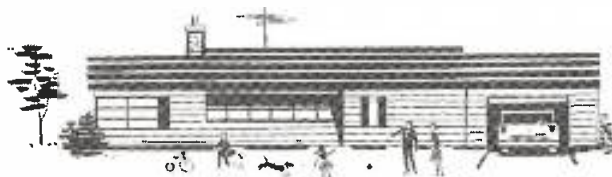
*They buy as a family . . .*



*because they were sold as a family . . .*



*by their local Meredith station!*



KANSAS CITY  
SYRACUSE  
PHOENIX  
OMAHA  
TULSA

KCMO  
WHEN  
KPHO  
WOW  
KRMG

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

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

Meredith Stations Are Affiliated With BETTER HOMES and GARDENS and SUCCESSFUL FARMING Magazines



# THE WEEK IN BRIEF

**Danger Signs in Radio**—Cunningham & Walsh's Jerry Feniger warns D. C. Ad Club that jukebox programming is inducement to listener boredom. Page 39.

**Another Tempest?**—House Oversight Committee casts jaundiced eye on FCC tv grants; questions application of comparative criteria and policy on approving station sales. Harris hints "sensations" which may cost some broadcasters their licenses. Page 35.

**Tv Broadens Its Horizons**—International Tv comes of age as 10th annual convention of International Advertising Assn. takes up topic of global (commercial) video for first time. Page 37.

**Slick Chick, Neat Trick, Video Pic**—Doyle Dane Bernbach and Transfilm Inc. bring the high-fashion print ad to tv via an ingenious stop-motion commercial idea for Chemstrand nylon. Page 38.

**Another Merger**—Kastor, Farrell, Chesley & Clifford merges with Hilton & Riggio to become \$15 million Kastor. Hilton, Chesley & Clifford with offices in New York, Toronto, and Harrisburg, Pa. Page 40.

**Clean Shave for Warwick & Legler**—After seven months of legal battling, Schick Inc.'s former ad agency wins permanent injunction against electric shaver firm; federal court decision in Philadelphia enjoins Schick and Benton & Bowles from appropriating "cotton test," maintains unused ad ideas are property of agency, not client, thus frees W&L to sell idea elsewhere. Page 40.

**Cool Summer for D-F-S**—Frigidaire's \$6 million account moves to Dancer-Fitzgerald-Sample July 1, with agency opening Dayton office. Decision marks final shift of General Motors business from Kudner. Page 40.

**Mr. Ford in for Godfrey**—Tennessee Ernie Ford is picked by Ford Div. as replacement for Arthur Godfrey on automobile advertiser's *Road Show* on CBS Radio. Page 46.

**Primer on Film Commercials**—Kudner's Edgar Kahn describes duties of the agency producer and hazards which can befall him. Page 52.

**CBS-Tv Departments Split**—Cowden, Means, Oppenheim named to head departments serving stations div.; Steinberg, Bristol get posts in network div. Other appointments to follow. Page 62.

**Akerberg Leaving CBS-TV**—Veteran of 30 years with CBS networks resigning and will open radio-tv management consultancy. Page 66.

**Caesar Steps Down**—AFM President James Petrillo says he won't run again, feels tired, thinks it's time for a younger man. The highlights of his stormy career. Page 66.

**Senate Approves**—Bartley, Cross confirmed by Senate day after Senate committee unanimously approves nominations to FCC. Page 74.

**Patent Policy Defended**—FCC commissioners go before Harris subcommittee; further witnesses promised as antitrust issue arises again. Page 76.

**Boston vs. Rock 'n' Roll, Round # 2**—D. J. Alan Freed surrenders in Boston to be arraigned on two counts of inciting to riot as Hub City d. a. presses fight. WINS New York, however, reconsiders re-hiring embattled rock 'n' roller who resigned. Page 86.

**Comdr. McDonald Dies**—Board chairman of Zenith Radio Corp., a militant industry figure, passes away. His four-decade electronic career included leadership of fight for pay-tv. He was first president of NAB when association was formed in 1923. Page 93.

**Educators' Tv Role**—Problems of commercial and non-commercial stations discussed by broadcasters and educational officials at annual Ohio State U.'s Institute for Education by Radio-TV. Page 98.



MR. KIMBLE

**Mutual Self-Interest** — Both newspapers and television have a stake in tune-in ads, the former because of the revenue they bring in, the latter for the audience they bring in. Grey's R. David Kimble analyzes the subject in MONDAY MEMO. Page 117.

## DEPARTMENTS

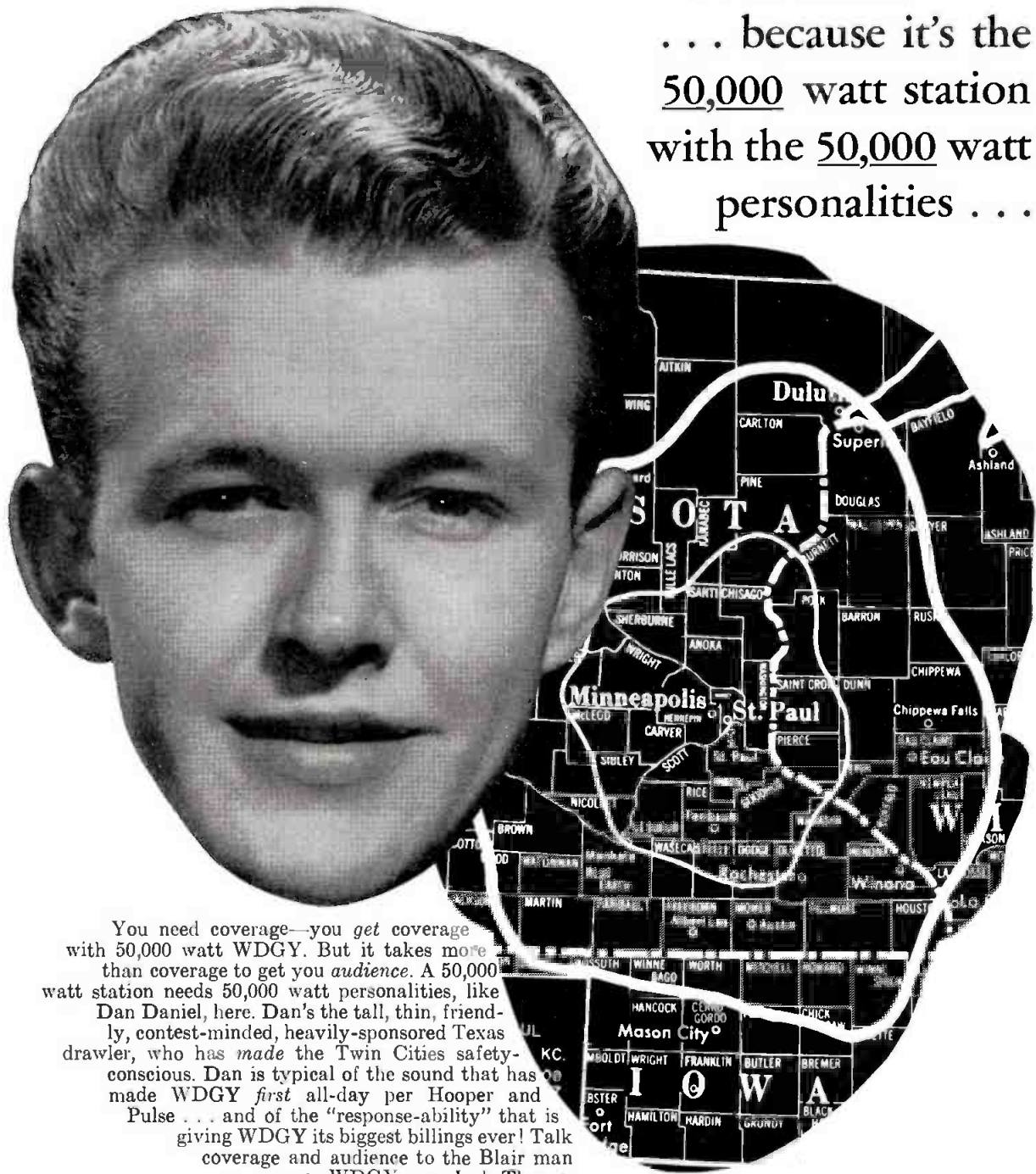
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# Why is WDGY first in Minneapolis—St. Paul?

(HOOPER & PULSE)

... because it's the  
50,000 watt station  
 with the 50,000 watt  
 personalities ...



You need coverage—you *get* coverage with 50,000 watt WDGY. But it takes more than coverage to get you *audience*. A 50,000 watt station needs 50,000 watt personalities, like Dan Daniel, here. Dan's the tall, thin, friendly, contest-minded, heavily-sponsored Texas drawler, who has *made* the Twin Cities safety-conscious. Dan is typical of the sound that has made WDGY *first* all-day per Hooper and Pulse ... and of the "response-ability" that is giving WDGY its biggest billings ever! Talk coverage and audience to the Blair man ... or WDGY g.m. Jack Thayer.

**WDGY** 50,000 watts  
 MINNEAPOLIS-ST. PAUL

**STORZ STATIONS**  
 TODAY'S RADIO FOR TODAY'S SELLING  
 TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul  
 REPRESENTED BY JOHN BLAIR & CO.  
 WHB Kansas City  
 REPRESENTED BY JOHN BLAIR & CO.  
 WTIJ New Orleans  
 REPRESENTED BY ADAM YOUNG INC.  
 WQAM Miami  
 REPRESENTED BY JOHN BLAIR & CO.



# at deadline

## NBC-TV Starts Summer Planning: Eight New Shows, 20 Reissues

Eight new shows and repeats of some 20 old ones will make up substantial part of NBC-TV's summer nighttime schedule, details of which were announced Friday.

Network officials noted there is at least one new program for each night except Wednesday. They are: *Steve Allen Presents Eydie Gorme and Steve Lawrence* (Sun. 8-9 p.m., July 13-Aug. 31); *Haggis Baggis* (Mon., 7:30-8 p.m., June 30-Sept. 15); *Pick a Winner* (Tues., 7:30-8 p.m., June 24-Sept. 16); *Investigator* (tentative title; Tues., 8-9 p.m., June 3-Sept. 16); Program to be announced (Tues., 9-9:30 starting July 1); *Jody*, western film series (Thurs., 9:30-10 p.m., starting July 3); *Big Game* quiz show (Fri., 7:30-8 p.m. starting June 13); *Bob Crosby Show* (Sat., 8-9 p.m., June 14-Sept. 6).

Series from which repeats are scheduled include *Noah's Ark*, *No Warning*, filmed anthology reruns under title to be announced, *Restless Gun*, *Wells Fargo*, *Goodyear-Alcoa*, *Suspicion*, *Bob Cummings*, *Californians*, *Wagon Train*, *Father Knows Best*, *This Is Your Life*, *You Bet Your Life*, *Dragnet*, *People's Choice*, *Life of Riley*, *M Squad*, *Thin Man*, *People Are Funny*, *Max Factor Theatre* of filmed anthology repeats.

## Writers, Networks Agree On Two-Year Pact, 7% Raise

Writers Guild of America announced Friday new two-year contract with CBS, ABC and NBC calling for approximately 7% increase in salary rates. One important provision, according to WGA, is agreement covering live freelance tv writers which says no changes will be made in dramatic script by producer unless writer approves at time script is purchased.

Weekly salary of news writers at CBS and ABC with at least two years' experience rise from \$170 to \$182, plus time-and-a-half for work over 40 hours, and at NBC, from \$189 to \$202, with no extra pay for overtime. Base weekly pay of continuity writers at three networks after two years jumps from \$171 to \$183. Minimum fee for one-hour live tv script is increased to \$1,500 from \$1,100. Pact applies as of April 1. Old contract expired March 31.

## McDonald Funeral Services Today

Funeral services to be held today (Mon.) at 10 a.m. for Comdr. E. F. McDonald Jr., founder-president and recently board chairman, Zenith Radio Corp., who died Thursday evening (story page 93). Requiem high mass to be celebrated at Assumption Roman Catholic Church, 313 W. Illinois St., Chicago, followed by burial at Queen of Heaven Cemetery and Mausoleum, 1400 S. Wolf Road, Hinsdale, Ill. Zenith offices to be closed Monday.

Pallbearers for services are (from Ze-

nith) Hugh Robertson, president; Carl E. Hassel, assistant vice president-secretary; Joseph Wright, executive vice president, and others, including Hays MacFarland, board chairman, MacFarland, Aveyard & Co. (agency); E. Norman Rauland, president of Rauland Corp., Zenith subsidiary; Frank A. Miller, Francis I. Dupont & Co., investment broker; W. S. Woodfill, retired hotel owner, and Judge John Barbaro, personal friend. All save jurist are Zenith directors.

## Welpott Named General Executive In NBC O&O-Spot Sales Div.

Raymond W. Welpott, vice president of WKY Television System Inc. and manager of WKY-AM-TV Oklahoma City, will join NBC Owned Stations and Spot Sales Div. in June in general executive capacity, P. A. Sugg, vice president in charge of division, is announcing today (Mon.).

Mr. Sugg is himself alumnus of WKY Television System (WKY-AM-TV, WTVT (TV) Tampa, WSFA-TV Montgomery, Ala.). Mr. Welpott moved to WKY last June after some 19 years with General Electric Co. and its stations. He joined GE in 1938 and shortly was named broadcasting accountant for KOA Denver and KGO San Francisco, then owned by GE; WGY-WRGB (TV) Schenectady and five GE shortwave stations. He was named assistant to station manager for radio and television in 1946, and short time later became assistant manager of WGY-WRGB. In 1955 he took over management of WRGB.

He has been active in NBC affiliate affairs, serving as vice chairman in 1957 and as head of tv affiliates' compensation committee in 1951. For his work on that committee in developing supplementary compensation plan for affiliates he was presented silver service by NBC-TV stations. He also has been active in NAB, and recently played key role in organizing Oklahoma Television Assn., which he served as first chairman.

## Kerns to Head Storer's WAGA-TV

J. Robert Kerns, who has been with Storer Broadcasting Co. nearly 20 years, appointed Friday by George B. Storer Jr., tv operations vice president, to be vice president and managing director of WAGA-TV Atlanta. He succeeds Glenn Jackson, who has resigned and will announce plans in near future. Mr. Kerns has been vice president-managing director of WVUE (TV) Wilmington-Philadelphia and before that was at WBRC-TV Birmingham.

## Freed on Bail in Boston

Alan Freed, rock 'n' roll exponent and former WINS New York disc jockey, Friday was released on \$2,500 bail in Boston but still has to face two charges resulting from riot following his "Big Beat" show May 3 (story page 86).

## BUSINESS BRIEFLY

Late-breaking items about broadcast business; for earlier news, see ADVERTISERS & AGENCIES, page 37.

**PROTECTION PROBLEM** • Brown & Williamson, through Ted Bates & Co., N.Y., alternate sponsor of *Lineup* on CBS-TV (Fri., 10-10:30 p.m.) preceding Ed Murrow's *Person to Person* (10:30-11 p.m.), has been pushing CBS-TV for product protection against P. Lorillard (see page 46), which is expected to sponsor Murrow on alternate weeks. CBS-TV, however, has firmly pointed to its policy, announced year ago, whereby alternate-week exchange commercials cannot have product protection. Week that Brown & Williamson goes on with *Lineup*, alternate sponsor with Lorillard, Florists Telegraph Delivery Assn., will underwrite Murrow show.

**DOUBLE FEATURE** • Johnson & Johnson, New Brunswick, N. J., planning major-minor sponsorship of *Cheyenne* and *Sugarfoot* (which alternate in Tues. 7:30-8:30 p.m. spot on ABC-TV) and in addition is buying six minutes in ABC-TV daytime shows. Latter programs still to be picked. Young & Rubicam, N. Y., is agency.

**GOBEL-FISHER AGAIN** • Liggett & Myers and RCA Whirlpool have renewed alternate week George Gobel and Eddie Fisher shows, Tues., 8-9 p.m. on NBC-TV. Agencies: McCann-Erickson and Kenyon & Eckhardt.

**IN FOR HALF** • Whitehall Pharmacal Co., through Ted Bates & Co., both N. Y., planning to sponsor alternate weeks of *Steve Canyon* with Liggett & Myers, through McCann-Erickson, in Thurs. 9-9:30 p.m. spot on NBC-TV, effective early fall.

**DOUBLE-TAKE** • Bymart-Tintair, N. Y., kicking off tv spot drive in approximately 100 major markets June 1 for minimum six-week period. Agency, Product Services Inc., still buying. Unusual wrinkle of drive: instead of minute spots, Tintair will feature actress Terry Moore in two 1-minute announcements spaced apart, first commercial showing application of Tintair, second showing results after using product is aired later in evening.

**BACK TO 'OASIS'** • Liggett & Myers (Chesterfields), N. Y., renewed sponsorship of *Club Oasis* (NBC-TV, Sat., 9-9:30 p.m.) for next season. Agency: McCann-Erickson. Alternate Saturday night period open, with Max Factor not expected to renew *Polly Bergen Show*.

# at deadline

## WBC, CCBS OPPOSE DAYTIMERS' PLEA

Westinghouse Broadcasting Co. voiced strong opposition Friday in comments to FCC on Daytime Broadcasters Assn.'s petition to standardize operating hours of daytime am stations. Clear Channel Broadcasting Service is among those who will take same vigorous stand against proposed FCC rulemaking on DBA proposal today (Mon.), deadline for comments.

Several individual stations also filed oppositions Friday and number filed comments supporting DBA petition (story, page 78).

WBC said study indicates adoption of rulemaking would cause interference by WPEO Peoria and WCIL Carbondale, both Illinois, to its KDKA Pittsburgh; WGPA Bethlehem, Pa., and WLBB Carrollton, Ga., to its KYW Cleveland; WLIB New York, WANN Annapolis, Md., and KGYW Vallejo, Calif., to WBC's WOWO Fort Wayne and KEX Portland, Ore. Also cited was interference to WBC's WBZ Boston and WIND Chicago.

Westinghouse said proposal would destroy secondary skywave service of KDKA, WBZ and KYW and skywave service by all clear channel stations would be destroyed, resulting in loss of all radio service to more than half land area of U. S. WBC said NARBA and other agreements with Canada and Mexico would be violated and that additional service resulting would be limited to "few miles" from daytimers' transmitters.

CCBS' 120-page, 147-exhibit comments,

limited to interference problems of 14 clears belonging to organization, said engineering studies show "conclusively" that proposal would destroy all clear channel service in winter and partly in spring and fall—service relied on by 25 million people. Loss of groundwave would be equally serious, 88% to WCAU Philadelphia, for instance.

CCBS said interference also would be substantial to non-CCBS clears, all Class I-B, unlimited Class II and III stations and added potential damage would be caused by future daytime stations on Class I channels. Fulltime regionals (Class III) would be most affected, CCBS said.

CCBS said listener letters to FCC were inspired by daytimers, using their own broadcast frequencies and without advising listeners of technical difficulties. Proposal also would violate international agreements, CCBS said.

Individual stations opposing: WLEE Richmond; WKBN Youngstown, Ohio; WEAN Providence, R. I.; WLS Chicago, and WFNC Fayetteville, N. C.

Individual stations supporting: WLDS Jacksonville, Ill.; WSKN Mt. Marion, N. Y.; WCUE Akron; WMIX Mt. Vernon, N. Y.; WHFB Benton Harbor, Mich.; KIBE Palo Alto, Calif.; WELS Kinston, N. C.; KNLR North Little Rock, Ark.; WCEF Parkersburg, W. Va.; WVPO Stroudsburg, Pa.; WSMI Litchfield, Ill., and WARU Peru, Ind.

## PEOPLE

**WILLIAM S. HEDGES**, NBC vice president in charge of general services, reported Friday to be convalescing satisfactorily at New York Hospital following operation earlier this month. He's expected back at his desk after Memorial Day.

**ROBERT C. LaBONTE**, commercial manager, KPOJ Portland, Ore., appointed general manager of KERG Eugene, Ore., succeeding **L. W. TROMMLITZ**, retired.

**SYD KAVALEER**, sales manager for WATV (TV) Newark, which became WNTA-TV May 7 when National Telefilm assumed ownership, appointed general sales manager of WNTA-TV.

**JOHN C. IANIRI**, formerly account supervisor at Grey Adv., N. Y., on R. H. Macy & Co. and account executive on Chock Full o'Nuts coffee, to Leo Burnett Co. as account executive.

## Roloids Signs Consent Decree On 'Doctor' Tv Commercials

"Man in the white coat" may be appearing less and less on nation's tv screens following consent decree signed by American Chicle Co. on its Roloids tv commercials. Federal Trade Commission announced today signing of consent order which prohibits American Chicle from implying without proof that Roloids is endorsed generally by medical profession.

FTC's complaint in 1957 charged American Chicle tv commercials false and deceptive. Cited in complaint was one scene showing man in doctor's white coat (and addressed as "doctor") recommending product to another actor as relief for indigestion. This falsely implied, FTC said, that doctors or medical profession prescribe or recommend Roloids. Company must also discontinue claims that stomach acid or concentrated stomach acid is capable of burning hole in cloth napkin.

## Three Sales Filed: \$611,085

Applications for am station sales totaling \$611,085 were filed with FCC Friday. They include:

Sale of KGKO Dallas by oilmen H. H. Coffield and W. L. Pickens to H & E Radio Corp. (Harry and Elmer Balaban), Atlantic Brewing Corp. (Harold Lederer, president) and others, joint venturers, for \$450,000 [CLOSED CIRCUIT, May 5]. Balaban stations are WIL St. Louis, WRIT Milwaukee, WICS-TV Springfield, Ill., and WTVO-TV Rockford, Ill. Atlantic is associated in ownership of WIL and WRIT and owns 25% of KFBI Wichita. Mr. Coffield has interest in KMIL Cameron, Tex. Independent KGKO is 5 kw day, 500 w night on 1480 kc.

Sale of 52.95% of KGLC Miami, Okla., by trustees for estate of George L. Coleman to multiple owner Kenyon Brown for \$82,085. Mr. Brown already owns 22.15% of KGLC. KGLC is 1 kw on 910 kc.

Sale of WKAI Macomb, Ill., by William Schons and Edward Schons to newspaper publisher-theatre owner William H. Rudolph for \$79,000. William Schons retains 90% of KRSI St. Louis Park, Minn., and Edward Schons 10% of WDUZ Green Bay, Wis. WKAI is 250 w day on 1510 kc.

## Kansas City IBEW Technicians Off, On Again at KCMO-AM-TV

Technical employes of Local 1259, IBEW, were returning to work late Friday at KCMO-AM-FM-TV Kansas City after agreeing to new two-year contract. They had shut down stations at 12:01 a.m. Friday, with notation on log that audio and video transmitters were off "due to strike."

KCMO-AM-FM-TV and KMBC-AM-TV, WDAF-AM-TV and WHB have been negotiating new contract jointly since April. KCMO was notified at 11:30 p.m. Thursday by technicians that transmitters would be silenced. Tv service normally runs to 2:30 a.m., with allnight radio programming. KCMO radio service was resumed at 4 a.m. Friday and tv at 6:55 a.m., using supervisory personnel. IBEW accepted new contract during day, with \$6 weekly raise first year and \$5 second. Base is \$131.

Only KCMO stations were affected by "strike." All stations had been operating under extension of former contract from May 1 expiration date to May 15. Walter L. Reed, IBEW business agent, notified KCMO early Friday that technicians had not struck but were "taking a vote," according to stations. No picket line appeared.

## Local-National Rate Question Raised at North Carolina Meet

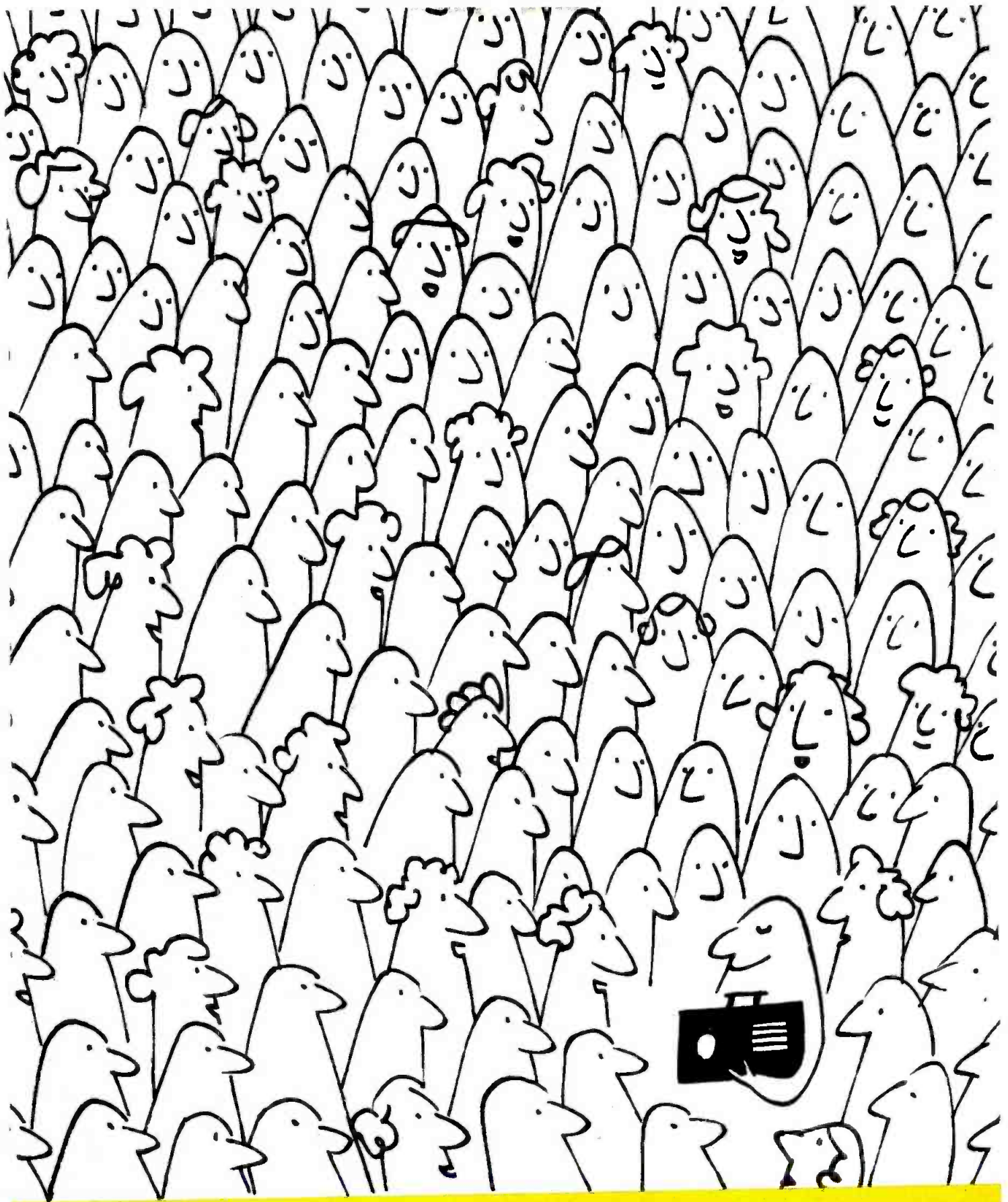
North Carolina broadcasters questioned practice of Ford dealers and J. Walter Thompson Co. in demanding local rate for broadcast placements during Friday session of North Carolina Assn. of Broadcasters at Southern Pines (see page 91). Members also voiced concern over power of local dealers to prevent dealers in nearby cities covered by stations from buying time in their territory.

Don DuMont of JWT Atlanta office discussed station rate practices and explained advantages of large agency where campaigns are national in concept but local in execution.

Mr. DuMont mentioned a newspaper rate card practice in the South, with half of the newspapers in Georgia and Florida represented on one rate card. He said some newspapers have a local rate higher than national because the latter can be handled easier.

Thad H. Brown Jr., NAB tv vice president, speaking Thursday night at banquet, said broadcasters have been probed and probed for years. He added it was "marvelous that after the smoke clears away, broadcasting comes out with a clean bill of health."





If You Want to Reach

THE ADULTS OF THE DETROIT-GREAT LAKES AREA, REACH WITH

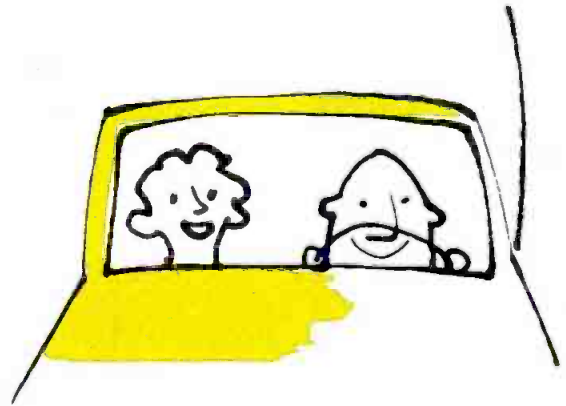
**WJR** DETROIT

Radio Programs with Adult Appeal





On an average day, 41 percent of the adult listeners specify WJR as their radio station. This was learned from an Alfred Politz Research, Inc. survey of an area where 196 other stations were heard.



## WHEREVER THEY ARE

These personalities are heard only on WJR

### PROGRAMMING MAKES THE DIFFERENCE

WJR programming is designed to satisfy the more than 17,000,000 people in WJR's primary coverage area. To do this, local programming is emphasized and for good reason: Programming with just the right touch of exclusive personalities and features has won for WJR an overwhelming popularity among all listeners. In terms of adult audience, it has won the dominant share . . . assembled the purchasing power into one huge package that's easy for an advertiser to reach. Such programming is a skillful blend of information, entertainment, and public service that gets close to the interests and attitudes of people, so that they will remain close, loyal listeners to WJR. And that's just what they are—close and loyal and numerous—as proved by successes of WJR advertisers. This was confirmed by Alfred Politz in a listener survey of the Detroit-Great Lakes area.



**WILLIAM SHEEHAN**  
News Editor



**JAN WYNN**  
Vocalist



**MARSHALL WELL**  
Farm Editor



**JAY ROBERTS**  
Announcer



**JIM VINALL**  
Newscaster



**BOB REYNOLDS**  
Sports Director



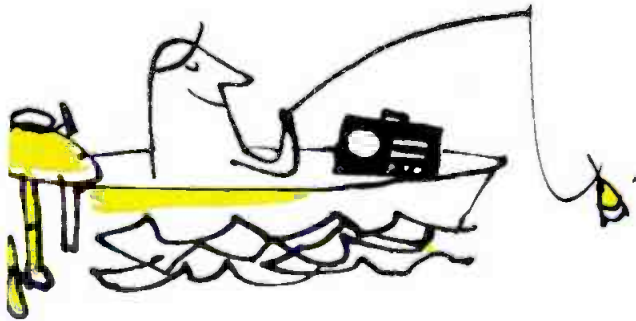
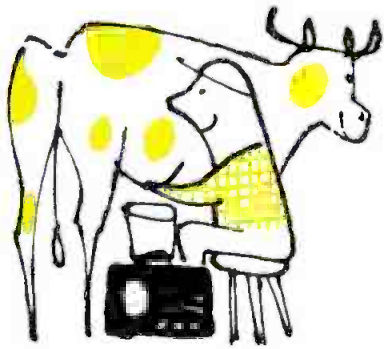
**BUCK MATTHEWS**  
Feature Personality



**DAN KIRBY**  
Newscaster



**HARRY SAFFORD**  
Orchestra Director



# ADULTS STAY CLOSE TO **WJR**



**FRED KENDALL**  
Vocalist



**BILL BARBER**  
Announcer



**JIMMY CLARK**  
Music Director



**GEO. KENDALL**  
Newscaster



**CHARLEY PARK**  
Chief Announcer



**RENE MCKAY**  
Vocalist



**PAUL CAREY**  
Asst. Sports Director



**BUD GUEST**  
Feature Personality



**ART JAMES**  
Announcer



**JACK HARRIS**  
Feature Personality



**BRUCE CHAPMAN**  
The Answer Man



**VALTER POOLE**  
Assoc. Conductor  
Detroit Symphony



**DON LARGE**  
Choral Director



**JIM GARRETT**  
Announcer



**J. P. MCCARTHY**  
Announcer



**MARTY MCNEELEY**  
Feature Personality



**MRS. PAGE**  
Women's Editor



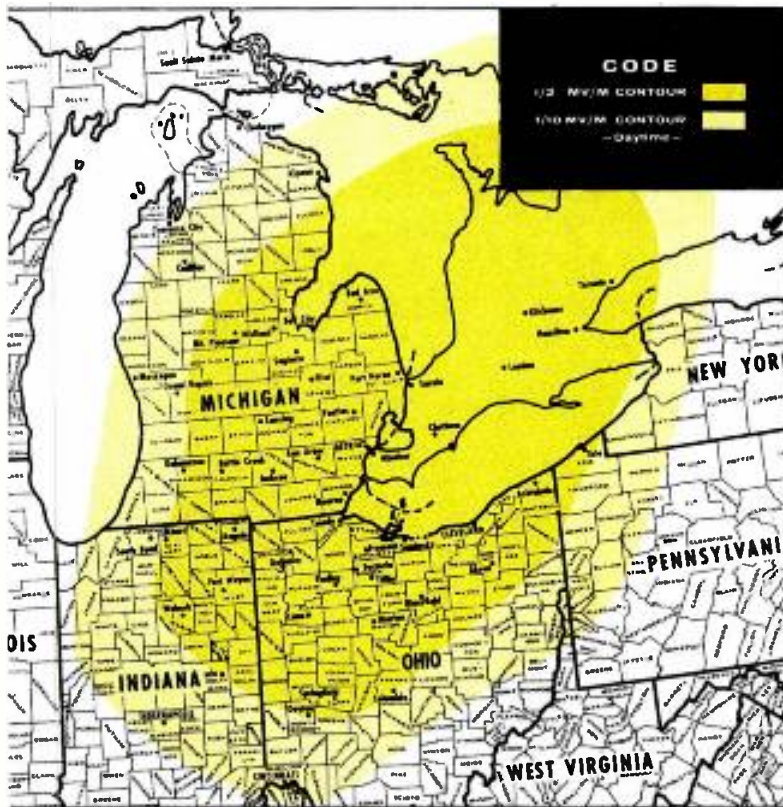
**JACK HAMILTON**  
Newscaster



**TED STRASSER**  
Announcer

## Plus the best of CBS

In addition to network stars and their shows, WJR offers a fine selection of news documentaries, public affairs programs, special events, dramatic plays, serials, westerns, and mysteries.



**WJR** 's dominance gives you the greatest effective reach in America's fifth richest market

In its primary signal area, WJR's voice penetrates America's fifth richest market which accounts for 10% of almost anything—people, income, sales. Daytime coverage is shown above, as compiled by the WJR Engineering Department with approved field-strength measuring equipment. At night, coverage includes most of the 48 states and a major portion of Canada. Mail authenticates the tremendous reach of WJR.

**WJR** reaches the most people with the most buying power

Eighty-one percent of the purchasing power in the Great Lakes area is controlled by people 30 years of age and older. In this age group (again, according to Alfred Politz Research, Inc.) WJR has more listeners than the next six Detroit radio stations combined.

**That's why products that mean business advertise on WJR!**

If you want to reach buying power effectively—the adults of the Great Lakes area—contact your nearest Henry I. Christal representative for all the convincing facts.

RADIO PROGRAMS WITH ADULT APPEAL

**WJR** Detroit  
CBS 50,000 Watts

THE GREAT VOICE OF THE GREAT LAKES



**Needed: A Tape on Videotape**

EDITOR:

Thank you for the article on our videotape activity. [LEAD STORY, May 12.] While there are still many problems to be resolved, we feel that videotape represents the future of the live tv industry. Much misinformation has been circulating regarding this important new tool. Articles based on actual videotape production will help clear the air.

*George K. Gould  
Telestudios Inc.  
New York City*

**Read Everywhere**

EDITOR:

I am convinced that everybody reads BROADCASTING. The taped interview that appeared on my 25th anniversary [STATIONS, April 28] was, I thought, unusually well done, and the comments that I have had from friends and associates in the business have really been overwhelming.

*John Blair  
John Blair & Co.  
New York*

**Art Directors' Kudos**

EDITOR:

On behalf of the Art Directors Club of New York I would like to express our appreciation for your great report on our tv awards of our 37th annual exhibition [AWARDS, April 7]. We all enjoy your splendid publication and we believe it is of great interest to all of the advertising business people.

*Walter Grotz  
President  
Art Directors Club of New York  
New York*

**Where's 'Abbey'?**

EDITOR:

There is a syndicated newspaper column called "Dear Abbey," a sort of advice to the lovelorn thing, which one of our people insists is also on radio. Can you tell us whether this is fact or hallucination, and, if fact, on what network it is aired?

*Marie T. Ehrlinger  
Director, Library Research Dept.  
The Joseph Katz Co.  
Baltimore, Md.*

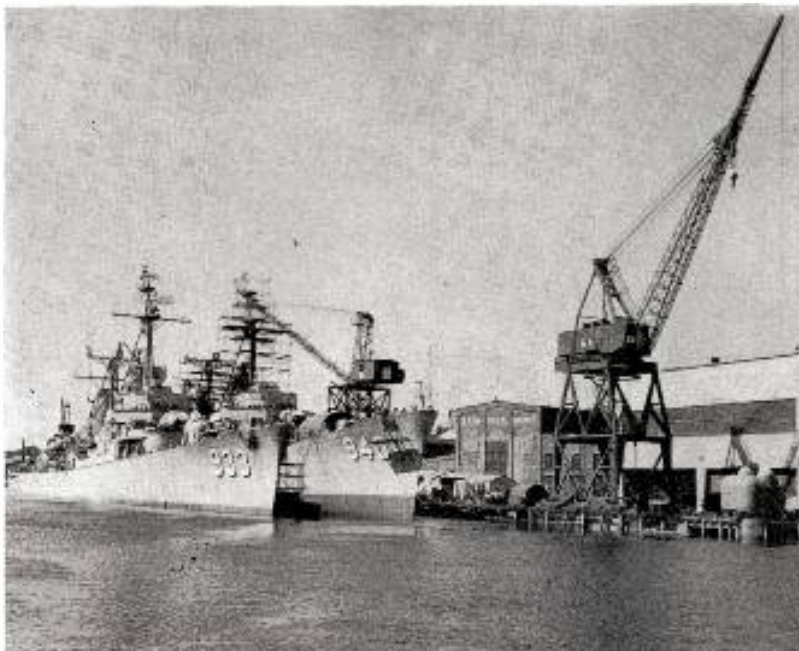
[EDITOR'S NOTE: Written by Abigail Van Buren, the column is distributed by McNaught Syndicate to about 250 newspapers. However, there is no broadcast version.]

**Troubles of a Border Station**

EDITOR:

There is a problem for us and other Canadian border stations. As a member of MBS we carried the *Game of the Day* all last season but could not get the World Series. We did not know how to go about it. The network that did have the show fed it to Canada and we were forced to listen to a Canadian station. It did not sit well with us nor with our listeners. The network stations that did have the series were heard very unsatisfactorily here be-

**Maine Citizens at Work**



(Maine Dept. of Economic Development photo)

Shipbuilding in Maine is older than the Nation. The Bath Iron Works, builders of destroyers, destroyer escorts and, presently, missile-firing vessels, is one of the blue chip industries that contribute substantially to the economy of the 13-county area

**SERVED AND SOLD BEST BY WCSH-TV**

It's a \$1,110,896,000 market\* comprising southern Maine and eastern New Hampshire.

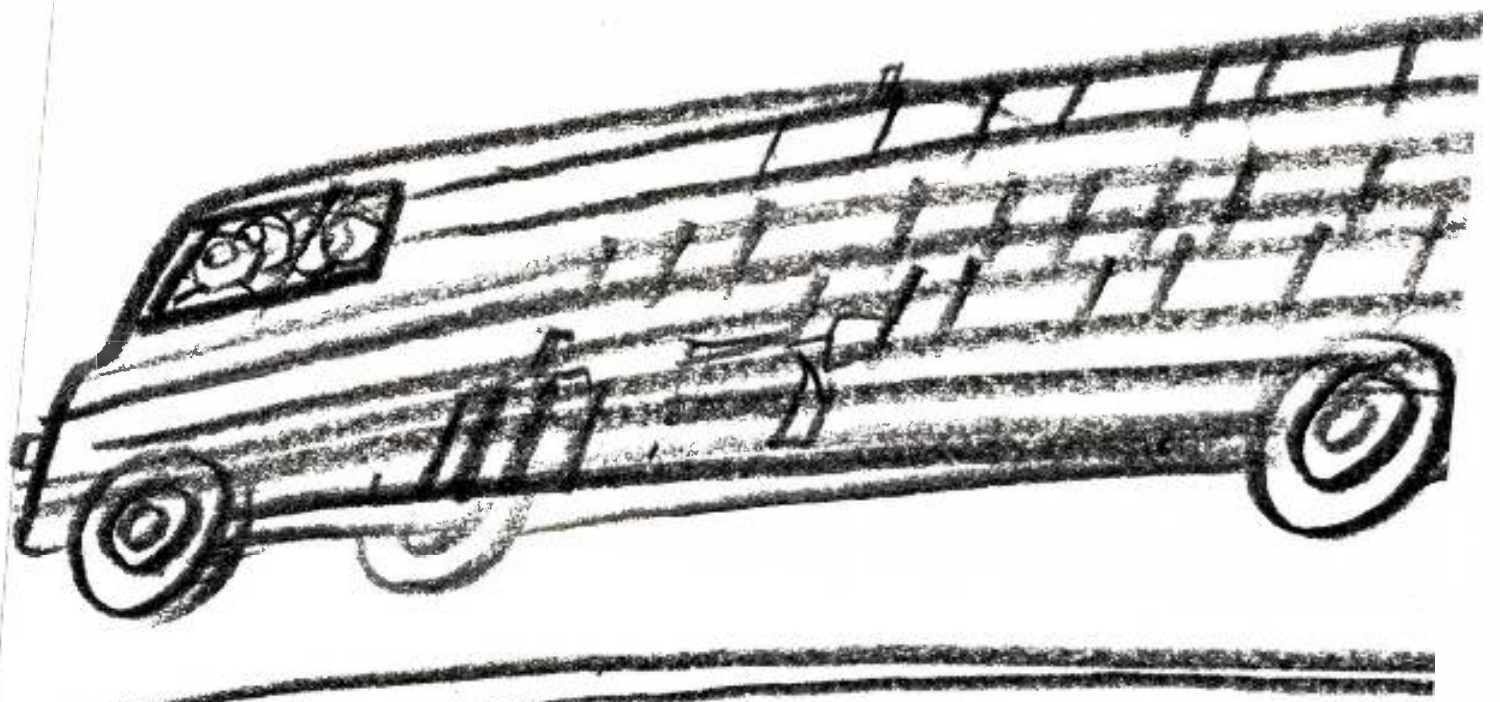
NCS #2 and the later Pulse and ARB area studies all give Channel 6 wide margins of coverage and viewer preference.

(\*Preliminary data Sales Management Survey of Buying Power subject to final revisions)

NBC-TV affiliate  
Weed-Television

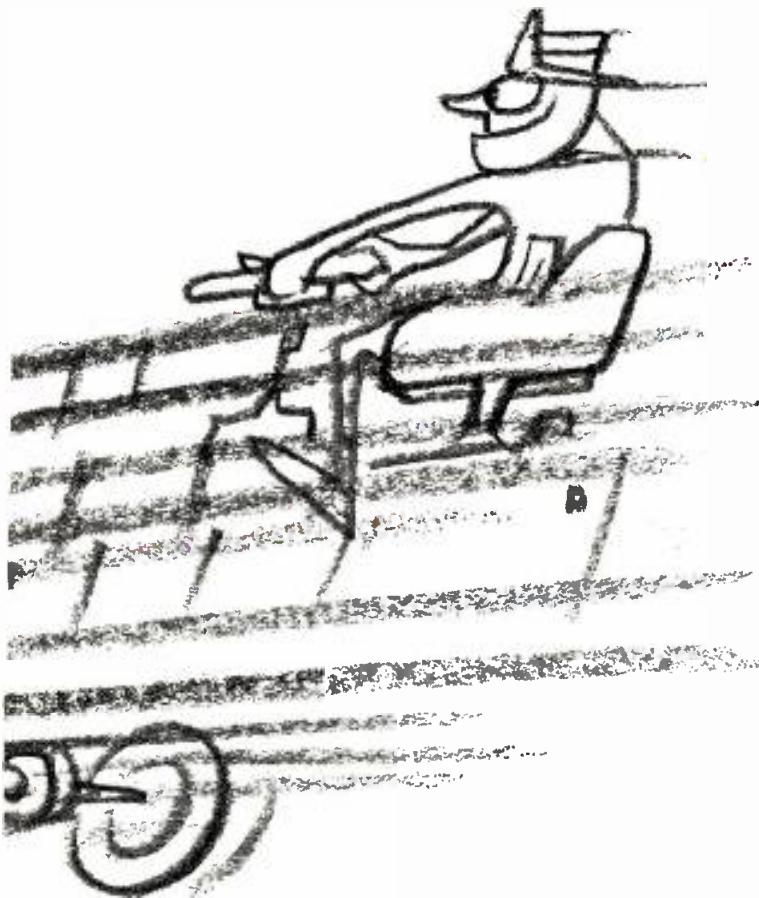


**WCSH-TV 6**  
PORTLAND, MAINE



*Chom*

# WHERE'S THE FIRE?



**Time and place are no barriers to NEWSFILM. No matter where the news breaks—or when—NEWSFILM's force of 400-plus cameramen and correspondents round the globe guarantees johnny-on-the spot coverage.**

**Moreover, NEWSFILM spreads the news like wildfire! Sped to four large processing centers, assembled footage is expertly condensed to 12 minutes a day of fast-moving, complete world reporting—edited especially for television—then air-rushed to subscribing stations while the news is still red-hot.**

**But discover for yourself why NEWSFILM is America's leading source of news for home viewing ... with more U.S. subscribers than any other television news service! Call the CBS Television Film Sales office nearest you and arrange a screening of some typical NEWSFILM programs.**

**NEWSFILM, product of CBS News, is available to all stations.**

**CBS TELEVISION FILM SALES, INC. **

**"... the best film programs for all stations"**

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



# WBUF NIAGARA FRONTIER MARKET

## POPULATION

1.264.300

## TV HOMES SERVED BY WBUF

271.000

## EFFECTIVE BUYING INCOME

\$2.128.367.000

## TOTAL RETAIL SALES

\$1.501.178.000

## TOTAL FOOD SALES

\$ 369.942.000

## TOTAL AUTOMOTIVE SALES

\$ 249.254.000

## TOTAL DRUG SALES

\$ 45.626.000

## TOTAL GASOLINE SALES

\$ 84.947.000

## OPEN MIKE CONTINUED

cause they suffer from interference from [higher-powered] stations on adjacent channels.

Now a major Canadian station has the *Game of the Day* live. We carry the game on playback because of daylight savings time in the East. This Canadian station beats us from 30 minutes to an hour right in our own territory.

The major networks in the U. S. feed their best shows (and the Canadians take only the best) in competition with U. S. stations . . . It would seem a good subject for discussion . . . or a fit subject for the FCC.

*Bert Wick*

*KDLR Devils Lake, N. D.*

## Radio in Time of Emergency

### EDITOR:

Last month in Florida tornadoes whipped the state from coast to coast, first near the Tampa area, then to the east coast at Fort Pierce.

People were panic stricken; phone lines were jammed. It was such a serious situation the Red Cross, the Weather Bureau and civilian defense authorities have established these basic rules when tornado bulletins are again necessary:

Listen to a local radio station and follow instructions, stay off the telephone and stay out of your car.

Leslie Boyd, local Red Cross manager, said, "If people will listen to their radios they will get more information faster than we could ever give it to them."

*Robert Wasdon*

*Vice President*

*WALT Tampa, Fla.*

## Western Union's Teamwork

### EDITOR:

"LETTER FROM THE EDITORS" IN MAY 12 ISSUE WAS PARTICULARLY PLEASING TO US IN WESTERN UNION IN THAT WE ARE HONORED TO BE MEMBERS OF YOUR TEAM AND CONTRIBUTING A PART IN GETTING THE NEWS WHILE IT IS STILL NEWS TO YOUR IMPORTANT READERS. THE JOE WALLISES AND MANY OTHERS LIKE HIM TAKE PRIDE IN YOUR ASSIGNMENTS OF GETTING THE NEWS FROM YOUR CAPABLE EDITORS ON THE SCENE THROUGH TO BROADCASTING HEADQUARTERS.

*KEN HEBERTON*

*VICE PRESIDENT*

*WESTERN UNION TELEGRAPH CO.  
WASHINGTON*

## Where Howard Works

### EDITOR:

We at WIND, as does the industry, rely on BROADCASTING to keep us abreast of happenings. We have always found accuracy and speed in the magazine. My compliments. But . . . may I raise one slight objection. Primarily because it happens all too frequently. I refer to CHANGING HANDS, of April 28. Item: "WFOX Milwaukee, Wisconsin . . . Sold to Howard Miller, WBBM Chicago disc jockey . . ."

Howard is on WBBM a total of 75 minutes per week. Howard is on WIND a total of 990 minutes per week. Thus, it would seem that Howard is a WIND Chicago disc jockey.

*David C. Croninger*

*Program Director*

*WIND Radio*

## COLORCASTING®

The Next 10 Days  
of Network Color Shows  
(all times EDT)

### CBS-TV

**May 20, 28** (9:30-10 p.m.) *Red Skelton Show*, S. C. Johnson & Son through Foote, Cone & Belding and Pet Milk through Gardner Adv.

### NBC-TV

**May 19-23, 26-28** (3-4 p.m.) *Matinee Theatre*, participating sponsors.

**May 19, 26** (7:30-8 p.m.) *The Price Is Right*, Speidel through Norman, Craig & Kummel and RCA Victor through Kenyon & Eckhardt.

**May 20** (8-9 p.m.) *George Gobel Show*, Liggett & Myers through McCann-Erickson, RCA-Whirlpool and RCA Victor through Kenyon & Eckhardt.

**May 21, 28** (9-10 p.m.) *Kraft Television Theatre*, Kraft Foods Co. through J. Walter Thompson Co.

**May 22** (7:30-8 p.m.) *Tic Tac Dough*,

RCA Victor through Kenyon & Eckhardt and Warner-Lambert through Lennen & Newell.

**May 22** (10-10:30 p.m.) *Lux Show* starring Rosemary Clooney, Lever Bros. through J. Walter Thompson Co.

**May 24** (8-9 p.m.) *Perry Como Show*, participating sponsors.

**May 24** (10:30-11 p.m.) *Your Hit Parade*, American Tobacco Co. through BBDO and Toni through North Adv.

**May 25** (7-7:30 p.m.) *Noah's Ark*, sustaining.

**May 25** (8-9 p.m.) *Steve Allen Show*, S. C. Johnson & Son through Needham, Louis & Brorby, U. S. Time Corp. through Peck Adv. and Greyhound Corp. through Grey Adv.

**May 25** (9-10 p.m.) *Chevy Show*, Chevrolet through Campbell-Ewald.

**May 27** (8-9 p.m.) *Eddie Fisher Show*, Liggett & Myers through McCann-Erickson, RCA-Whirlpool and RCA Victor through Kenyon & Eckhardt.

WBUF

CHANNEL  
17

NBC  
IN  
BUFFALO

SOLD BY NBC SPOT SALES

BROADCASTING

Covering the country from a central point

**"UNITED RESERVED AIR FREIGHT  
GIVES WARD'S CUSTOMERS  
FAST FASHION SERVICE"**



—T. C. HOPE  
General Traffic Manager  
Montgomery Ward, Chicago

"Our distribution center for mail order fashions is in Chicago. Yet we give overnight delivery in key cities coast to coast, thanks to the speed of United Air Freight. But speed alone isn't the whole story. The personal attention we get from United is equally important to us. Their dependability, too. United delivers on time."

For service, information, or free Air Freight booklet, call the nearest United Air Lines Representative or write Cargo Sales Division, United Air Lines, 36 South Wabash Avenue, Chicago 3, Illinois



"THIS CUSTOMER has made her selection in our Oakland, Calif., catalog department. Her order is promptly relayed to us in Chicago. We have regular reserved air freight space with United—so it's just a matter of making the plane."



"JERRY MILLS, United's account executive, sees that the individual shipment is received and loaded with hundreds of others aboard United's fast DC-6A. The dress is in Oakland the next day. Just like having a flying warehouse!"

**UNITED AIR FREIGHT RATES ARE LOW**

per 100 pounds\*

CHICAGO to PHILADELPHIA . . . . .	\$ 7.70
SALT LAKE CITY to DETROIT . . . . .	16.20
DENVER to NEW YORK . . . . .	17.70
SAN FRANCISCO to SOUTH BEND . . . . .	21.05
AKRON to SEATTLE . . . . .	22.20

\*These are the rates for many commodities. They are often lower for larger shipments. Rates shown are for information only, are subject to change, and do not include the 3% federal tax on domestic shipments.

LOW RATES are only part of the story of Air Freight's advantage. Even more saving is reflected in reduced inventory, economical packaging and insurance. United speed and 80-market service offer you distinct competitive advantages.

**IT COSTS NO MORE FOR EXTRA DEPENDABILITY—ON UNITED, THE RADAR LINE**





**IDENTIFICATION**

through sole sponsorship of top-flight, half-hour programming from 20th Century-Fox and Desilu Studios, two of the foremost producers of film entertainment.



**SATURATION**

in an initial line-up of 115 TV stations, reaching 96.9% of U.S. TV homes, accounting for 95.6% of all U.S. retail sales.



**PENETRATION**

in constant repetition in three great programs, at three different times, reaching three different television audiences.



**FLEXIBILITY**

thanks to no "must-buy" station lists, providing greater adjustability to your own sales and distribution pattern.



**LOWER COSTS**

in the elimination of costly coaxial cables... and through the lower time charges of NTA's Film



*America's newest media concept...*

# MULTI-VISION\*

It consists of three great television programs, reaching three different audiences, at three different times... providing the nation's advertisers and their agencies with *five* virtues not obtainable with just one program.

**Retaining IDENTIFICATION for the sponsor, MULTI-VISION produces SATURATION and PENETRATION...with wider FLEXIBILITY... all this at much LOWER COST... in prime time, late time, and day-time.**

In an era when every dollar must stretch as far as possible for maximum impact, MULTI-VISION enables advertisers and their agencies to spread their sales messages over a maximum number of unduplicated

television homes at a lower expenditure than ever before. The practical response to today's needs of sponsors... beset by split audiences, split sponsorship and murderously high costs... it's an *integrated* solution to these formerly insoluble problems.

If you're a television sponsor who finds the wired TV networks becoming increasingly unsuited to your needs, look into this *new frontier* in network television open to you now in the *multi-visual* approach of the NTA Film Network.

Visible conclusion: today, display some MULTI-VISION of your own... and hear the *full* story of this far-sighted new concept from...

## NTA FILM NETWORK

Coliseum Tower, 10 Columbus Circle, New York 19, N. Y. JUdson 2-7300

## PHIL SILVERS ON BROADWAY

. . . was brassy enough to remind many a viewer of tv's early days when unbridled slapstick reigned supreme over videoland. The greatness of Phil Silvers is unquestionable. He has an inexplicable way of projecting himself to the very marrow of man's funny bone. Master of the adlib, the preposterous, exasperating and insane, Mr. Silvers—like the 1958 Pontiac Bonneville—can stop and turn on a dime.

Still, this corner cannot wholly endorse the proceedings on CBS-TV between 10 and 11 p.m. last Wednesday. For one, Mr. Silvers lacked writing support. Some of the sketches were purely alien corn. But others—such as the woodwind quartet sequence and the satire on "Old Man River," both dependent on Phil Silvers rather than on continuity—were brilliant flashes of inspired wit.

Stripped of his khaki peel, the Top Banana apparently had a whale of a fine time indulging in a lot of nonsensical horseplay. His troupe parodied that tv cliché, the Sunday night variety show, by featuring a glee club that had somehow forgotten to wear pants, acrobats who defied both gravity and reason and a benevolent auto advertiser which masochistically agreed to the billing of Potniac.

However commendable may have been their intentions, Mr. Silvers' producers draped Arthur Godfrey's frayed talent scout mantle about their man's shoulders so that he could "discover" a young singer named Gloria Krieger. While Miss Krieger may be a good looking dish who sounds good, too, the serious selection of "Je Suis Titania" seemed woefully out of place.

*Production costs: \$40,000.*

*Sponsored by Pontiac through MacManus, John & Adams on CBS-TV May 13, 10-11 p.m.*

*Producer: Allan Sherman; director: Bill Hobin; writers: Joe Stein, Will Glickman and Mr. Sherman.*

## CAMERA THREE

Over a two-week period this month—May 4-11—CBS-TV's *Camera Three* program raked over the hot coals of the Sacco-Vanzetti trial and its aftermath; by doing so, CBS-TV clearly demonstrated the schizoid personality of network television. Just a month or so ago, the network cautiously exorcised the spirit of Sacco and Vanzetti from the *Playhouse 90* version of Thurber and Nugent's "The Male Animal," lest it antagonize viewers; apparently CBS-TV thinks people aren't as easily stirred up Sunday morning. They are wrong: witness the *Boston Herald's* vitriolic review of the May 4 program, calling it "the most biased tv show ever seen."

During the first program, *Camera Three* imaginatively telescoped the lengthy trial and the eight appeals, capturing—through dramatic re-creation—the impatience and the bias on the part of the prosecution, the defense's bumbling and self-righteous pleading, and the eloquence of Vanzetti ("You can kill me only once . . ."). On May 11, the histrionics were left behind for an impassionate review of the sociological and legal aspects of the 1920-27 case. The



## KOSI GETS ACTION

Everyone responds to KOSI's magic formula . . . playing host to more Denver families than any other station. Pulse reveals KOSI Number One Independent in a 16-station market. No wonder, Denver air is so refreshing . . . it's filled with the music Denver families like. Pulse, Hooper, Nielsen all agree . . . Denver ears are tuned to KOSI.

*Full impact . . . no double spotting!*

5,000 watts  
Denver is KOSI-land

**KOSI**

Sit in  
with your  
Petty man.

Mid-America Broadcasting Company

# INSTANTANEOUS COMBUSTION

876%  
GAIN



*6 Times the Audience in 60-Days  
9 Times the Audience in 90-Days  
and getting hotter every minute*

HOOPER, March, April, 1958  
TRENDIX, Feb., 1958

Never before in the history of St. Louis has a radio-station scored such solid audience gains in such little time.

St. Louis fell in love with Wonderful WIL Radio's bright, happy personalities  
... enjoyable music  
... complete news  
... 24-hours a day.

WIL, now in its 37th year, was reborn in 1958, when it became a Balaban Station.

The result:  
Instantaneous Combustion.

Yes, wonderful WIL is setting this great midwestern market on fire! So, get hot with WIL radio. Add Motion to Promotion! For instantaneous action, call John Box or your Adam-Young man.

Sell St. Louis with the  
"hottest" station in the Midwest

Wonderful



St. Louis, Mo.

JOHN F. BOX, JR., Executive Vice-President

Sold Nationally by  
ADAM YOUNG, INC.

One of the Balaban Stations . . . in tempo with the times

Copyright 1958 The Balaban Stations





Zee  
French Station

W d x b

the  
**FIRST\***  
station in  
Chattanooga

PROUDLY  
ANNOUNCES

**VENARD  
RINTOUL &  
McCONNELL**

**AS OUR REPS**

HAPPY DAYS

**STEVE FRENCH**

**CARLIN FRENCH**

\* HOOPER PULSE

IN REVIEW CONTINUED

indictment made was not so much one of the guilty verdict but of "11 narrow years" in the 280 years of Massachusetts's judicial history. If these conditions were prevailing in this day and age then CBS certainly would have to stand justly accused of bias; but judicial shortcomings have been rectified. So being, CBS may be "accused" of only one thing: of teaching civics on the Sabbath and of daring to stick its neck out beyond the turtle shell that surrounds a good deal of tv "public affairs" programming. The network and WCBS-TV New York—which has produced *Camera Three* over five seasons—have fully realized the responsibilities of their craft.

*Production costs: Approximately \$8,000. Sustaining on CBS-TV Sun. 11:30 a.m.-12. Produced by WCBS-TV New York Dept. of Public Affairs with N. Y. State Education Dept. Producer: Lewis Freedman; director: Clay Yurdin; writer: Clair Roskam.*

*Cast (May 4): Athan Karas, Reuben Singer, Lester Rawlins, Leo Penn, Geoffrey Lumb and Arthur Hill.*

STARS OF JAZZ

If you dig jazz, hot or cold, Dixieland or progressive, *Stars of Jazz* is for you.

This half-hour program, which started last month on ABC-TV but is nearing its second anniversary on KABC-TV Los Angeles, is an unpretentious telecast which always tries and usually succeeds in living up to its title by presenting each week individuals and ensembles who are headliners in the world of popular musical entertainment. Bobby Troup, pianist-singer-composer who is host-narrator for the series, confines himself to introducing the guest performers and to explaining what kind of jazz is being presented. To Mr. Troup's everlasting credit, his explanations are brief and lucid.

Last week (Mon. 10:30-11 p.m. on KABC-TV, Fri. 8:30-9 p.m. on the network) the featured band was the "Fire House Five Plus Two Plus One." Between musical numbers, Mr. Troup traced the renaissance of Dixieland jazz.

But mainly the show was music, Dixieland jazz, blown and sung as Dixieland should be. And, since this was television, it must be said that the show was photographed as Dixieland should be. Technical director Gene Lukowski and his cameramen know just how to show a soloist at work, moving in for a closeup or drawing back to reveal the musician putting his whole body into the music he's blowing.

Since its Los Angeles debut, *Stars of Jazz* has been honored as "having contributed most to West Coast jazz," as the best new local show and the best tv show of modern music, topped by an Emmy as the "best local entertainment program" of 1956. It should win like acclaim in the national arena. It should also duplicate nationally the sponsored status it has had locally almost from the start.

*Production costs: Approximately \$3,500. Sustaining on ABC-TV, Fri. 8:30-9 p.m. Executive producer: Peter Robinson; producer: Jimmie Baker; director: Hap Weyman; annotator: Robert A. Bogast.*



... that's how many times Owen Spann estimates that his alter ego, John Q. Pixie, has interrupted him as he introduces the finest in recorded music, gives weather, news and comments on anything and everything!

This gremlin reads insulting letters, swaps gag lines, and owes his existence to the high falsetto at which Owen can pitch his voice.

For commercials that will be delivered in an attention-riveting manner, place *your* clients' sales messages on either "Spann-The-Morning-Man" or "Spannland" ... or *both!*

**Alabama's Oldest Station**  
**Alabama's Newest Program**

**WAPI**

**BIRMINGHAM**

The **NEW** Voice of Alabama

Represented by  
Henry I. Christal

**A NEW STAR IS BORN!**



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**SHOCK!**

Available for the first time on TV: 20 full-length classics of thrill-and-chill with a built-in entertainment wallop that's sure to score a knockout in the rating lists! Such top-scoring top-scaring greats of the screen as "HOUSE OF DRACULA", "BEFORE I HANG", "INVISIBLE MAN'S REVENGE", "BLACK FRIDAY" and "BRIDE OF FRANKENSTEIN"!

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COLUMBIA PICTURES CORP.

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**On a cost-per-proof-of-purchase, or actual sales, or any other  
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WMGM—The Metro-Goldwyn-Mayer Radio Station in New York—1050 kc  
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Represented Nationally by George P. Hollingbery Co.



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the liveliest station in town • 50,000 watts



# LARGEST AUDIENCE

OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly . . . Weekly and Daily Daytime Circulation; Weekly and Daily Nighttime Circulation.

## WOC-TV Coverage Data —

Population	1,583,800
Families	489,700
Retail Sales	1,934,984,000
Effective buying income	2,686,413,000
Source	1957 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation



WOC-TV - Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO-Radio-Des Moines



The Quint-Cities Station—Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.

Col. B. J. Palmer, President  
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PETERS, GRIFFIN, WOODWARD, INC.  
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THE BUSINESSWEEKLY OF TELEVISION AND RADIO

1735 DeSales St., N. W. Washington 6, D. C.

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# ARB Proves Only KCMC-TV Delivers the Area It's Keyed to Serve

SPECIAL RESEARCH in DAYTIME PERIODS containing DUPLICATED & UNDUPLICATED PROGRAMS establishes KCMC-TV complete dominance in the hardest test of all!

## ARB Telephone Coincidental Conducted in Cities Indicated Below

### TEXARKANA (Miller - Bowie Counties)

Mon. thru Fri., March 17 - 21, 1958

### CLARKSVILLE, TEXAS (Red River County)

11 - 11:30 a.m. (Duplicated CBS Network Programming between KCMC-TV and Station B)

KCMC-TV	18.5	75.2%
Station B	1.5	6.1%
Station C	4.6	18.7%

11 - 11:30 a.m. (Duplicated CBS Network Programming between KCMC-TV and Station B)

KCMC-TV	15.7	73.3%
Station B	0.1	1.4%
Station C	5.7	25.3%

11:30 - 11:45 a.m. (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	13.6	55.3%
Station B	4.6	18.7%
Station C	6.4	26.0%

11:30 - 11:45 a.m. (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	17.2	81.9%
Station B	1.7	8.1%
Station C	2.1	10.0%

11:45 - 12 Noon (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	14.4	68.0%
Station B	2.5	11.8%
Station C	4.3	20.2%

- KCMC-TV
- STATION B (CBS OUTLET)
- STATION C (NBC OUTLET)

11:45 - 12 Noon (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	19.9	90.3%
Station B	0.3	1.3%
Station C	2.1	8.4%

3 - 3:15 p.m. (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

KCMC-TV	20.2	67.4%
Station B	7.9	26.3%
Station C	1.9	6.3%

3 - 3:15 p.m. (KCMC-TV Programming Locally; Stations B & C Different Network Shows)

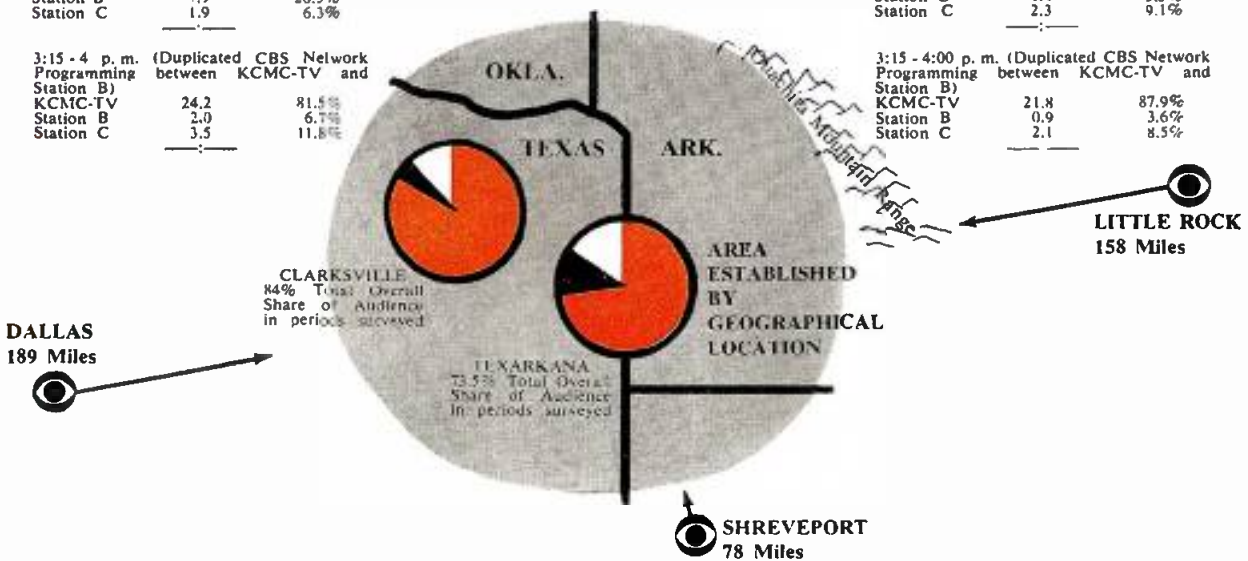
KCMC-TV	21.7	85.4%
Station B	1.4	5.5%
Station C	2.3	9.1%

3:15 - 4 p.m. (Duplicated CBS Network Programming between KCMC-TV and Station B)

KCMC-TV	24.2	81.5%
Station B	2.0	6.7%
Station C	3.5	11.8%

3:15 - 4:00 p.m. (Duplicated CBS Network Programming between KCMC-TV and Station B)

KCMC-TV	21.8	87.9%
Station B	0.9	3.6%
Station C	2.1	8.5%



THIS IS THE EXCLUSIVE NORTHEAST TEXAS — SOUTHWEST ARKANSAS MARKET KCMC-TV DELIVERS FOR YOUR PROGRAM & COMMERCIALS



**RICHARD M. PETERS**  
General Manager

# KCMC-TV



**100,000 WATTS — CHANNEL 6**  
**TEXARKANA, TEXAS - ARKANSAS**  
Represented by Venard, Rintout & McConnell, Inc.

**JACK ROLLINGS**  
Nat'l. Sales Manager





**106% GREATER  
AUDIENCE**

**than Station B—all day\***



**more listeners than all  
other stations heard in  
Lansing combined.\***



**Contact: Venard,  
Rintoul & McConnell, Inc.**

\* February-March, 1958  
C. E. Hooper, Inc.



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**ASSOCIATED WITH WPON  
PONTIAC, MICHIGAN**

## OUR RESPECTS

*to Ralph Carson*



**I**T BEGAN as a breakfast ritual in the home of Ralph Carson, president of Carson/Roberts, Los Angeles advertising agency.

"Have a happy day," he'd tell his children. "A happy day is a good day, a day in which you get things done. If you're not going to have a happy day you might as well go back to bed, because you'll be no good to yourselves or anyone else."

It worked at home and he felt it would work outside. "Have a happy day" became his morning greeting to the staff. Now it greets telephone callers to the agency. Stickers, mail enclosures and outdoor posters, embellished with a happy-faced man drawn by Mr. Carson's partner, Jack Roberts, spread the message to all Los Angeles.

"We'd like to spread it farther," Mr. Carson says. "We've worked out a radio formula—happy news, happy history and that sort of thing—for syndication to one advertiser in each community who wants to promote his company personality."

"Have a happy day" illustrates Ralph Carson's conviction that advertising's communications potentialities go far beyond the sale of commodities. "Advertising is perhaps the only means of really free expression we have today," he asserts. "Make a public statement and it's excerpted, revised and edited a dozen times before it gets on the air or into print. But when you pay for time or space to present your message, it goes out exactly as you want it to."

Born in Milwaukee May 12, 1914, Ralph graduated from high school in deep depression days. He organized College Boys Butter & Egg Co. (buying dairy products from farmers, peddling them door-to-door) to finance a semester at the U. of Wisconsin, then went to Boston U. on a scholarship. In Boston he attended classes in the morning, sold shoes in the afternoon and at night earned \$3 for a 7-11 stint writing and announcing at WIXAL (now WRUL), international station.

Graduated in 1937, he bee-lined for New York, where a letter to a Boston U. alumnus, A. A. Schechter, then shaping the mold of broadcast journalism as director of NBC's news department, got him a job with the network.

From NBC he moved to Ted Christie Advertising, where he recorded interviews with visitors to New York for use on their home town radio stations. Then to WRJN Racine, Wis., as announcer-writer; to Chicago where he wrote and acted on the Household Finance network program and was a member of Blair Walliser's daytime drama stock company at WGN, to the U. of Minnesota for graduate work in speech and advertising (working meanwhile at WCCO Minneapolis and at KUOM, the university station). Three weeks as a reporter in Lincoln, Neb., were enough to send him back to business at Chapman's Department Store in Milwaukee and then to John Irving Shoe Co. (where he'd worked in Boston) as assistant manager in Norfolk, Va. In pre-war January 1941 he joined the Air Force, but by April he was back with Irving Shoe. Then came Pearl Harbor; by January 1942 he was in the Sea Bees.

Confusion was rampant; morale was low; he thought a camp paper might help and launched the weekly mimeographed *Bee-Lines*. A copy caught an admiral's eye. *Bee-Lines* became the official paper of the corps. Yeoman Carson was commissioned and sent to Casablanca.

There he met Andre Baruch, veteran announcer, and in no time the two had a radio station on the air entertaining service personnel in North Africa with scrounged phonograph records and shows written by Carson and produced by Baruch. Mr. Baruch also introduced Ensign Carson to an Army Nurse, Maida Berger, who became Mrs. Carson in Oran Oct. 27, 1943 (Navy Day). Two years later Ralph (then a lieutenant) would up the war as a combat correspondent in Europe.

**T**HE CARSONS planned on settling in New York but a family visit took them to California and there they stayed. First he worked for six months in the advertising department of Packard-Bell, then opened his own agency, Ralph Carson Advertising ("RCA for short").

In January 1950 he and Jack Roberts formed Carson/Roberts. Their accounts range from ceramics to electronics to tv programs (Mark VII, producer of *Dragnet*) to toys. Under C/R guidance, Mattel Inc. has become one of the country's largest toy makers and the first to break the pre-Christmas only advertising pattern and become a year-round advertiser. One of the original sponsors of ABC-TV's *Mickey Mouse Club*, Mattel has just signed a \$1 million contract for once-a-week sponsorship of that program for the year starting in October.

But most C/R clients are in the California fashion field. To date they have used mostly print media but Ralph Carson thinks this will soon change. Color television, he believes, will be the fashion medium of the future.

The Carsons and their children, Carey, 11, and Janice, 9, live in the Los Angeles hills overlooking the UCLA campus. Ralph's favorite sport is tennis, but he devotes more time to his duties as den father of a Cub Scout pack.

# WKMH

DETROIT'S

# DOMINANT SPORT STATION



Tops them All in our  
**New Studios**  
 atop the  
**Sheraton-Cadillac**

bringing you the  
**DETROIT TIGERS,  
 LIONS, U. of M. GAMES**

We could almost 'toss a baseball from our new sky-high studios into Briggs Stadium . . . where WKMH sports broadcasts originate! For maximum results in Michigan's biggest market at lowest cost per thousand, put your money on WKMH and the Knorr Network. 5,000 watts going strong — 24 hours a day!

**Save up to 15%** by using  
 2 or more of these powerful stations

USE 4 OR 5 STATIONS

**...SAVE 15%**

USE ANY 3 STATIONS

**...SAVE 10%**

USE ANY 2 STATIONS

**...SAVE 5%**



**WKMH**  
 Dearborn-Detroit  
**WKMF**  
 Flint, Mich.  
**WELL**  
 Battle Creek, Mich.  
**WSAM**  
 Saginaw, Mich.  
**WKHM**  
 Jackson, Mich.  
 Jackson Broadcasting &  
 Television Corp.

**KNORR**

**BROADCASTING CORP.**

Fred A. Knorr, Pres.

Represented by Headley-Reed



*television's most celebrated series*

# LASSIE

*now available for the first time  
to help you sell locally*

*... titled*

# JEFF'S COLLIE

© L.P.I. 1958

Honored in two successive seasons with the Emmy, and with the Peabody Award, its greatest fame is in the marketplace where it has attained a brilliant sales-producing record, far outrating all series placed in opposition on the networks. As JEFF'S COLLIE, it will do the same for you right in your own market. Wire or phone Michael M. Sillerman, Executive Vice-President, TPA, 488 Madison Avenue, New York City, Plaza 5-2100.



PEABODY AWARD



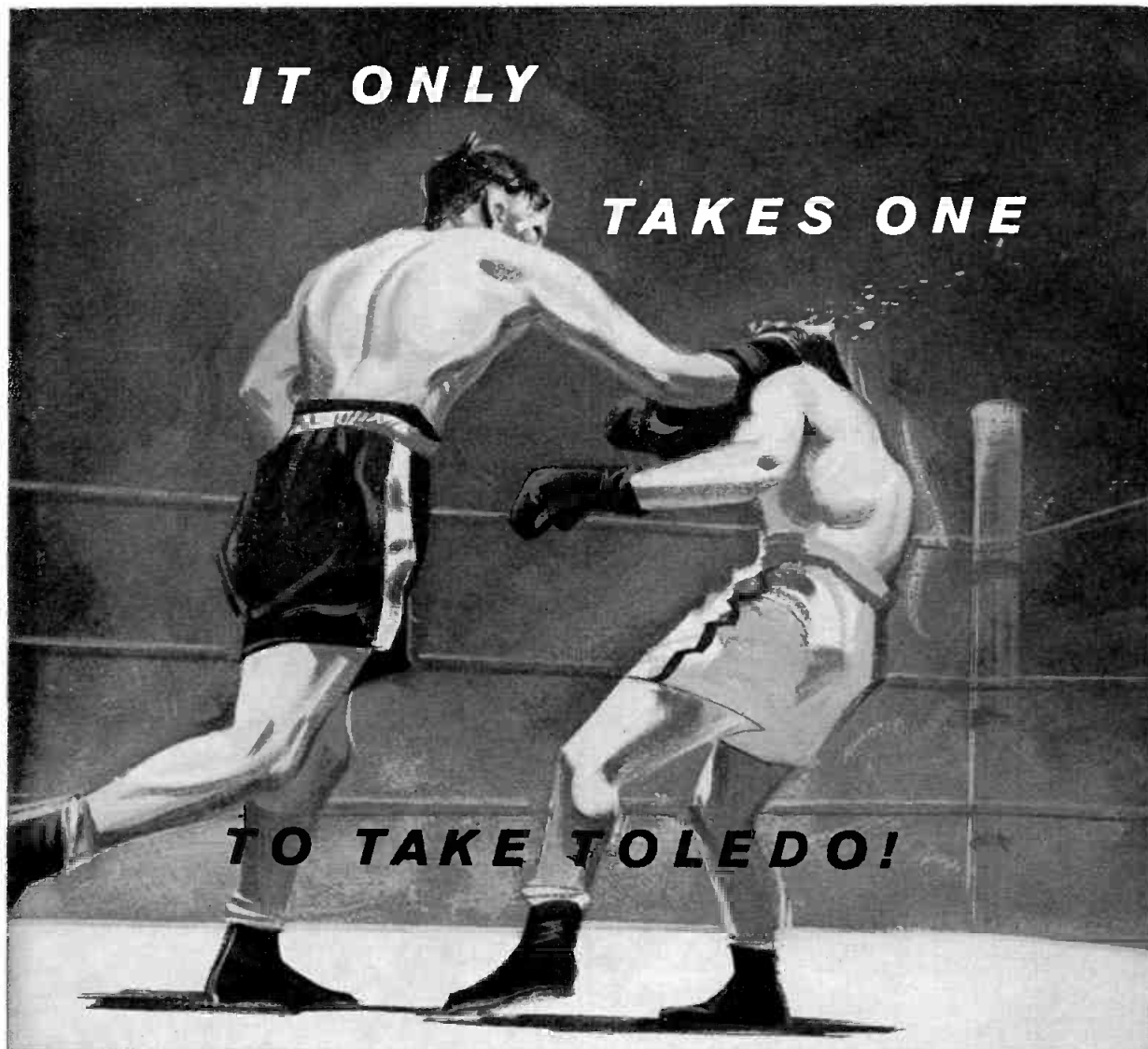
THE "EMMY"

**tpa**





*Television Programs of America, Inc.* 488 Madison Ave. · New York 22 · PL 5-2100



**IT ONLY**

**TAKES ONE**

**TO TAKE TOLEDO!**

In any category, at any time, WSPD is first in Toledo radio. By every rating standard, WSPD has more audience—across the board—than the next two stations combined. But with this solid dominance, SPeeDy continues to maintain it with leadership in the community through public interest programming, 24-hour news reporting, top talent and features, and continuous audience promotion. In being *first for 37 years*, SPeeDy makes sure that in planning any radio advertising campaign—it only takes one to take Toledo!

"Famous on the local scene"

**WSPD** 

**NBC RADIO in TOLEDO**

National Representative: The Katz Agency  
 National Sales Director: M. E. McMurray  
 625 Madison Ave., N. Y. • 230 N. Michigan Ave., Chicago



**Storer Radio**

**WSPD**  
Toledo

**WJW**  
Cleveland

**WJBK**  
Detroit

**WIBG**  
Philadelphia

**WWVA**  
Wheeling

**WAGA**  
Atlanta

**WGBS**  
Miami

# OVERSIGHT GOES AFTER TV LICENSES

- Dual attack hits FCC's criteria for grants, station transfers
- Harris hints scandal about applicants' approaches to Commission

Rep. Oren Harris of the House Legislative Oversight Subcommittee has his eye on tv licenses. He may put his finger on some of them this week.

Getting up steam after a relatively-peaceful interlude, the subcommittee last week heard testimony that (1) the FCC is inconsistent in applying criteria for tv licenses and (2) "pro forma" station transfers subvert FCC decisions by awarding channels without comparative hearing.

Even more headline-provoking was Rep. Harris' hint that he is about to disclose "sensational facts" about improper approaches to the FCC by tv applicants. Further, it was learned the subcommittee feels that several station owners stand to lose their licenses as a result of illegal activities.

The subcommittee last Thursday did the spadework for this week's "eye-openers" with testimony on 20 comparative cases and sales of tv stations by two staffers (see right). Rep. Harris promised there will be interesting information developed and that it "probably will open the eyes of a lot of people as to whether the law has been followed," particularly by litigants before the Commission.

He vehemently denied that recent repeated "whitewash" charges against the subcommittee, appearing in the Knight newspaper chain and syndicated columns, had anything to do with the current phase of hearings.

Witnesses scheduled to appear before the subcommittee—outside of its own staff—have been and still are a jealously-guarded secret. Rep. Harris would say only that witnesses would be called.

[Tuesday and Wednesday of last week were devoted to testimony from the FCC on patents (story page 76).]

Robert McMahon, a recent addition to the subcommittee staff and a candidate for a PhD in Communications, gave a lengthy report on the transfer of tv stations. "Of all the methods and means whereby an individual or corporation is awarded a license to operate a radio or television station, the bestowal of license through the back door of transfer stands out as perhaps the most significant," he said.

"With few exceptions, the FCC transfer approvals since 1952 have been *pro forma*," Mr. McMahon charged. The demand for vhf channels and inflation in station prices "are encouraged by knowledge

... that a transfer proceeding before the FCC is a mere formality," he said.

"Exorbitant prices are demanded for stations with a substantial premium being paid for the license itself," the witness stated. "Frequently the price factor was completely ignored [in Commission approval] . . . Such payment is not a compensation for developing a successful station, but reward for merely acquiring a license."

Also, Mr. McMahon charged, the "exorbitant" prices lead to over-commercialization and poorer programming. "It is obvious that there is no necessary relationship between the person willing to make the largest investment and the most competent operator."

"A further outgrowth of excessive price is

derived from each transfer could be required. The Commission could impose its own discretionary limitation on excessive sale prices without doing violence to legislative authority. In addition, the Commission could and should be more willing to consider evidences of trafficking.

"There have been occasions when, after long and complicated comparative hearings have been held to choose the best applicant for a tv channel, the winning applicant has, soon after receiving the grant, transferred his permit for construction and dissipated the very grounds for the Commission's decision." [He cited KLZ-TV Denver.]

"Stations have been sold for large sums of money where actual operation has barely



## THE TWENTY CASES IN HARRIS' SIGHTS

The House Legislative Oversight Subcommittee staff last week served notice of displeasure with what has happened in 20 tv cases. It cited six as examples of licensees (sometimes losing applicants) getting into markets through station purchases, and 14 as cases which demonstrate unreliability of FCC criteria in making original channel awards.

**THE SIX:** St. Louis (involving chs. 2, 4 and 11); KLZ-AM-TV Denver; WVUE (TV) Wilmington, Del.; KMGM-AM-TV Minneapolis; WANE-TV Fort Wayne, and the Providence, R. I., merger.

**THE FOURTEEN:** Sacramento ch. 10; Boston ch. 5; Hartford ch. 3; Indianapolis ch. 13; St. Louis ch. 11; Miami ch. 7; Jacksonville ch. 12; Tampa ch. 8; Denver ch. 7; Seattle ch. 7; Madison ch. 3; Knoxville ch. 10; Norfolk ch. 10; New Orleans ch. 4.

stimulation of trafficking in licenses," Mr. McMahon determined. "Trafficking raises a serious threat of inferior and mediocre standards of broadcasting . . . There is grave inconsistency in providing elaborate procedures for licensing to determine the best qualified applicant only to have the basis for the decision shattered by a transfer."

Mr. McMahon made the following conclusions:

"Even without additional legislative guidance and standards, the FCC could considerably strengthen its regulation of transfers. A showing of some public benefit to be de-

begun, and where indications were that buyer was basically purchasing a channel allocation since seller had little else to sell." [He cited KLZ-TV.]

"Stations have been sold such a short time after original grants have been made as to question the applicant's good faith in applying." [Again, KLZ-TV.]

"In one substantial case, a successful applicant in a comparative hearing soon afterwards entered into an agreement with some of the unsuccessful applicants with the result that an applicant which the Commission decided originally was not qualified to



receive the grant was given the channel and the original grantee purchased an existing outlet in the same community." [He cited the St. Louis case. The "unqualified" applicant referred to (220 Tv Inc.) actually was found "qualified" by the FCC but did lose the contest.]

"There are instances of an increasing tendency toward vertical integration in the communications industry and its component distributors, producers, and exhibitors of programs." [He cited KMGM-TV Minneapolis.]

"There are numerous instances of increasing concentrations of ownership of broadcast facilities in major markets.

"The Commission's responsibility to decide which applicant is the most 'qualified' among applications for mutually exclusive grants has on a number of occasions been taken out of its hands by various 'deals' among competing applicants. In some cases one is 'bought off' by the other, or makes certain promises and arrangements for the other's withdrawal. Often these deals are made in the name of 'getting television service more quickly to the public.'"

Mr. McMahon discussed in detail the sale of KLZ-TV Denver to Time Inc. (four months after the station went on the air) and the CBS purchase of ch. 4 (KWK-TV) St. Louis soon after the network had received a grant for ch. 11 there over four competing applicants.

He will be back tomorrow (Tuesday) to finish his testimony on other cases prepared (see box) and to give additional information on ch. 2 St. Louis—under direct mandate of Rep. Harris. During Mr. McMahon's testimony, Rep. Harris said it appeared the applicants at times decide for themselves who is to get a channel through "chicanery and skulduggery." Rep. John Moss (D-Calif.) said it appeared the FCC had "voluntarily abdicated" its functions to CBS in the St. Louis case and that the network had forced an affiliate (KWK-TV) to "knuckle under."

Mr. McMahon also entered documents into the record which showed (1) comparative tv cases in which competing applications were dismissed because of mergers or other agreements; (2) a time study of comparative cases before the FCC since July 1954; (3) pattern of ownership in top 100 markets, and (4) a record of tv station sales since January 1956.

James P. Radigan Jr., on loan to the subcommittee from the Library of Congress, gave a detailed study on reasons for FCC decisions in 14 comparative tv cases. "It is apparent that the FCC decisions are not governed by the rule of *stare decisis*," he said.

The Commission rules contain no provisions for making tv grants, as do those for am. Mr. Radigan pointed out. He listed these criteria as those followed by the FCC in comparative tv cases: local ownership, integration of ownership and management, participation in civic activities, diversification of occupations, broadcast experience, past broadcast record, planning and preparation (for proposed station), program

policies, program proposals, studio proposals, staff proposals and diversification of control.

In each of the 14 cases studied, he said, "it would have been impossible to predict in advance the degree of weight which would be given to each of the foregoing criteria." In summarizing the representative cases, he attempted to prove that in one instance, for example, a grant was made because an applicant owned a local newspaper while in another instance the grant was denied for the same reason.

In other cases, he said, applicants were both successful and unsuccessful because they owned other broadcast properties. The

## Transfers, merger under scrutiny

*There were five station sales and one merger agreement submitted to the House Legislative Oversight Committee by Robert D. McMahon, committee staff employe. They are:*

**KWK-TV St. Louis**, sold to CBS in 1958 for \$4 million, with CBS relinquishing its cp for ch. 11 St. Louis to 220 Television Inc., which in turn issued \$200,000 in 3% debentures to other unsuccessful applicants, St. Louis Telecast and Broadcast House Inc. Question raised is whether the FCC should permit a tv channel to be turned over to an applicant found less competent.

**KLZ-AM-TV Denver, Colo.**, sold in 1954 to Time Inc. subsidiary for \$3.5 million, after winning comparative hearing in 1953. Question raised is whether action renders Commission hearing processes "meaningless" when winning applicant can sell station to entity which would not have measured up to standards on which original grant was made.

**WVUE (TV) Wilmington, Del.**, sold in 1955 to Paul F. Harron (WIBG-AM-FM Philadelphia) for \$3.7 million and in 1957 all three stations sold to Storer Broadcasting Co. for \$5.6 million. Question raised involves city straddling.

**KMGM-AM-TV Minneapolis, Minn.**, sold in 1956 to United Television Inc. for \$1.5 million and in 1957 75% of KMGM-TV sold to National Telefilm Assoc. for \$650,000. Questions raised involve whether FCC should set minimum period of owner-

FCC's defense has been that it is necessary to decide each case on an individual basis, with certain criteria more applicable in some instances than others.

Rep. Harris said it will be necessary for the FCC to show why each case must be considered on an individual basis.

Mr. Lishman observed that the witness study raised "serious doubts as to whether there is any consistency in the application of any standard" by the FCC. Rep. Harris promised that other witnesses, as yet unnamed, will further develop Mr. Radigan's study. Specifically mentioned were Denver ch. 7, Miami ch. 7 and St. Louis chs. 2, 4 and 11.

ship before licensee may sell; vertical integration of broadcast stations and companies which have other business to which priority is given; and antitrust issue (NTA is subject of antitrust complaint by Dept. of Justice).

**WINT (TV) Waterloo, Ind.** (now WANE-TV Fort Wayne), sold in 1956 to Universal Broadcasting Co. (Bruce McConnell) for \$500,000, who in two months sold WINT, plus other Universal properties (WISH-AM-TV Indianapolis, WANE Fort Wayne) for \$10 million to J. H. Whitney & Co.'s Indiana Broadcasting Corp. Questions raised involve diversification criteria and whether requirements be established that station be held a minimum period before selling.

The merger involved Providence, R. I. ch. 12 which was granted in 1953 to Cherry & Webb Broadcasting Co., following a merger agreement with other applicants, Hope Broadcasting Co. and Greater Providence Broadcasting Co. Part of the agreement involved an option held by Cherry & Webb to buy back for \$205,000 plus a \$62,500 consultancy the 20% interest in merged company held by Greater Providence principals Robert T. Engles and C. George Taylor. Questions raised involve private commercial transactions with high profits obviating need for hearing; whether Sec. 1.366 permitting dismissal of applications without requirement for FCC permission is conducive to strike applications, quickie grants or "pay offs."

## 14 cases with criteria in conflict

*These are the 14 "representative" comparative tv hearing cases used as illustrations by House Legislative Oversight committee staff employe James P. Raddigan Jr. (using his data, secured from FCC records):*

**Sacramento, Calif., ch. 10**—Granted Sept. 29, 1954, to Sacramento Telecasters Inc. (now KBET-TV) and denying McClatchy Broadcasting Co. Sacramento was preferred on the ground it was free from ties with other mass media in Sacramento and Central Valley of Calif. Examiner recommended grant to McClatchy.

**Boston, Mass., ch. 5**—Granted April 24, 1957, to WHDH Inc. (now WHDH-TV) and denying Greater Boston Television Corp., Massachusetts Bay Telecasters Inc.,

and Allen B. DuMont Labs. WHDH (Boston Herald-Traveler) preferred on ground its showing overall overcame its weak showing in mass media factor. Examiner recommended grant to Greater Boston.

**Hartford, Conn. ch. 3**—Granted July 18, 1956, to Travelers Broadcasting Service Corp. (now WTIC-TV) and denying Hartford Telecasting Co. Travelers preferred on superiority of all comparative factors except that of mass media diversification. Examiner recommended grant to Travelers.

**Indianapolis, Ind., ch. 13**—Granted March 6, 1957, to Crosley Broadcasting Corp. (now WLWI [TV]) and denying Indianapolis Broadcasting Inc., WIBC Inc., and Mid-West Tv Corp. Crosley preferred because of past broadcast record and ex-

perience. Examiner recommended grant to Mid-West.

**St. Louis, Mo., ch. 11**—Granted March 27, 1957 to CBS and denying 220 Television Inc., St. Louis Telecast, Broadcast House Inc. and St. Louis Amusement Co. (which dropped out of case during hearing). CBS preferred because of past operation of station KMOX St. Louis and superior overall comparative showing. Examiner recommended CBS.

**Miami, Fla., ch. 7**—Granted Jan. 18, 1957, to Biscayne Television Corp. (now WCKT [TV]), denying East Coast Television Corp., South Florida Television Corp. and Sunbeam Television Corp. Biscayne preferred on integration of ownership and management, broadcast experience, civic activities and past broadcast records of principals. Biscayne is combination of Cox and Knight newspaper-broadcast interests plus Niles Trammell, former NBC president. Examiner recommended Biscayne.

**Jacksonville, Fla., ch. 12**—Granted Aug. 29, 1956, to Florida-Georgia Television Co. (now WFGA-TV), denying City of Jacksonville and Jacksonville Broadcasting Corp. Florida-Georgia preferred on broadcast experience, integration of ownership and management and diversification of business background of principals. Examiner recommended Jacksonville Broadcasting Corp.

**Tampa, Fla., ch. 8**—Granted Aug. 4, 1954, to Tribune Co. (now WFLA-TV), denying Pinellas Broadcasting Co. and Tampa Bay Area Telecasting Corp. Tribune Co. preferred because of overall superiority. Examiner recommended Tribune Co.

**Denver, Colo., ch. 7**—Granted June 26, 1953, to Aladdin Radio & Television Inc. (now KLZ-TV), denying Denver Television Co. Aladdin preferred on superiority in all factors except diversification. Examiner recommended Aladdin.

**Seattle, Wash., ch. 7**—Granted July 25, 1957, to Queen City Broadcasting Co. (now KIRO-TV), denying KXA Inc. and Puget Sound Broadcasting Co. Queen City preferred on past performance, awareness of local needs. Examiner recommended Queen City.

**Madison, Wis., ch. 3**—Granted Dec. 7, 1955, to Radio Wisconsin Inc. (now WISC-TV), denying Badger Television Co. Radio Wisconsin preferred on diversification of mass media factor. Examiner recommended Badger Television.

**Knoxville, Tenn., ch. 10**—Granted Jan. 11, 1956, to Radio Station WBIR Inc. (now WBIR-TV), denying Scripps-Howard Radio Inc. and Tennessee Television Inc. WBIR was preferred on its established broadcast record. Examiner recommended WBIR.

**Norfolk, Va., ch. 10**—Granted May 29, 1956, to Portsmouth Radio Corp. (now WAVY-TV), denying Beachview Broadcasting Corp. Portsmouth preferred on comparative superiority in all factors except diversification. Examiner recommended Beachview.

**New Orleans, La., ch. 4**—Granted July 11, 1956, to Loyola U. (now WLW-TV), denying Times-Picayune Publishing Co. and James A. Noe & Co. Loyola preferred on past broadcast record and diversification of mass media. Examiner recommended Times-Picayune.

## ADVERTISERS & AGENCIES

# TV BOWS AMONG GLOBAL MEDIA ON INTERNATIONAL ADV. AGENDA

- U. S. broadcasters address IAA New York convention
- Tv dominates exhibits by U. S., Latin organizations

Television—"the fabulous infant"—last week made its official debut on the agenda of the 10th annual convention of the International Advertising Assn. in New York. Though tv has been talked about on-and-off over the past three years at IAA conventions, such talk had usually been confined to the corridors where international media organizations and other service groups staged their exhibits. This year, even the exhibits grew in size and scope as MCA-TV International and a number of Latin American broadcasting organizations left radio far behind, stressing tv and syndicated film programming.

Furthermore, more than 800 advertising and agency executives representing over 50 nations filed into the grand ballroom of the Hotel Roosevelt Thursday afternoon to listen to some serious talk about international tv from a group of U. S. broadcast executives.

Statistically, tv at last qualifies as "a global medium." Since the start of 1957, 200 new tv stations have gone on the air to make a world-wide grand total of 530 tv stations (outside of U. S.) according to Television Bureau of Advertising, whose national sales director, Halsey V. Barrett, addressed the delegates Thursday. This 60% jump in stations-on-air was complemented by a 52% gain in set usage, from 4.9 million to 7.4 million. With U. S. station count included, world sets-in-use may surpass 69 million. Outside of U. S., there are 21,615,750 sets in use (last official census having been made in February this year) of which Canada claims 2.9 million. Noted Mr. Barrett: "This is a far greater rate-of-increase than the current growth of U. S. television which added 6.2% new stations in 1957 and enjoyed a 12% increase in sets."

Tv's rapid growth, explained the broadcasters, has necessitated some "drastic evaluation" of world-wide media.

David Polinger, an ABC-TV account executive, former general manager of WAPA-TV and commercial manager of WKAQ (TV), both San Juan, P. R., cast a critical

eye on the current practices and needs of international television.

Among his findings: that many syndicators of dubbed tv films and their international distributors "occasionally price a series not consistent for an equitable purchase in the market;" that much impact is wasted abroad because international advertisers are emulating their domestic colleagues by over-emphasizing ratings ("... many afternoon, late evening and other lower-rated periods can provide an excellent cost efficiency and do deserve closer scrutiny"); research information is fine but not enough: what is "needed, but often lacking" is sales promotion information. Also, Mr. Polinger pointed out, "since many decisions for international tv are consulted and finalized in the U. S., it is in the interest of the tv station by means of kinescopes, program material, pictures of local personalities, releases regarding film purchases, to make easy the job of buying international television. Advertisers should expect more and more of this type of service and the stations should provide it." Mr. Polinger also urged stations to take the pains to explain to international advertisers the reason for rate card changes.

Mr. Polinger's "pet peeve" is the advertiser "who suddenly blasts into your market saying, 'Gentlemen, we're going to spend a lot of money in your market! Let's have the best deal, and I don't mean rate card.'" Commented the ABC-TV sales executive: "Tv management is proud of its medium and the selling job it consistently performs, inexpensively reaching and selling a large market. How insulted would this same advertiser be if he were informed his product was absolutely worthless and that it should be sold for at least half the price. A tv station's product is time and it's as sacred to the station as a consumer product is to the manufacturer, wholesaler or retailer. . . . And the advertiser who approaches international television (in such a manner) certainly neither respects the medium nor is assisting in providing the standardization of international operation necessary for the industry." Confidence in a station, he as-

## QUARTER'S SPOT TV UP 1.8%

Spot television spending in the first quarter of 1958 continued to move upward, rising 1.8% over the same period of 1957 to reach a total of \$119,062,000, President Norman E. Cash of TvB is announcing today (Monday).

Mr. Cash said that "with first-quarter 1958 reports in other media showing declines, television is the only major mass advertising medium to show an increase over the same period last year."

The first-quarter spot total this year compares with \$116,935,000 in the first quarter of 1957. While this came to a gain of 1.8%, Mr. Cash said that "an analysis of 275 stations reporting during both the first quarter of 1957 and 1958 showed an increase of 2.4%."

The quarterly spot reports are compiled for TvB by N. C. Rorabaugh Co. A breakdown showing expenditures by leading advertisers will be issued shortly.



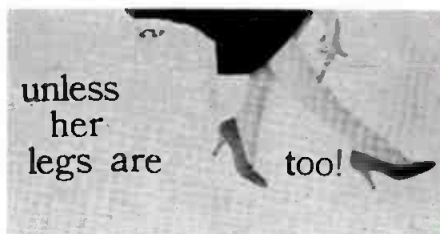
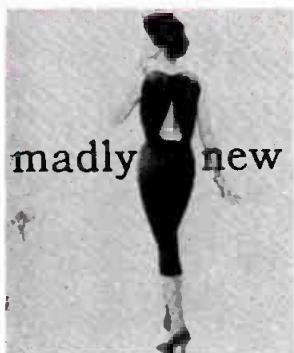
serted, can only be built through tv "success stories." It cannot write them nor will station management write them—via providing such extra "pluses" as trade mailings, etc.—unless it has won the client's respect to begin with.

Mr. Polinger also blasted the "concept"—practiced especially in certain Caribbean and Latin American markets—of having large advertisers set up one-man house agencies which, "by sheer weight of the

tremendous dollar volume to be spent in the market demand . . . the [15%] agency commission. This type of advertiser plays one station against the other, succeeds with one and literally forces the others into this unethical practice . . ." These same advertisers, Mr. Polinger maintained, "here in the U.S. employ the largest advertising agencies, and my question here is why should the international tv station be embarrassed in this manner?" Mr. Polinger,

noting that this is "an obvious violation of the principles upon which [the IAA] exists," urged the association to make a "concerted effort" to regulate the commission system abroad where U.S. companies are involved.

Mr. Barrett, while placing considerable emphasis on the "commercial angle" of global tv, stressed international television's sociological, political and moral aspects. He called on the delegates "to see to it that this powerful social force helps to surmount



"Some girls think summer / means stockings goodbye. If that's your trick, you're an / un-hip / chick . . . here's why: (1) She may have spent a fortune on the newest shoe / have twice as many dresses as the others do / though she wears bracelets to here . . . (2) . . . mink up to her ear / a lady isn't dressed unless her legs are too. (3) She may have her hair done in the latest 'do' . . . (4) . . . the magazines may say her shape is madly new / Though she's sporting a tan that could dazzle a man . . . (5) . . . a lady isn't dressed . . . (6) . . . unless her legs are too!"

**PREVIEW**

**DDB'S high fashion art moves into television**

Doyle Dane Bernbach, New York, is no stranger to the high-fashion, ultra-slick and sometimes *avant-garde* school of visual advertising. Its trademark: lots of white space, big, black and bold type faces, and a minimum of copy (and that the relaxed kind).

Come June 13, DDB partisans will see the latest effort, a virtual transplanting of the high-fashion print ad to network television. Premiering on Chemstrand Corp.'s *Jefferson Drum* (Fri., 8-8:30 p.m., NBC-TV) will be a 60-second spot on behalf of Chemstrand nylon yarn which, in effect, is little more than a series of glamorous still photographs of model Betsy Pickering by freelance fashion photographer Bill Helburn, synchronized with a musical jingle and played off in a fast, stop-motion sequence so as to give viewers the illusion of motion.

Chemstrand Corp. is not mentioned until the very last three seconds; the rest of the sell dwells on nylon stockings and the fact that "a lady isn't dressed unless her legs are too." While the commercial initially will be seen on network, there's a distinct possibility that it will be used in a tv spot campaign

underwritten by the National Assn. of Hosiery Manufacturers Inc.

According to DDB vice president-copy chief Phyllis K. Robinson, who wrote the commercial with composer Mitch Leigh, only key words of the "sell" are repeated visually to "accentuate the visual" and to "create an exciting staccato effect" which "also gave us frame-by-frame control." DDB art director Bob Gage got together with Transfilm Inc.'s John Cuddy to devise a system whereby black animation cells would slowly focus viewer attention to the model's legs, while Transfilm cameraman Eli Levitan worked out a means with photographer Helburn whereby still photos could be made to behave like running film. Others playing a large part in the production: DDB producer Don Trevor and his Transfilm contemporary, Bob Bergmann.

Mrs. Robinson hewed to the traditional DDB policy of letting the pictures do most of the "talking." Her Broadway-type musical introduction sets the mood, but it's the visual impression that does the selling.



## A CALCULATING LOOK AT RADIO '58

the confusions and limitations of the language barriers and the 50% illiteracy that still blights the human race." He also touched on the overwhelming success in Moscow of Texas pianist Van Cliburn and in New York of Sol Hurok's imported Moiseyev Ballet Troupe. "Consider for a moment the goodwill and understanding . . . (should) . . . television be able to further this flow of cultural exchanges . . ."

The TvB executive, in tracing tv commercial history in the U.S. and recounting such tv success stories as that of Leston, also talked sales-sense. Just because tv "is a very powerful advertising medium . . . does not mean that it is an easy medium to use." His advice to "our international friends"—"walk before you run in television." He suggested that foreign advertisers and agencies look upon the past decade of U.S. trial-and-error tv as a "laboratory" where one may learn from "our mistakes." He counseled, "Please do not let the size of U.S. television disqualify our successes and our failures in your mind. In truth, all tv is as local as the hearthside it reaches and U.S. tv commercial sponsorship ranges from the country grocery store in . . . Vermont, spending \$50 a week to draw customers into the store (increasing sales volume from \$2,500 to \$6,000 a week) to Procter & Gamble Co. which last year spent over \$72 million in network and market-by-market tv because, as the president of P&G says, "Television sells goods economically'."

Alfred R. Stern, director of international operations for NBC, found that after "completing a 40,000 mile trip around the world, visiting tv systems in . . . Britain, Austria, Germany, Japan, Hong Kong, Malaya, the Philippines and Australia," he came away with "one conclusion: that state-owned and operated tv is not enough and that privately-controlled, e.g. commercial, television is needed to round out the wealth of cultural programming with mass entertainment." Private or commercial tv, Mr. Stern pointed out, also "provides the competition which adds so much vitality to tv programming." He cited as an example the titanic rivalry between BBC and Independent Television Authority in Great Britain. Though Europe is perhaps more sophisticated about commercial tv than other foreign areas, he said, an Italian advertiser—because there are only "four commercial positions available each day" on Italian government tv—"might have to wait two years before getting a commercial on the air," and that "when a campaign is over, one has to go to the end of the line and wait one's turn again."

He told the international gathering that tv's costliness (as against radio's relative economy) makes state responsibility for tv development illogical and prohibitive. Only private capital—and commercial operation—can aid the growth of international tv, said Mr. Stern, in reading a "commercial" on behalf of NBC International Ltd. which recently has "invaded" such countries as Yugoslavia to help, via counsel and private investment, to set up new tv stations.

Texaco products are sold effectively by intensive radio spots and by the quiet approach of Metropolitan Opera broadcasts, according to the agency executive who buys time for Texaco—Jerome Feniger, vice president of Cunningham & Walsh, New York.

But Mr. Feniger is unhappy about radio, model 1958, and he handed out a sound spanking last Tuesday at the Radio Month luncheon of the Washington Ad Club.

What annoys him most are jukebox programming that can bore the 75% of people who are over 14 years of age, and the overcrowding of commercials.

These and other radio danger signs moved Mr. Feniger to offer a set of suggestions designed to increase the medium's attractiveness to advertisers and to avoid reduction of its effectiveness.

### RADIO—SUCCESSFUL SALESMAN

A year-and-a-half ago, Mr. Feniger recalled, Cunningham & Walsh faced the problem of introducing Texaco's new Sky Chief Super gasoline from coast to coast in gradual stages. "This called for a new creative platform," he said, "and C&W turned one out that we're very proud of—The Tower of Power. With catchy commercials we rapidly established The Tower of Power as the place to buy this great new gasoline."

The campaign used radio saturation flights of four weeks each, 80 to 100 spots per market per week, scheduled to reach men primarily since they buy most of the gas and oil. Besides spot radio C&W used heavy spot tv and announcement-type newspaper ads. "This media mix seemed to do the job quickly, efficiently and effectively," he said.

In contrast, the Metropolitan Opera broadcasts sponsored by Texaco on Saturday afternoon for 18 years have included less than two minutes of total commercial time (modest sponsor identification only) in four hours of broadcast time. Mr. Feniger continued:

"We know that these broadcasts direct from the stage of the Met do a threefold job—selling Texaco products in addition to the good work they do in the institutional and brand image areas. This fall the Met broadcasts will be on CBS and we know that even more listeners than ever before will be hearing these performances."

And radio is creative, Mr. Feniger said, citing the impact when listeners were told "that Contadina did indeed put eight great tomatoes in that itty-bitty can. Wild—sure it is—but it sold a hell-of-a-lot of tomato paste for our client."

He emphasized the selling power of the human voice—the local personality with listener confidence who can direct them to the product. "We're using Arthur Godfrey right now to sell Sara Lee cheese cake, coffee cake, chocolate cake and brownies on the CBS Radio network and he's doing a grand job," he said. "We give him the copy platform and he sells the goods. You can



C&W'S JEROME FENIGER  
HE MIXES COMPLIMENTS AND CRITICISMS

have confidence in the ability of such talent to do a great job of personalized selling for you."

As to spot, he said, "Spot broadcasting offers great flexibility and the opportunity to move in, do the selling job and move out, or move on to use a revolving budget fund in other markets. For accounts like Colgate, Jergens, Sunshine biscuits, Narragansett beer and many others, we've found this technique most effective."

C&W finds sports broadcasts do "a real selling job" for Narragansett beer and Texaco, using regional baseball, football and sports news wrap-ups, he said.

### RADIO DANGER SIGNS

Local radio is facing the boredom problem, in Mr. Feniger's opinion. "I feel that many local facilities are being down-graded, milked, over-commercialized and programmed at the mythical level of the 8th grade mind—which we all know is a fallacy," he said.

"Let's face it, the radio station that's run like a jukebox, programming a never-ending procession of the so-called top 40 tunes with little or no news or service programming, is certainly a bastardization of the true potential of the medium."

He recalled the observation by Mitch Miller, of Columbia Records, that the "pre-shave crowd" make up 12% of the population but "0%" of the buying power except for juvenile items [STATIONS, March 17], adding:

"This is strong language but it bears some thoughtful perusal. Certainly, a lot of the

music on the radio today is designed to build up a boredom factor among many of the 75% of the people in the country over 14 years of age. Certainly, anything that tends to increase the boredom factor in radio is bad for advertisers, agencies, broadcasters and listeners alike."

Mr. Feniger continued, "It's bad for the broadcasters for they can eventually commit a form of hari-kari on the goose that's been laying some very golden eggs in recent years. It's bad for the listener because a great force in entertainment, enlightenment and information can be diluted in what it offers him."

And then the matter of too many commercials: "There are some radio stations around the country that make a tough job even tougher by trying to make a real killing every day," he said. "Little do they know that in this process they may be killing off the effectiveness of the medium. I'm talking about the operator who schedules six or even seven commercials every quarter-hour. We recently found one station that carried 11 commercials in one morning quarter-hour. It's probably not necessary to tell you that this particular station doesn't carry any of our business now."

"The human mind can absorb just so much in a brief period of time. Commercials scheduled back to back—regardless of how well they're written—really only cancel each other out and tend to turn radio into a background medium instead of a selling medium. You may feel that I'm talking about a mere handful of radio operators. I wish that I were. More and more we see stations programmed like a jukebox, scheduling little or no news of any consequence, jamming commercials together and letting the cash register tinkle its merry tune."

"To my mind this tinkle can stop in a real hurry when the agencies and advertisers sit down to analyze sales results. The unfortunate part is that, in many cases, the condemnation won't be directed at any group of stations but at the medium as a whole."

#### HOW RADIO CAN IMPROVE

Mr. Feniger offered these six suggestions:

"Program for the whole audience—not the rock and rollers alone.

"Schedule news regularly, thoughtfully and effectively. Let's not forget about operating in the public interest, convenience and necessity.

"Be different in your approach. What's great for your competition isn't necessarily the end-all for your property.

"Hire talent that can sell your client's product in an effective and convincing manner.

"Give the commercials a chance to sell by sticking to reasonable limits in the number of spots you'll run in an hour.

"Give the agencies and advertisers some valid research to show not only how many listen but who they are, what they buy and how your station can sell them."

## Frigidaire's \$6 Million Lands at D-F-S July 1

The \$6 million Frigidaire account of General Motors Corp. will move to Dancer-Fitzgerald-Sample July 1.

The appointment, announced Wednesday by Herman F. Lehman, Frigidaire general manager and GM vice president, ended weeks of speculation about the account, which had been with Kudner Inc. almost three years.

D-F-S last Thursday still was busy setting up the handling of media for its newest account. All of Frigidaire's broadcast business will be placed through the agency's headquarters in New York. D-F-S is establishing a Dayton office to service other phases of account activity.

Ironically, a key D-F-S executive once associated with Frigidaire returns to the account as its top supervisor: Dr. Lyndon O. Brown, vice president in charge of media, merchandising and research at the agency. Dr. Brown is a former vice president of the old Lord & Thomas agency (predecessor to Foote, Cone & Belding) that had the account from 1935 through 1955.

While D-F-S had been considered among several "top ten" agency candidates for the Frigidaire business, favorite contenders had included Benton & Bowles, Compton Adv. and Tatham-Laird.

Frigidaire has been active in network tv (primarily as alternate-week sponsor of the ABC-TV *Patrice Munsel Show* with Buick) and to a lesser degree in spot television. Its national billings are understood to be considerably dwarfed by a reported \$10 million co-op allocation (non-commissionable). At one time Frigidaire reportedly billed as much as \$12 million.

The Frigidaire announcement, issued from Dayton, Ohio, said Dancer-Fitzgerald-Sample would handle its "major appliance advertising" for household refrigerators, food freezers, electric ranges and dryers and automatic washers. D-F-S is expected to formulate and administer advertising, sales promotion and training programs, with emphasis on merchandising directed to retail and wholesale sellers.

D-F-S' overall billing, according to an informed estimate, currently is running at about \$82.5 million, with the radio-tv billing accounting for more than half. The agency, in fact, has a strong radio position and is active in both network and spot in tv and radio. It has ranked consistently in the top 10 broadcast agencies throughout the 50's.

Frigidaire represents the second multi-million dollar account added by D-F-S in the past five weeks. Last month it was appointed to handle certain Swift & Co. products (Pard dog food, Swift'ning, Jewel oil and shortening), worth perhaps \$2 million. Leo Burnett Co. obtained other Swift products. [ADVERTISERS & AGENCIES, April 14].

The Frigidaire appointment automatically pulls D-F-S out of the running, if indeed it was a contender, for the competing Hotpoint "White Goods" account now split

among three agencies. Hotpoint will continue hearing formal agency presentations the next two weeks, it was learned Thursday, before naming a single agency to handle its business, now placed through Maxon (appliances), J. R. Pershall Co. (trade) and Needham, Louis & Brorby (tv receivers).

While maintaining healthy radio-tv activity D-F-S had its ups and downs in 1957, picking up two accounts and dropping three [ADVERTISERS & AGENCIES, Dec. 30, 1957].

D-F-S was formed 35 years ago as Blackett-Sample-Hummert. The name was changed in 1945. It has had General Mills as an account all through that period. Other veteran accounts (25 years or more): Procter & Gamble and Sterling Drug. Its leading tv network accounts include American Chicle, General Mills, Liggett & Myers, L&M cigarettes, Nestle Co., P&G, Peter Paul and Sterling Drug.

Frigidaire's history has been an interesting one, antedating Foote, Cone & Belding's tenure when the account was serviced by its predecessor Lord & Thomas, starting about 23 years ago. FC&B was summarily dismissed in the summer of 1955 and Kudner took over under an overall General Motors advertising realignment program. Kudner also inherited several Frigidaire advertising personnel.

Kudner was notified of its dismissal "in the best interest" of all concerned last March, along with the loss of the GMC Truck and Coach Div. account.

McCann-Erickson subsequently landed the Buick and GMC Truck and Coach Div. business, adding about \$25 million in new General Motors' billings [ADVERTISERS & AGENCIES, April 21, March 31, and Feb. 17].

At one time, despite denials of high-level officials, McCann-Erickson was felt in some circles to be in the Frigidaire picture, notwithstanding its association with Westinghouse (also white goods). Among other candidates for Frigidaire were D'Arcy Adv., Campbell-Ewald, Grey Adv. and Fuller & Smith & Ross.

## Kastor, Farrell Ties With Hilton & Riggio

Two well-known advertising agencies united under a new name Thursday. Effective June 1, Kastor, Farrell, Chesley & Clifford, an agency specializing in pharmaceutical advertising, will merge with Hilton & Riggio, dominant in package grocery goods advertising, to become Kastor, Hilton, Chesley & Clifford, a combination expected to be billing approximately \$15 million annually.

The new agency will headquarter at 400 Madison Ave., New York, present site of KFC&C, and will continue to use the Harrisburg, Pa., office that principally services the Commonwealth of Pennsylvania account.

A liaison arrangement between Hilton & Riggio and Bradley, Venning, Hilton Ltd., Toronto, for such accounts as Shirriff-Horsey Corp. Ltd. (foods) also will be continued.

Among the broadcast-using accounts:

# Proof Again of WXEX-TV DOMINANCE!

*Here's what the March, 1958 ARB Metropolitan Report for Richmond shows:*

**1** Sign-on to sign-off—  
Sunday thru Saturday—  
WXEX-TV has more 1/4-hr.  
FIRSTS than any other  
Richmond area TV station\*

**2** 7 P.M. to sign-off—  
Sunday thru Saturday—  
WXEX-TV rates FIRST  
in 46.7% of all 1/4-hours.  
Station B—27.3%. Station C—26%.

\*When at least two stations are on the air. Excludes children's hours of 5 to 7 P.M. Monday through Friday.

# WXEX-TV

Tom Tinsley, President

**NBC BASIC — CHANNEL 8**

Irvin G. Abeloff, Vice-Pres.

National Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington; Simmons Associates in Chicago and Boston; Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans; McGarren-Quinn in Seattle, San Francisco, Los Angeles.



From the Award-Winning MGM Library of Shorts...

# 3 great new program series

with *Extra Profit Potential*

## for local TV stations!



**OUR  
GANG  
COMEDIES**



52 hilarious subjects never before shown on television. A perennially popular series that has enjoyed fabulous success everywhere and has a pre-sold viewer audience. Now start programming *newer* subjects than have ever been shown before—and watch the moppets skyrocket your ratings!

*Extra Profit Potential*

MGM-TV offers unlimited runs on these versatile films. Run singly as quarter-hour shows, or combined into half-hours... a natural any hour of the day... morning, noon or night.

**CRIME  
DOES  
NOT  
PAY**



48 exciting crime stories with a point-of-view that makes them ever-timely. Dramatized in a documentary staccato style that provides perfect entertainment for prime evening hours. Starring such famous MGM names as Laraine Day, Robert Taylor, J. Carroll Naish, Van Johnson and others!

*Extra Profit Potential*

MGM-TV suggests that since each film runs only 21 minutes, they can be programmed as a 25-minute series, offering stations an extra profit-making 5-minute segment in which to slot news or weather reports. Ideal for spotting just before joining or leaving the network.

**JOHN  
NESBITT'S  
PASSING  
PARADE**



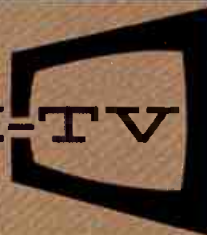
69 breath-taking adventures in science, history, medicine or geography... scripted and narrated with the dramatic flair that made John Nesbitt famous. Designed for a family audience. Packed with prestige for bank, utility or insurance sponsorship.

*Extra Profit Potential*

MGM-TV considers these 10-minute films just right for the advertiser with a longer-to-tell message in a quarter-hour segment. Or follow these audience-winners with a 2-minute sponsored weather bulletin for extra profit pick-up.

WRITE... WIRE OR PHONE  
TO LOCK-UP YOUR MARKET  
BEFORE IT'S SOLD!

**MGM-TV**  
A Service of  
Loew's Incorporated



Richard A. Harper, General Sales Mgr. 1540 Broadway, New York 36, N. Y. • JUDSON 2-2000



American Molasses Co. (Grandma's molasses), Amstel American Corp. (beer), Wilbur-Ellis Co. (Southern Star Bonito canned fish), Concord Hotel, Stop 'n Save Trading Stamp Corp., Vermont Industries of America, *New York Journal American*, Drug Research Corp., Duff Baking Mix Corp.

H. Kastor Kahn, present board chairman of KFC&C will continue in that post in the new agency. Peter Hilton, president-treasurer of H&R, becomes president of KHC&C; Charles E. J. Clifford, now president of Kastor, Farrell, becomes vice chairman and W. S. Chesley Jr., chairman of the executive committee, continues in that post

and also assumes that of treasurer. Other corporation officers: Lloyd G. Whitebrook, executive vice president; Robert L. Haag, senior vice president; Jack B. Peters, media-research vice president, and Franklin Ferry, merchandising vice president.

Hilton & Riggio will close its offices at 4 W. 58th St. the end of this month.

## Converted Clients Sing Psalms About WLBR-TV

A Pennsylvania uhf station took the mountain to Mohammed last week, in a reverse-English effort to sell even bigger mountains.

Instead of the orthodox junket in which stations take timebuyers to see the local markets, WLBR-TV Lebanon bundled some 65 of its local advertisers and their wives into buses, took them to New York and showed them off to the Mohammeds of Madison Avenue.

Officials of Triangle Publications, of whose station group WLBR-TV is a member, felt the ch. 15 outlet was not getting as much national business as it should. They were satisfied the uhf station could sell goods and they had 122 local advertisers to offer as proof. Their problem, then, was to convince national advertisers and their agencies.

Out of this situation came WLBR-TV's new twist to one of the oldest problems in sales promotion. How better to convince national buyers, they reasoned, than to let them talk to local advertisers who knew from experience what a station could do?

Triangle and WLBR-TV officials accordingly arranged a reverse junket. They sent out invitations to their local advertisers to spend a day and evening in New York, to mix and mingle with timebuyers and other agency people at a cocktail and dinner party.

Some 65 advertisers accepted. Last Wednesday, accompanied by their wives, they moved into New York, spent the afternoon at the Yankees-Orioles baseball game or at Broadway matinees. At 5:30 they converged at the Sheraton East Hotel, where they were joined by some 200 agency people for a cocktail party and then buffet dinner starring Pennsylvania Dutch foods with all the trimmings.

They told their stories in conversation, and after the dinner when WLBR-TV Manager Joe Zimmerman was making a little talk of greetings and thanks, a few of them arose to break in—like reformed sinners at an evangelistic meeting—and offered special testimonials. A Zenith dealer told how many space helmets he had sold in 13 weeks through WLBR-TV advertising; an investment company official said he was "happy to be on WLBR-TV" and an RCA Victor distributor said simply that "it's wonderful."

To make sure nobody missed the point, the station also had kits available, filled with copies of letters from WLBR-TV users, and key market data displayed on the wall amid the balloons and other decorations.



**GREG SULLIVAN** (l) of Ted Bates & Co. and **Irv Wilson** (r) of Benton & Bowles get both management and client viewpoint on WLBR-TV from (l to r) **Joe Zimmerman**, general manager of the station; **Harry L. Meyer**, Lebanon Valley Petroleum Co. of Lebanon, sponsor of Crayon Capers, and **R. Harcourt Darmstaetter** of Darmstaetter's Department Store, Lancaster, which has an announcement schedule of WLBR-TV.



**AROUND A TABLE** and over a drink. **Mike Donovan** (l) of Benton & Bowles and **Bill Smith** (c) of Lennen & Newell get the word from WLBR-TV users l to r **John Heisey**, Sterling Wholesale Corp., Lebanon, sponsor of half-hour Celebrity Playhouse; **Walter Hartz**, Philco dealer in Lebanon who runs an announcement schedule, and **John H. Sprecher**, member of Lebanon Insurance Agents Assn., which carries participations in the WLBR-TV baseball schedule.



**TWO OTHER WLBR-TV clients** give their views to **Edna Cathcart** (l) of J. M. Mathes Inc. and **Ann Janowicz** (second from r) of Ogilvy, Benson & Mather. They are **Howard Zackroff** (second from l) of Klopp & Cetron Furniture Store in Lebanon and **Wayne L. Shelly**, DeSoto and Plymouth dealer, both underwriting announcement schedules.

The Triangle group was headed by Roger W. Clipp, Triangle vice president and general manager, while WLBR-TV General Manager Zimmerman headed the station delegation. John Blair of the Blair radio and television representation firms, Ed Shurick

of Blair-Tv and Richard L. Foote of Blair-Tv Assoc., representing WLBR-TV, also were on hand. In accompanying columns some of the visiting local advertisers are shown with some of the agency people they had come to sell.

# BUSINESS BRIEFLY WHO'S BUYING WHAT, WHERE

**FATHER'S MUSTACHE?** • Schick Inc., Lancaster, Pa., planning four- or five-week television spot schedule to promote Schick electric shaver for Father's Day, June 12, in over 100 markets. Benton & Bowles, New York, is agency.

**'BLITZ' FOR CAPRI** • \$1 million multi-media "blitz," with heaviest expenditures in network and spot tv, was launched May 15 by Paper Mate Co. for its new Capri Mark III "no skip" ballpoint pen. Commercials during eight-week campaign are being aired on Groucho Marx *You Bet Your Life*, Arthur Godfrey *Talent Scouts*, Art Linkletter *House Party*, *Your Hit Parade* and *Wingo* network tv shows; on *Gillette Cavalcade of Sports* (radio and tv), and in heavy spot tv drive in major tv markets. Three separate film commercials feature sportscaster Mel Allen, announcer George Fenneman and tv personality Linkletter. Agency is Foote, Cone & Belding. (Paper Mate is subsidiary of Gillette Co.)

**SOTHERN EXPOSURE** • General Foods Corp., New York (Maxwell House division and Post division), will sponsor *Ann Sothorn Show* starting Oct. 6, Monday 9:30-10 p.m. on CBS-TV. Desilu Inc., Hollywood, will produce series. Miss Sothorn will star as the assistant manager of New York's Barclay Hotel. Benton & Bowles, New York, is agency.

**SWEET STUFF** • Pet Milk Co., St. Louis, and General Foods Corp., White Plains, have announced mutual recipe promotion campaign on radio-tv and in magazines on behalf of ice cream topped with "ice cream sauces" made of Pet Milk and Jell-O instant puddings. Network tv-radio programs (*Edge of Night*, *Do You Trust Your Wife?* *Grand Ole Opry*, etc.) will carry messages prepared jointly by Young & Rubicam (GF) and Gardner Adv. (Pet).

**FUN & GAMES** • Ideal Toy Corp. has started its annual television spot schedule in seven major cities, Melvin Helitzer, director of advertising, announced last week. Campaign uses up to 19 spots weekly, and will run until mid-July, promoting the new miniature Shirley Temple doll and Tyrannosaurs Rex Dinosaur hobby kit. Grey Adv., New York, is agency for Ideal Toy.

**TASTE TEST** • Wilshire Club Beverages, Los Angeles, will start spot radio drive June 15 in Southern California, using 106 spots weekly for 13 weeks on KBIG Avalon (Catalina), KFOX Long Beach, KABC and KLAC Los Angeles, KXLA Pasadena, KDAY Santa Monica. Jingles are being produced by Del Porter; campaign is placed by MacManus, John & Adams, L.A.

**CANINE CARE** • Polk Miller Products Corp. (Sergeant dog care products), Richmond, will launch three-month summer campaign, using total of 17 one-minute an-

nouncements on NBC-TV's *Jack Paar Show* (Mon.-Fri., 11:15 p.m.-1 a.m.) starting June 3, and 21 one-minute announcements on ABC-TV's *American Bandstand* (Mon.-Fri., 3-3:30 p.m.) starting June 5 Agency: N. W. Ayer & Son, Philadelphia.

**OUTDOORS OUT WEST** • Ames, Harris, Neville Co., San Francisco, (Complete sleeping bags and tents), on May 17 started 10-week sponsorship of *Let's Go Places* on 25-station CRPN, Sat. 11:55-12 PDT. Agency: Cappel, Perra & Reid, Orinda, Calif.

**15th ROUND** • Gillette Safety Razor Co., Boston, through Maxon Inc., N. Y., has renewed *Gillette Cavalcade of Sports Boxing* on NBC-TV Fridays 10 p.m. to conclusion for 52 weeks effective July 4. Program start-

ed on network Nov. 8, 1946, and stemmed from local sponsorship on WNBTV (TV) New York starting Sept. 29, 1944, claiming to be nation's first sponsored boxing telecast. Renewal marks sponsor's 15th year in tv.

**CRACKLY CORNER** • General Mills (Wheaties), through Knox-Reeves Adv. Inc., both Minneapolis, has signed for sponsorship of ABC-TV's *The Baseball Corner*, (Sun. 9-9:30 p.m.) effective with program's debut June 1.

**SUMMER STOCK** • Six participating sponsors for NBC-TV's *Bob Crosby Show* (Sat. 8-9 p.m.), which will replace *Perry Como Show* from June 14 through Sept. 16 [AT DEADLINE, May 14], were announced last week by network. Sponsors, with agencies in parenthesis, will include (on various dates) American Dairy Assn. (Campbell-Mithun); Kimberly-Clark Corp., for Klee-

## C&C TV BUYS 60% OF HAZEL BISHOP

- Spector gets \$3.8 million
- Fox tells 'tv bank' plans

In a surprise transaction last week C&C Tv Corp. purchased for a reported \$3.8 million all the common and preferred stock of Hazel Bishop Inc. held by Raymond Spector, president, who owned over 60% of the company's voting stock. Mr. Spector has entered a five-year agreement with Matthew Fox, president of C&C Tv Corp., to continue with Hazel Bishop as president and chief executive officer. In addition, Mr. Spector will continue to run and head his own advertising agency, Raymond Spector Inc.

The advertising plans for Hazel Bishop, although not set yet, will, it is understood, include a tremendous tv spot campaign utilizing time periods obtained by C&C Tv Corp.

Mr. Fox said all other stockholders of Hazel Bishop Inc. will within 90 days get an offer no less favorable than that made to Mr. Spector. Conversion of Mr. Spector's preferred stock will represent 836,000 shares to C&C at approximately \$4.50 per common share.

In explaining the basis on which the sale was made Mr. Fox said: "Raymond Spector has built a great brand name in the cosmetic field for Hazel Bishop. We in C&C have built a vast bank of tv time across the nation which will be used to promote the sale of Hazel Bishop products. Advertising is the life blood of an effective marketing operation. We intend to add new strength to the Hazel Bishop organization, enabling it to gain a growing share of the cosmetic market.

"It is common knowledge that the earnings of Hazel Bishop have been adversely affected up to now by its inability to achieve a healthy

advertising expenditure ratio, despite its wide acceptance by the consuming public. We believe by combining forces we will correct that deficiency and provide for substantial growth."

The new directors of the corporation in addition to Messrs. Fox and Spector are Gen. James A. Van Fleet, USA (Ret.), director of 20th Century-Fox Film Corp.; William Zeckendorf, chairman of Webb & Knapp Inc.; Charles F. McKhann, director of Stanley Warner, American News and Chemway (and brother-in-law of Serge Semenenko, Boston banker); Wickliffe Shreve, partner of Hayden Stone and director of Air Express Agency and Knott Hotels, and Morris Forgash, president of U. S. Freight Co.

Hazel Bishop was the first major cosmetic firm to go into network television. The firm started in 1950 with a 15-minute show featuring Kate Smith. In 1952 it sponsored Freddy Martin for 26 weeks, then shifted to *Stop the Music* and in September 1952 it underwrote the *This Is Your Life* show on NBC-TV for 3½ years. In September 1955 the cosmetic firm sponsored the first NBC-TV spectacular with Betty Hutton, followed by the *Martha Raye* show. The next year the firm shifted to CBS-TV and two daytime shows, Garry Moore and *Beat the Clock*. HB currently is sponsoring *M Squad* on NBC-TV.

### HAZEL BISHOP PROFIT PICTURE

As compiled by company sources

YEAR	PROFITS TO HB* (BEFORE TAXES)	TV BUDGET	HB SALES
1950	\$1,400	\$346,000	\$714,000
1951	25,000	1,200,000	2,815,000
1952	149,000	1,900,000	4,550,000
1953	1,987,000	3,300,000	9,908,000
1954	1,859,000	4,600,000	11,957,000
1955	<b>1,000,000</b>	5,600,000	11,462,000
1956	<b>1,263,000</b>	4,800,000	10,270,000
1957	<b>1,012,000</b>	4,300,000	10,006,000

\* Bold face indicates loss.



nex products (Foote, Cone & Belding); Knomark Mfg. Co. for Esquire shoe polishes (Emil Mogul Co.); Noxzema Chemical Co. (Sullivan, Stauffer, Colwell & Bayles Inc.); RCA and Whirlpool Corp. (Kenyon & Eckhardt) and Sunbeam Corp. (Perrin-Paus.).

**VOICE AT THIRTY** • Firestone Tire & Rubber Co., Akron, renewed its *Voice of Firestone* for next season on ABC-TV (Monday, 9-9:30 p.m.). Program ends its season June 2 and will resume next September. *Voice*, which completes its 30th year of continuous broadcasting Dec. 3, claims to be the longest-running commercially sponsored music program in broadcast field. Agency: Sweeney & James Co., Cleveland.

**NEW FALL LOOK** • Aluminum Co. of America has renewed its sponsorship of *Alcoa Theatre*, Monday, 9:30-10 p.m. on NBC-TV effective Oct. 6. Production will be new next year with Screen Gems producing series and Harry Ackerman, former CBS vice president in charge of west coast programming, as executive producer of *Alcoa Theatre* and alternating show, *Good-year Theatre*, sponsored by Goodyear Rubber Co. Agency for Alcoa is Fuller Smith & Ross, New York. Agency for Goodyear is Young and Rubicam, New York.

**SIPPING & SEWING** • Singer Sewing Machine Co. and Thomas J. Lipton Co., both through Young & Rubicam, have renewed NBC-TV's *The Californians* (Tues., 10-10:30 p.m.) for 1958-59 season.

**RADIO ROUNDUP** • ABC Radio recorded more than \$1.1 million in new and renewed business within past two weeks, John H. White, director of national sales, reported Thursday. Christian Reformed Church, through Stoetzel & Assoc. will sponsor *Back to God Hour* beginning Sept. 7, for 52 weeks. Time will be announced. Gospel Broadcasting Assn. through R. H. Albert Co., renewed sponsorship for 52 weeks of *Old Fashioned Revival Hour* (Sun., 4-4:30 p.m.). Sponsors to sign for new and renewed *Breakfast Club* segments and various newscasts include Clairol Inc. through Foote, Cone & Belding; Glamorene Inc., through Garfield-Linn & Co.; General Foods Corp. Jell-O Division through Young & Rubicam; Niagara Mfg. & Distr. Co., through George Massis Adv.; Savings & Loan Foundation, through McCann-Erickson, and Van Nuys Savings & Loan Assn. through J. W. Raymond Adv.

**TWO DOWN** • Chrysler Corp., Detroit, last week notified CBS-TV it would drop *Climax!* and once-every-fourth-week *Shower of Stars* programs (Thurs., 8:30-9:30 p.m.) at end of current season. Leo Burnett Co., Chrysler's new agency, indicated last week that "no decision" had been reached by automaker regarding 1958-59 network tv plans. CBS-TV meanwhile has announced it will switch *Zane Grey Theatre*, now seen Fridays, into the 9-9:30 p.m. half of 60 minutes vacated by Chrysler; *Zane Grey* will be sponsored by General Foods Corp. and S. C. Johnson & Son.

## Minneapolis ad men look into mirror

Minneapolis' Madison Avenue is nothing like the Ad Row described in books and the movies. The Advertising Club of Minneapolis has surveyed 382 specialists and come up with a conservative type representing the typical Minneapolis adman.

With interest running high in what John Q. Public thinks of the advertising world [SPECIAL REPORT, April 28; ADVERTISERS & AGENCIES, Jan. 6, *et seq.*], the Minneapolis ad club decided to find out how the local adman analyzes himself. "Outstanding" citizen, worker and family man — that's what he is, the club is convinced, after tabulating replies to some 70 questions answered anonymously by Ad Club members.

Moreover, in Minneapolis the advertising professional is well educated, sports-minded, community and church minded and busy.

Mr. Average Minneapolis Adman is a native son, college educated (55%), 37.5 years old (median age) and is supporting a wife and 2.8 children on a \$10,000 median yearly income. Respondents to the Minneapolis questionnaire were divided mainly between advertising agencies and media with job tenure a median 3.8 years.

The Minneapolis adman works 39 hours a week at the office and 4.9 hours a week at home. Still he has time to watch television 7½ hours (a median, individual, not a family figure) and listen to radio 4½ hours, with news shows favored on both radio and tv. Other shows tuned on tv (in order of preference): drama, westerns, variety, cultural or educational, situation comedy, movies and musical shows. On radio: classical music and disc jockey fare.

Reading was tabulated in terms of publications rather than hours, but from the number of newspapers and magazines listed, it is obvious that the Minneapolis adman puts

in some hours with print media. He reads a median five books a year.

Standard of living: 87% own their own homes, median cost, \$19,600. The middle Minneapolis adman also owns 1½ cars, 1¼ tv sets and 1½ noncar radios. He has a good share of freezers, washers, dryers, boats, boat motors, typewriters, power lawnmowers, workshop equipment, hi-fi systems and other goods. Of those surveyed, 55% never employ personal or household servants, 36% rarely to occasionally, 14% frequently and 1% full-time.

Church-going is a frequent-to-regular activity with 42% of the Minneapolis ad group and 26% never miss services. Other organized activity includes membership in civic, professional, fraternal, social and cultural groups, the median respondent belonging to one of each.

A high participation in golfing, hunting and fishing also appears in the profile, with a handful of other sports listed.

Politically the group split 22% liberal, 22% independent and 14% conservative, with Republican Party affiliation for 57%, Democrat for 13%, no Communists and no Socialists.

As for the Minneapolis adman's personality, if he runs with the pack (43%), he is "an extroverted introvert (self-taught)." Only 7% of respondents called themselves introverts, 25% or extroverts and 18% ambiverts.

Business and social clothes for the median include 0.8 gray flannel suits, 5 other business suits or outfits, 0.4 tuxedos or dress suits, 1.1 hats or caps, 3.3 pair of shoes and 1.4 topcoats and overcoats (not raincoats).

Other questions in the survey cover how the adman broke into the field, use of alcohol, vacation practices, travel and military service.

### ACTIVITY

### HOW PEOPLE SPEND THEIR TIME

There were 124,943,000 people in the U. S. over 12 years of age during the week May 4-10. This is how they spent their time:

67.8%	(84,711,000) spent	1,660.3 million hours	WATCHING TELEVISION
56.6%	(70,718,000) spent	975.3 million hours	LISTENING TO RADIO
83.4%	(104,202,000) spent	409.7 million hours	READING NEWSPAPERS
30.3%	(37,851,000) spent	168.2 million hours	READING MAGAZINES
18.2%	(22,740,000) spent	241.7 million hours	WATCHING MOVIES ON TV
24.8%	(30,928,000) spent	124.4 million hours	ATTENDING MOVIES*

These totals, compiled by Sindlinger & Co., Ridley Park, Pa., and published exclusively by BROADCASTING each week, are based on a 48-state, random dispersion sample of 7,000 interviews (1,000 each day). Sindlinger's weekly and quarterly "Activity" report, from which these weekly figures are drawn, furnishes comprehensive breakdowns of these and numerous other categories, and shows the duplicated and unduplicated audiences between each specific medium. Copyright 1958 Sindlinger & Co.

\* All figures are average daily tabulations for the week with exception of the "attending movies" category which is a cumulative total for the week. Sindlinger tabulations are available within 2-7 days of the interviewing week.

**SINDLINGER'S SET COUNT:** As of May 1, Sindlinger data shows: (1) 107,850,000 people over 12 years of age see tv (86.3% of the people in that age group); (2) 41,779,000 U. S. households with tv; (3) 46,019,000 tv sets in use in U. S.

### Factor 'Hi-Society' Account Goes to Anderson-McConnell

Max Factor & Co. last week gave another piece of its advertising to Anderson-McConnell, the second dividend this Los Angeles agency has received from the cosmetic firm since the decision to part company with Doyle Dane Bernbach on July 1 [ADVERTISERS & AGENCIES, March 31]. Creme Puff was the first Factor product to have its advertising transferred from DDB to A-McC. Now, the new Hi-Society lipstick is added to Curl Control, Sof-Set, Dri-Mist, Sebb, Sebb shampoo (dandruff control), Facial Bath and, of course, Creme Puff.

Hi-Society lipstick is now undergoing a test campaign in Toledo, Ohio, with tv, newspapers and Sunday supplements as the media. So far the test is having a spectacular success, according to Nelson Gross, director of U. S. advertising for Max Factor, who says "They're going like hot cakes. I think we've started a new trend in lipsticks."

Bruce Altman, vice president of Anderson-McConnell is account supervisor on Hi-Society. Jim Mackin is account executive. Walter Tibbals, radio-tv director of the agency, is also active on this new account.

Max Factor executives are now studying the questionnaires returned by more than 30 agencies soliciting the balance of their advertising [ADVERTISERS & AGENCIES, May 12] and expect to announce the appointment of one or more new agencies about June 1, Mr. Gross said.

### Identifying Those Smoke Rings May Cause Brand Loyalty Crisis

Sponsor brand loyalty may face its severest test in broadcasting history next fall should P. Lorillard sign—as has been reported—for Ed Murrow's *Person-to-Person* interview series next fall on CBS-TV. For Mr. Murrow, an inveterate chain-smoker (two packs a day), has been puffing away at Camels (R. J. Reynolds Tobacco Co.) for over a quarter of a century.

Lorillard would share the tab on *Person-to-Person* with Florists Telegraph Delivery Assn. effective Oct. 3, Time Inc. (*Life* magazine) having cancelled as of the end of the current *Person-to-Person* cycle June 27.

Mr. Murrow was unavailable for comment Thursday, but his office said that he has never shown a pack of Camels on the air. The question remains: Will Mr. Murrow switch to Kents and if not, is it possible to distinguish a non-filter Camel from a filtertip Kent on a video screen?

Meanwhile, CBS-TV hadn't yet found a replacement show to go into the summer period. One property under consideration is another Murrow vehicle titled *Channel One*—described by colleague Jesse Zousmer as "a filmed anthology of the best of worldwide television."

### Southern Agency Names Officers

Chief executive officers of the new advertising firm of Liller, Neal, Battle & Lindsey Inc. of Atlanta, Richmond and New York have been announced. They are C. K. Liller, chairman of the board; William W. Neal, president; James L. Battle, senior vice

president, and Dan W. Lindsey, vice president and manager of the Richmond office.

Liller, Neal, Battle & Lindsey is a consolidation of separate Atlanta, New York and Richmond firms. The new agency calls itself "one of the South's largest advertising firms, serving 50 regional and national accounts with fully-staffed offices in Atlanta and Richmond and a service office in New York."

### Shulton Blames 'Eve Arden' In Quarterly Earnings Drop

Shulton's abortive sponsorship of CBS-TV's *Eve Arden Show* earlier this season in the Tuesday, 8:30-9 p.m. slot was cited as one of the reasons why the toiletries-cosmetics firm's net earnings were down during the first quarter.

President George Lightfoot Schultz, explaining to stockholders why Shulton's first quarter earnings dropped from \$479,865 in 1957 to \$177,612 in 1958, said that "high advertising costs due to the weekly *Eve Arden* tv show [which it shared with Lever Bros.] increased our expenses substantially during this period as compared with those for a year earlier, and together with the additional burden of a growing organization, have resulted in disproportionate charges against earnings for this traditionally slow quarter."

But Mr. Schultz was not blaming television; while Shulton—through Wesley Assoc.—canceled *Arden* this winter, as did Lever, Mr. Schultz noted "a new program is being planned to carry our tv messages to the public for the fall and Christmas seasons." Additionally, Shulton has prepared a blitz spot tv program on behalf of Old Spice men's toiletries that will be aired before Father's Day in June. It may also be expected to turn to spot as soon as it completes diversification moves in the household products field, begun recently with the acquisition, from B. T. Babbitt Co., of the Bridgeport Aerosol products line. Shulton also retains Foote, Cone & Belding for its Fine chemicals division. However, the report showed that for the three-month period that ended March 31 net sales were down only \$2,252 from the 1957 first quarter of \$5.7 million.

### 'Cotton Test' Is Positive In Favor of Warwick & Legler

Warwick & Legler, New York, has been sustained in its seven-month long quest to answer a burning question: When a client switches agencies, who owns title to unpublished or un-aired copy and art ideas?

A federal district court judge in Philadelphia on May 9 granted W&L the permanent injunction it sought against Schick Inc., prohibiting the ex-Warwick & Legler client from using the controversial "cotton test" advertising idea through its current agency, Benton & Bowles. [ADVERTISERS & AGENCIES, Oct. 28, 1957, *et seq.*] The "cotton test" idea, claimed W&L, was conceived by its personnel for Schick at a time the Lancaster, Pa., electric shaver firm was placing its business through that agency;

the client did not "buy" the idea, but later revived the "cotton test," placed on the air last fall in one NBC-TV *Dragnet* episode and used once in *Look* magazine; thereafter, Judge J. Cullen Ganey instructed B&B to withdraw these campaigns pending final adjudication.

With the permanent injunction issued, Warwick & Legler now is free to continue negotiations with the shaver division of Remington-Rand (Sperry-Rand Corp.) which has expressed interest in purchasing the "cotton test" idea for use by its agency, Young & Rubicam. Judge Ganey noted, in his conclusions, that he was unconvinced that Benton & Bowles had, as Schick had claimed, conceived on its own a similar "cotton test," and that therefore the idea belonged to W&L.

Schick left Warwick & Legler officially on June 15, 1957, after having notified that agency of its intent to quit April 1. On Sept. 28, after hearing that B&B had worked up its own version of the disputed "cotton test," H. Paul Warwick, agency president, asked for a hearing. After Judge Ganey in October that year granted W&L injunctive relief, Schick instituted a \$1.5 million counter-suit against Warwick & Legler. The suit apparently has been dropped quietly.

### Tennessee Ernie Replaces Ford's Godfrey on CBS Radio

The future broadcast plans of Ford Motor Co.'s Ford Div. next season on behalf of its 1959 automobile models were still quite loose last week, although a few more pieces in the "puzzle" were fitted.

• Unannounced but confirmed is Ford's signing of Tennessee Ernie Ford as the replacement for Arthur Godfrey (who had asked to be relieved) in the Godfrey portion of the \$4 million-plus, 52-week package on CBS Radio entitled, *Ford Road Show*. Mr. Ford takes over June 2. Mr. Godfrey's Monday-Friday stint is on the network, 5:05-5:30 p.m. Reports are the Tennessee Ernie slot will be cut by about 10 minutes.

• There is likelihood that Tennessee Ernie's show on television (NBC-TV), which Ford sponsors on an alternate week basis, will continue next season. The fact he has been signed for the radio package strengthens this report.

Already announced is Ford's pickup of an alternate week sponsorship of *Wagon Train* on NBC-TV, relieving its sister division, Edsel, which has participated in the program this season.

Out of Ford's plan for the coming season: alternate week of *Zane Grey Theatre* (CBS-TV) and *Suspicion* (NBC-TV) in which this season is sponsored 12 hours of 25 from September through March.

The \$4.2 million net billing package on CBS Radio runs through Aug. 31 of this year. The question of whether or not Ford will pick up the option it holds for another 13 weeks to carry the package through the end of the year apparently rests with Dearborn's assessment of marketing-media plans for its next year's models.

J. Walter Thompson, New York, is Ford's agency.

over  
two million  
Italians  
agree  
it's

**WOV**  
dial  
1280  
IN N.Y.C. & VICINITY



To the decision maker who wants cold facts — consider these:

The 2,100,000 Italian speaking peoples in the 17 county New York Area is **OVER TWICE THE SIZE** of any other foreign language group. And it's **GETTING LARGER** every single year.

In the past 10 years, just the new immigration alone (118,330) exceeds the total population of Phoenix or Schenectady.

Simply put — New York today is the largest "Italian City" in the world — actually larger than Philadelphia — bigger than the entire state of Connecticut.

And its radio voice is overwhelmingly **WOV**.

**WOV**—NEW YORK—ROME



### Motivations from Commercials Analyzed at Chicago Seminar

Recall of sales points is not adequate to measure a television commercial's impact and sales force, representatives of Social Research Inc., Chicago said a fortnight ago at the Fred Niles seminar in Chicago. The tv production meeting was sponsored by Fred A. Niles Productions Inc., Chicago producer of film shows and commercials.

Dr. Burrell Gardner, executive director of Social Research Inc., and Dr. Sidney J. Levy, director of psychological research for the firm, described a new tv commercial evaluation service by Social Research. Explaining the application of motivation research to commercial evaluation, Dr. Gardner said his firm's system analyzes tv commercials as symbolic communications, avoiding "the dead hand of superficial evaluation—the like-dislike concept—which can lead to the kind of commercials whose communicative aspects are completely inadequate for the purpose of the advertising."

Dr. Levy said the MR-oriented evaluation is useful at all stages of commercial production, including the story board. He gave some criteria used in the Social Research evaluation process:

"First, we concern ourselves with the 'overall' or *gestalt* of the commercial—the meaning to the viewer of both the face values and the underlying symbols. Then we examine: the 'phantasy and energy' stimulated by the commercial (Do the viewers identify themselves with the product and to what degree?), the 'psychological distance' (Does the presentation bring the product 'home' to the viewer?) and the 'symbolic fertility' (Are the symbols being used really communicating with meaning and authority?). Finally, we test for change in brand image and determine whether this change is favorable or unfavorable."

### Gardner Adv. Adds Two to Board

Gardner Advertising, St. Louis, has re-elected seven board members, and added two, David P. Ferriss and Warren Kratky, the agency has announced. Incumbents: Elmer G. Marshutz, board chairman; Charles E. Claggett, president; Roland L. Martini, head of the New York office and executive television director; Herbert S. Gardner, secretary-treasurer, and vice presidents William L. Spencer, John H. Leach and Champ C. Humphrey. Mr. Ferriss is vice president and account supervisor for three divisions of Monsanto Chemical Co., Jack Daniel Distillery and Grove Labs. Mr. Kratky, also a vice president, is supervisor on the Duncan Hine Special Baking Mixes account of Procter & Gamble Co.

### Ludlum to Head Kudner Tv-Radio

The appointment of Stuart D. Ludlum as director of television and radio of Kudner Adv., New York, was announced last Thursday by C. M. Rohrabach, president. Mr. Ludlum, formerly director of tv-radio for C. J. La Roche & Co. and vice president of its west coast office, succeeds Myron Kirk, who resigned from Kudner last December.



### TOP 10 NETWORK PROGRAMS

Tv Report for April 1-7

Rank	No. Homes (000)
1. <i>Gunsmoke</i>	14,061
2. <i>Perry Como</i>	13,980
3. <i>Tales of Wells Fargo</i>	12,887
4. <i>Danny Thomas</i>	12,771
5. <i>Wyatt Earp</i>	11,339
6. <i>Restless Gun</i>	11,057
7. <i>Dinah Shore</i>	10,996
8. <i>Bob Hope</i>	10,840
9. <i>Lineup</i>	10,804
10. <i>Have Gun, Will Travel</i>	10,271

Rank	% Homes
1. <i>Perry Como</i>	40.0
2. <i>Gunsmoke</i>	39.5
3. <i>Tales of Wells Fargo (NBC)</i>	37.3
4. <i>Danny Thomas</i>	35.8
5. <i>Wyatt Earp</i>	35.0
6. <i>Restless Gun</i>	33.5
7. <i>Bob Hope</i>	32.0
8. <i>Dinah Shore</i>	31.5
9. <i>Lineup (CBS)</i>	30.8
10. <i>Have Gun, Will Travel</i>	29.7

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### TOP 10 NETWORK PROGRAMS

Tv Report for April 8-14

Rank	Rating
1. <i>Gunsmoke</i>	47.2
2. <i>Perry Como</i>	41.4
3. <i>Wyatt Earp</i>	36.8
4. <i>Lucille Ball-Desi Arnaz</i>	36.1
5. <i>I've Got a Secret</i>	35.5
6. <i>You Bet Your Life</i>	35.1
7. <i>Price Is Right</i>	34.3
8. <i>Have Gun, Will Travel</i>	34.1
9. <i>Wagon Train</i>	33.9
10. <i>Cheyenne</i>	33.7

Rank	No. Homes (000)
1. <i>Gunsmoke</i>	49,580
2. <i>Perry Como</i>	49,310
3. <i>Lucille Ball-Desi Arnaz</i>	40,450
4. <i>Wyatt Earp</i>	38,370
5. <i>Cheyenne</i>	36,220
6. <i>Have Gun, Will Travel</i>	35,950
7. <i>Steve Allen</i>	35,890
8. <i>Real McCoys</i>	35,520
9. <i>Wagon Train</i>	35,440
10. <i>You Bet Your Life</i>	33,440

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### TOP 10 NETWORK PROGRAMS

Tv Report for April 6-19

TOTAL AUDIENCE†

Rank	No. Homes (000)
1. <i>Lucille Ball-Desi Arnaz</i>	19,508
2. <i>Gunsmoke</i>	18,913
3. <i>Perry Como Show</i>	16,193
4. <i>Emmy Awards—10:00</i>	16,108
5. <i>Emmy Awards—10:45</i>	15,683
6. <i>Jerry Lewis Show</i>	15,428
7. <i>High Adventure-L. Thomas</i>	15,215
8. <i>Tales of Wells Fargo</i>	15,130
9. <i>Danny Thomas Show</i>	15,003
10. <i>Have Gun, Will Travel</i>	14,748

Rank	% Homes*
1. <i>Lucille Ball-Desi Arnaz</i>	46.7
2. <i>Gunsmoke</i>	45.4
3. <i>Perry Como Show</i>	39.0
4. <i>Emmy Awards—10:00</i>	38.9
5. <i>Emmy Awards—10:45</i>	37.7
6. <i>Jerry Lewis Show</i>	37.5
7. <i>High Adventure-L. Thomas</i>	36.9
8. <i>Tales of Wells Fargo</i>	36.6
9. <i>Danny Thomas Show</i>	35.9
10. <i>Restless Gun</i>	35.9

AVERAGE AUDIENCE‡

Rank	No. Homes (000)
1. <i>Gunsmoke</i>	18,105
2. <i>Lucille Ball-Desi Arnaz</i>	15,555
3. <i>Emmy Awards—10:00</i>	14,238
4. <i>Tales of Wells Fargo</i>	14,238
5. <i>Have Gun, Will Travel</i>	14,153
6. <i>Emmy Awards—10:45</i>	14,110
7. <i>Danny Thomas Show</i>	14,068
8. <i>I've Got a Secret</i>	13,728
9. <i>Restless Gun</i>	13,600
10. <i>GE Theatre</i>	12,580

Rank	% Homes*
1. <i>Gunsmoke</i>	43.5
2. <i>Lucille Ball-Desi Arnaz</i>	36.2
3. <i>Emmy Awards—10:00</i>	34.4
4. <i>Tales of Wells Fargo</i>	34.4
5. <i>Have Gun, Will Travel</i>	34.3
6. <i>Emmy Awards—10:45</i>	33.9
7. <i>Danny Thomas Show</i>	33.7
8. <i>Restless Gun</i>	33.6
9. <i>I've Got a Secret</i>	32.6
10. <i>GE Theatre</i>	30.7

(†) Homes reached by all or any part of the program, except for homes viewing only 1 to 5 minutes.

(‡) Homes reached during the average minute of the program.

\* Percented ratings are based on tv homes within reach of station facilities used by each program.

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in alphabetical order, appear in this week's BACKGROUND: The following programs, BROADCASTING tv ratings roundup. Information is in following order: program name, network, number of stations, sponsor, agency, day and time.

*Lucille Ball-Desi Arnaz (CBS-191)*: Ford (JWT), Tues. once monthly 9-10 p.m.  
*Cheyenne (ABC-99)*: General Electric (Y&R), Tues. 8:30-9 p.m.  
*Perry Como Show (NBC-182)*: Participating sponsors, Sat. 8-9 p.m.  
*Emmy Awards (NBC-130)*: Pontiac (MacManus, John & Adams), Procter & Gamble (Grey), April 12, 10-11; April 15 (10-11 p.m.).  
*G. E. Theatre (CBS-154)*: General Electric (BBDO), Sun. 9-9:30 p.m.  
*Gunsmoke (CBS-161)*: Liggett & Myers (D-F-S), alternating with Remington Rand (Y&R), Sat. 10-10:30 p.m.  
*Have Gun, Will Travel (CBS-125)*: Lever Bros. (JWT) and American Home Products (Bates), Sat. 9:30-10 p.m.  
*High Adventure-Lowell Thomas (CBS-144)*: General Motors Corp. (Campbell-Ewald), April 19 9-10 p.m.  
*Bob Hope Show (NBC-157)*: Johnson Motors (JWT), Dutch Masters Cigars (EWR&R), Sat. April 5, 9-10 p.m.  
*I've Got a Secret (CBS-188)*: R. J. Reynolds (Esty), Wed. 9:30-10 p.m.  
*Jerry Lewis Show (NBC-185)*: Oldsmobile (D. P. Brother), Tues. 8-9 p.m.  
*Lineup (CBS-162)*: Brown & Williamson (Bates), Procter & Gamble (Y&R), alternating, Fri. 10-10:30 p.m.  
*Price Is Right (NBC-118)*: RCA Victor (K&E) and Spedel (Norman, Craig & Kummel), Mon. 7:30-8 p.m.  
*Restless Gun (NBC-107)*: Warner Lambert (SSC&B), Mon. 8-8:30 p.m.  
*Dinah Shore Show (NBC-144)*: Chevrolet (Campbell-Ewald), Sun. 9-10 p.m.  
*Tales of Wells Fargo (NBC-147)*: Buick (M-E), American Tobacco (SSC&B) Mon. 8:30-9 p.m.  
*Danny Thomas Show (CBS-158)*: General Foods (B&B), Mon. 9-9:30 p.m.  
*Wagon Train (NBC-152)*: Lewis Howe (M-E), Drackett (Y&R), Edsel (FC&B), alternating, Wed. 7:30-8 p.m.  
*Wyatt Earp (ABC-103)*: General Mills (D-F-S), Procter & Gamble (Compton), Tues. 8:30-9 p.m.  
*You Bet Your Life (NBC-177)*: DeSoto (BBDO), Toni (North), Thurs. 8-8:30 p.m.



## Yessir—our Pulse is stronger than ever!

**Y**UP, at the ripe old age of 37, WDAY-Radio is as frisky as ever—with a 1958 “Area Pulse” that pumps us *all over* our 55 counties, 215,900 radio homes!

As for many years past, 1958 Pulse figures again show that WDAY-Radio gets—

**More than TWICE as many listeners as the No. 2 station!**

**More listeners than the No. 2 and No. 3 stations COMBINED!**

**More than THREE times as many listeners as the No. 4 station!**

Truth is—WDAY-Radio just doesn't have any real competition in the fabulous Red River Valley. Ask Peters, Griffin, Woodward!

# WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES



PETERS, GRIFFIN, WOODWARD, INC., Exclusive National Representatives

A black and white photograph showing a person lying on their back on a wooden structure, possibly a construction site. The person is wearing a light-colored shirt and dark pants. A hat is placed on the ground near their head, and a bag or bundle is visible near their feet. The background is a blurred, textured surface, possibly a wall or a large piece of machinery. The overall tone is somber and dramatic.

DANGER  
IS  
OUR  
BUSINESS!



Not for *us* the quiet life. No sir! CNP's our name and *danger's* been our game ever since we started our new series, DANGER IS MY BUSINESS!®

With characteristic CNP initiative and derring-do, we set out to bring something *different* into syndication—adventure to stir even the tiredest blood. Not the everyday brand of synthetic rehash—made in the peace and quiet of studio sound stages—but honest-to-goodness, on-the-spot, filmed-in-color\* sagas of actual men to whom danger is the only way of life. And, by Hemingway, we've done it!

Ah, the perils we've looked upon unafraid! While cameramen have flown on patrols into the eyes of hurricanes, clambered out upon the naked girders of rising skyscrapers, accompanied nitro-shooters into blazing oil fields—we've never so much as blinked an eye.

In fact, the only risk we've refused to face is a business risk. When it comes to *that*, we only bet on a sure thing . . . like DANGER IS MY BUSINESS!®

*\*Available in color or black-and-white*

NBC TELEVISION FILMS—A DIVISION OF

**CNP**

CALIFORNIA NATIONAL PRODUCTIONS, INC.

# THE FINE ART OF FILM COMMERCIALS

A primer for agency producers by Kudner's Edgar Kahn

THE origination of package shows and the decline of agency-produced programs has led many an agency producer into a new field—producing filmed commercials. In most instances this transition from shows to commercials has been not only a gradual but also a reluctant one.

Why reluctant?

Well, having been in on the actual production and direction of shows, having experienced the tremendous sense of exhilaration and satisfaction which results from the successful presentation of a television program, it is perhaps only natural that these producers feel the production of commercials not only somewhat beneath them, but also just about as far removed from show business as it's possible to get.

It is the writer's contention that this is true only insofar as the individual producer wants it to be.

The production of commercials can be as exciting—as rewarding an experience—as the production of a show itself. For the only way in which a commercial can be satisfactorily produced is by treating it in exactly the same fashion as if it were a show.

This is no simple task. Perhaps the complexities can best be described by following the step-by-step production of a commercial.

At Kudner it is established practice that the creative department and the tv film producers work hand in hand. This is much more than a lip-service sort of cooperation.

Almost all ideas originate within the creative group, since its members are most familiar with the client's basic wishes and philosophy. But new ideas are welcomed—are indeed solicited—from all parts of the agency. When a new commercial is requisitioned, a meeting is held at which all conceivable ideas are kicked back and forth. No suggestion is too wild, none too remote, to be considered at this time.

Once a fundamental concept has been arrived at and the general approach decided upon, the creative department puts the commercial into script form. This then becomes the subject of another meeting at which every scene is reviewed from all angles. Will it play? Does it contribute to the overall commercial, to the sales point in question? Is there another approach which might be preferable?

The creative group then puts the script into final form, incorporating whatever changes may have come from this meeting. After client approval is received, the agency producer is then ready to select a production company. [Mr. Kahn expands on the selection problem in a separate story, page 54].

Once the producing organization has been selected, the producer is ready to

go ahead with actual production. From here on he and the script should be inseparable. He must take that script and figuratively walk around it, look at it from all sides and from all angles before deciding upon his final approach. He must live with it, eat with it, sleep with it, for this is his basic tool, the cornerstone upon which his entire effort depends.

Above all, the commercial script must be treated just like a show script and handled with the same degree of loving care.

The average agency commercial producer certainly means to contribute everything possible to all stages of the production. But in too many instances—and without his even knowing exactly how it happens—he loses control somewhere between the start of actual photography and the time when the finished commercial is in the can.

This brings us to the production-direction-editing area which forms the other major problem for the agency producer.

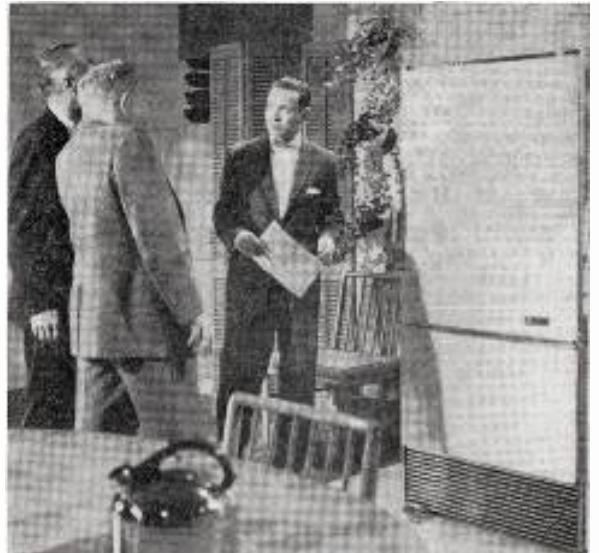
THE director supplied by the producing organization has been carefully selected for his talents. In most instances he has a background of many years experience in films, has a better than working knowledge of cutting and editing and, most particularly, is noted for a creative, imaginative approach to his work.

All of this is of inestimable value to the agency producer. But it does not mean that he should place himself completely in the hands of the director. The agency producer who is worth his salt sticks his neck out a hundred times on every job he does. And since it is his neck, his job, and in the end his final responsibility, he must be the one to make the final decisions.

When his principal concern was with the production of actual programs, the agency producer would under no circumstances accept an original script without giving it the closest possible scrutiny. He would make absolutely certain that the script was in the best possible shape—that it had a beginning, a middle and an end—and, above all, that it would play. He would cast with the greatest of care, pay particular attention to sets, wardrobe, makeup, technical requirements. Above all, he'd try several different approaches to the same scene in order to be absolutely sure of his interpretation.

But what happens when this same producer is given a commercial to produce? All too often he accepts the script as gospel and makes no real effort to add to the basic concept as provided by the writer. Then, to compound the problem, the producer fails to follow through on every detail and leaves many decisions to the director simply because he doesn't stay in close enough contact with day-to-day production problems. The result? A commercial which reflects the ideas and decisions not of the agency producer but of the director—a director who, no matter how talented he is, may be completely unfamiliar with the sales points in question.

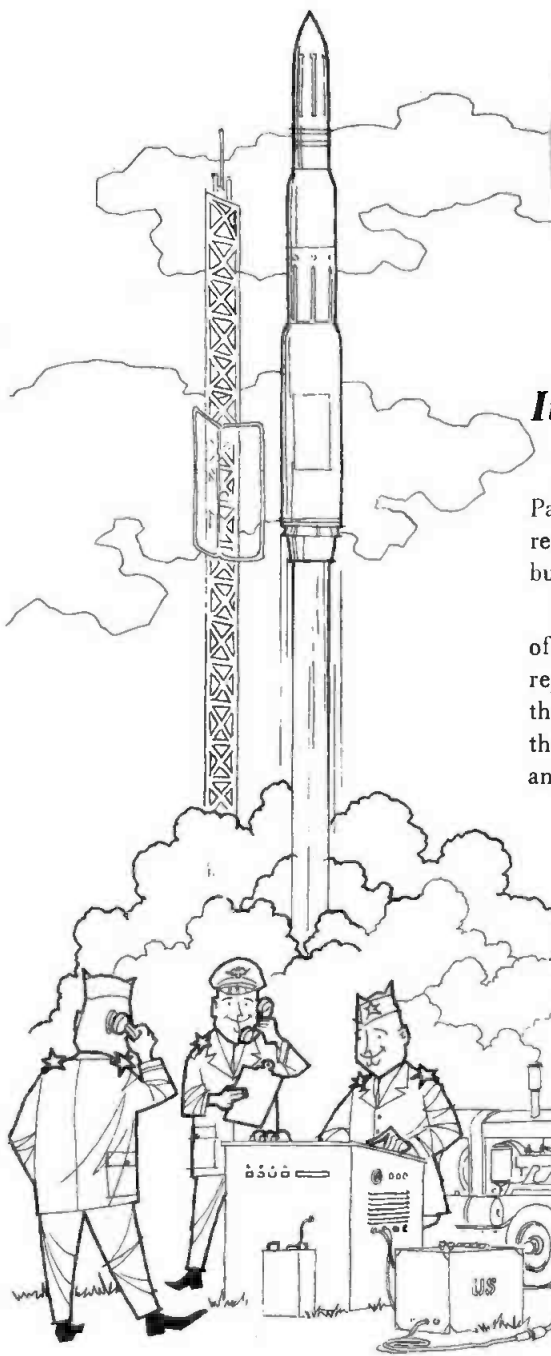
One of the first times in which agency producer must exert a guiding hand is dur-



THE AUTHOR (facing camera) is director of radio and tv commercial production for Kudner Agency. Mr. Kahn's views on the role of the commercial producer and his dealings with film companies come from long personal experience. Before getting into the agency field he was with NBC for 17 years, producing and directing such shows as All-Star Review, Tallulah Bankhead Show, Martin Kane and One Man's Family. From 1954-1957 he was manager of Kudner's Hollywood office.

ing the production meeting. This meeting is usually attended by the producer, director, writer, assistant producer, unit manager, designer, script girl and assistant director. When available it is well to have the cameraman (director of photography) also present.

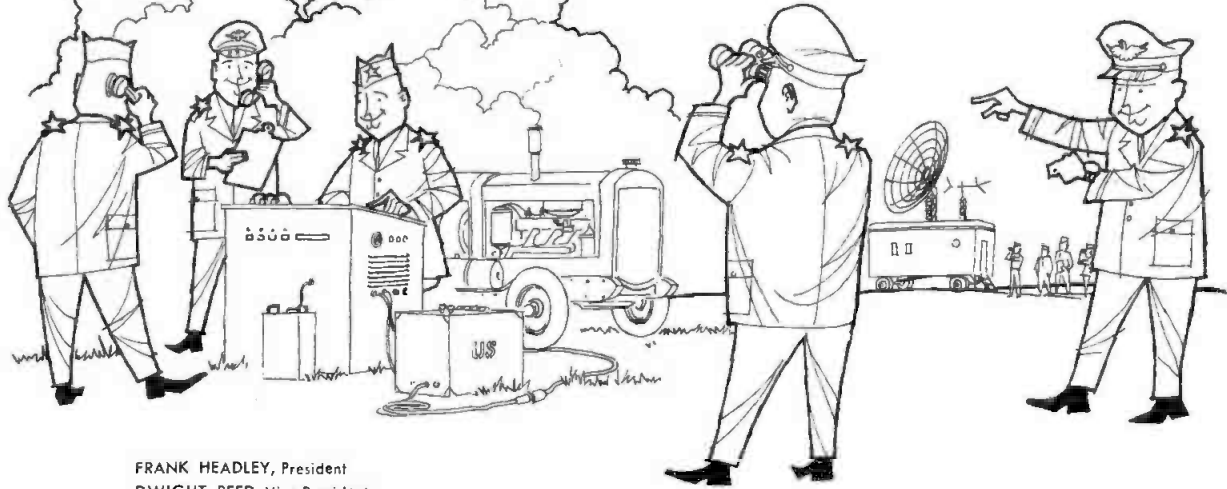
Every detail concerned with the production must be settled at this time. The agency producer starts the meeting by giving a general outline of the commercial under consideration and briefly describing each scene (actual shots are not nailed down until later). Following this he outlines the requirements of each set as called for in the script and describes his ideas for each. The designer then takes this information and two or three



***It's a matter of principals...***

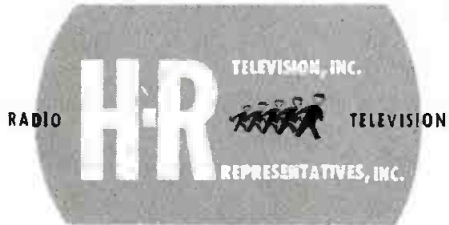
From the day H-R was started by a group of Working Partners, we have operated on the basis that we would represent each station *as if it were our own*; serve each buyer of time as if *we ourselves were buying time*.

As our organization has grown, it has been a matter of principle with us to continually maintain this type of representative service. That we have been able to do so through the years, is a matter of *principals* as well, for the H-R partners are still *Working Partners*, still actively and personally selling and serving every station on our list.



FRANK HEADLEY, President  
 DWIGHT REED, Vice President  
 FRANK PELLEGRIN, Vice President  
 PAUL WEEKS, Vice President

***"We always send a man to do a man's job."***



380 Madison Ave.  
 New York 17, N. Y.  
 OXford 7-3120

35 E. Wacker Drive  
 Chicago 1, Illinois  
 Financial 6-6440

6253 Hollywood Boulevard  
 Hollywood 28, Calif.  
 HOLlywood 2-6453

155 Montgomery Street  
 San Francisco, Calif.  
 YUkon 2-5837

416 Rio Grande Bldg.  
 Dallas 2, Texas  
 RIVERSide 2-5148

1065 Penobscot Bldg.  
 Detroit 26, Michigan  
 WOODward 1-4148

1182 W. Peachtree, N. W.  
 Atlanta 9, Georgia  
 TRinity 5-9539

DeGeorge Bldg.  
 3520 Montrose Blvd.  
 Houston, Texas, JACKson 8-1601

910 Royal Street  
 New Orleans, La.  
 JACKson 2-3917



## HOW TO PICK THE PRODUCTION COMPANY

Every once in a while someone comes up with the suggestion that agencies do their own production of commercials. This idea is based upon the philosophy that the film production company makes no contribution other than a purely physical one. After all, they argue, why not save the middle-man's profit for your client? All you need is a stage, a director, director of photography, designer and gaffer and you're ready to go. Nothing could be further from the truth.

The one thing which cannot be put together in a hurry is organization. Organization to find a talented staff; organization to find the right stage at the right time; organization to work with optical houses and laboratories; organization to get the job done.

The only way in which an agency can produce good film commercials without the use of a production company is by forming a unit within the agency, which in effect is a small film producing organization. In most cases such a procedure is impractical, particularly in the case of small agencies, although in some instances agencies have made working agreements with production houses.

At Kudner our procedure is to use several film producers rather than tying up with any particular organization. Our reasoning is that such a policy prevents the commercial from falling into a set pattern and aids in maintaining a certain degree of freshness.

As previously stated, the majority of film production companies do a highly competent technical job. Where then can we find those small differences which can swing the choice in favor of one or the other? The final choice is usually based on the following:

**Talent and imagination:** It cannot be emphasized too strongly that basic decisions and responsibility must rest with the agency producer. On the other hand,

we are all brain-pickers and unless there is real talent available, the picking will be awfully slim. An organization which is dependent upon picking up a designer, director, cameraman, gaffer, editor, etc., for each specific assignment can hardly come up with top talent on every occasion. Holding such key personnel on a permanent basis obviously means a greater overhead and may result in somewhat higher charges to the agency, but they are more than compensated for by the end result.

**Ability to work with the agency producer:** This is one of those seemingly small items which can be of the greatest importance to the producer. Adequate editing and screening facilities must be available during preliminary cutting stages and the editor must be relieved of all other assignments so that he is free to work with the producer at all times.

**Service:** Most clients have the tendency (and, incidentally, the right) to make last-minute commercial changes. These may involve editing, opticals, changes in dialogue, scheduling, shipment of prints to local dealers, etc. Revisions of this type are usually tied in with a running ad campaign and must be made very quickly or their value is lost. The producing organization which makes the most important contribution in this regard is the one which commences working with the agency at the first production meeting and never stops until production is completed and the final prints have been delivered.

**Financial responsibility:** As in all business dealings, it is well to deal with a company which has a sound financial structure. In the case of commercial production this is true to a greater than normal extent since there are many intangible and unforeseen items which the producing organization may be called upon to handle before production is completed.

fore the start of photography. When shooting out of sequence particular attention must be paid to editing problems. Unless the director keeps the story-line well in mind it is quite possible that the completed commercial will not cut and performers may appear to make awkward moves or jump back and forth within the frame.

Even though he has decided on the content of each shot, the producer must not relax his attention even for a moment. The only way in which he can be sure of getting exactly what he wants is by actually looking through the camera, and this he must do for each and every shot. And while he is looking he must never stop thinking. Is the product displayed to its best advantage? Is this the best possible picture composition . . . the best lighting? Does this scene contribute to the overall commercial? Are all the technical requirements of television film fulfilled?

It should also be remembered that the cheapest thing the producer has is film. If, even after repeated preliminary discussion, there remains a conflict of opinion about the interpretation of a scene, it should be shot both ways. There will be plenty of time to make a final decision in the projection room, without taking the time of the entire crew.

Dailies are usually viewed by the agency producer, director, assistant producer, unit manager, director of photography and editor. At this time the producer must decide which takes are to be used. If a great deal of footage is involved, several screenings may be needed before a choice can be made. The producer should view the film in the most critical manner possible and solicit suggestions from all concerned before making his final decision.

**THEN** comes editing, recording, scoring and dubbing. At this stage the editor becomes the most important man in the whole production. He now goes into a huddle with the agency producer and the director to discuss specific ideas on how to cut the picture. Armed with this information the editor retires to his cutting room to make the first rough cut. In making this rough cut he uses those suggestions made by the producer and director as a starting point to which he contributes editorial ideas of his own. This often involves trying several different approaches before he can come up with the best possible finished product. A good, imaginative editor can make a tremendous contribution to any picture.

Once the agency producer has approved the rough cut, the editor makes any suggested revisions or changes, trims the picture to overall length and orders whatever opticals are required.

While the picture is going through these stages, the agency producer must see that the sound is not neglected. If there is additional recording to be done he must be present to approve the reading and select the take to be used. If stock music is to be used he must work with the sound cutter on its selection. If the music is to be original he must work with the composer in order to be sure of achieving the right mood and accent those things which he wants to point out. The agency producer must also be present at

days later submits several sketches to the agency producer for final selection.<sup>1</sup>

Prior to the production meeting the assistant producer has made a complete breakdown of all props used in the commercial. This list is distributed to all those in the meeting and each item is discussed in minute detail. Will the agency supply artwork? Should lettering be white-on-black or black-on-white? Should letters be block or script? What is the size and type of the cigarette lighter? Must it be one which can be operated with one hand?

Then there is a discussion of various problems such as rehearsal times, special makeup, wardrobe, use of doubles, hand

<sup>1</sup> Set design is a problem which mainly concerns the agency producer and the designer. Considerable time may be saved by having a pre-production meeting between these two and settling set problems prior to the actual production meeting. This also gives the designer time to prepare preliminary designs and elevations which are then available for discussion by all those present at the meeting.

models, stand-ins, sound effects, stock shot requirements if any, special effects, etc. The production meeting will have served its purpose only if everyone involved comes away with a complete working knowledge of the commercial and of exactly what he is expected to contribute.

**BEFORE** the start of principal photography, the agency producer and the director must meet once again and go over every shot with an eye to just what they want to see. It is usually advantageous for them to work out their ideas independently before this get-together, so that each will have the advantage of the others thinking. But, as always, the final decision must rest with the producer.

Incidentally, it is quite often possible to save important money by shooting out of sequence and a shooting schedule should be decided upon by producer and director be-

the scoring session, but this is usually done with picture and cannot take place until the picture has been completed and cut to exact length.

When all the elements of both picture and sound are finished, the various sound tracks are mixed together at the dubbing session. This again requires the presence of the agency producer, since only he can make the final decision on whether the balance is correct.

When both sound and picture are in their final forms, the editor sends them to the laboratory for a composite print. Delivery of this first answer print marks the first time that the agency producer actually sees the commercial in its final form. (Additional printing corrections can

still be made by changing printer lights on individual scenes.) In viewing the answer print it is well to keep in mind the technical limitations of the television reproducing system. If any doubt exists about the quality of the print it should be run on closed circuit before acceptance and before ordering quantity printing.

**T**HE successful agency film producer must take the time and expend the effort necessary to gain a good basic technical background. Only in this way can he be certain that the producing company is satisfactorily fulfilling its function. But he must never, under any circumstances, allow this technical know-how to dominate his thinking. It must be used

simply as a solid foundation upon which to base his efforts (see story below).

Utilizing this knowledge as the first step, he must then lend his every effort toward creative thinking—toward adding to those ideas which the creative writing group has put into the script. He must remember at all times that a successful commercial—a commercial which has that “something extra”—doesn’t just happen. It is the result of continuous application, of constant attention to detail, and, above all, of a studied effort to think creatively.

Only in this way can the agency producer be sure that he has made the maximum contribution and that the results of his efforts will reflect credit upon himself and his agency.

## Production pitfalls and how to dodge them

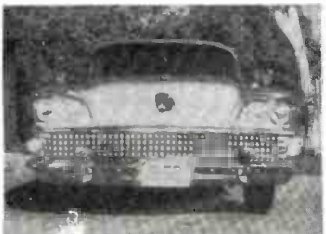
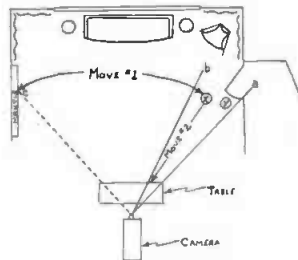


**POOR:** Lack of detail and contrast in background causes loss of facial detail during transmission.



**GOOD:** Break-up of background and plenty of video signal result in much better home reception.

**VERTICAL STAGING:** Moves camera (#2 in diagram) higher than across stage (#1) permit tighter camera angle, better composition. Note camera angle determined by size of stage, key performer in picture below.



**POOR:** Detail in interior of car lost as it is blackest portion of picture. Front detail lost as it is peak white part of picture.



**GOOD:** Video operator can set white peaks on sky, black peaks on shadows, automatically placing car in middle picture range.

**DENSITY:** The agency producer should be aware that a film which looks good on a projector and screen will not necessarily produce the desired results when seen at home by the ultimate viewer. In order to achieve these results the following points should be kept in mind:

1. Print contrast range should not exceed 50 to 1 nor be less than 25 to 1.

2. Density on high lights in a print should not be less than 0.2 nor greater than 0.3; density in the darkest areas should not exceed 2.0. (Overall range = 1.7)

3. Density of human faces in a print should lie between 0.55 to 0.75 for best reproduction.

4. Average density of normal pictorial prints should lie between 0.9 to 1.3.

**LIGHTING:** When special lighting effects are necessary producers should keep the following television requirements in mind:

1. The maximum contrast in a scene should be no greater than 20 to 1.

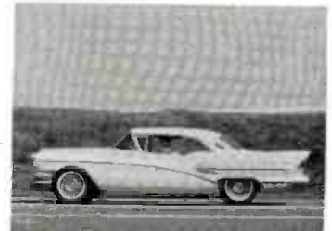
2. Backlight should be used liberally in order to make performers stand out.

3. If faces are too bright they will lose detail when broadcast; if too dark they will tend to go black when broadcast. In addition, brightly lighted areas behind performers' faces may cause them to become objectionably dark.

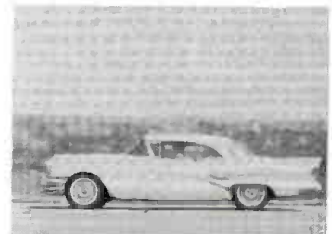
4. Large dark areas should not be used to create moody or low key effects. Instead, dark areas should be broken up with alternate patterns of light and shadow. If this is not done facial detail will also be lost.

5. Spotlight effects should be handled with extreme care. The subject should be kept in closeup and the background broken up with light.

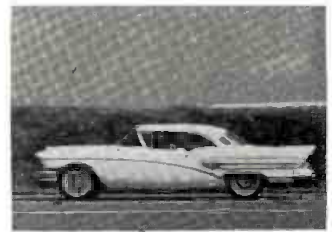
**VERTICAL STAGING:** Use of wide angle camera shots should be kept to a minimum. Television is essentially a closeup medium; remember that the picture which you see on a 12-ft. screen in the projection room is rarely seen at home on a receiver larger than 21 inches. Whenever possible make use of vertical staging to keep



**POOR:** Loss of detail in dark gray and white areas due to insufficient negative density.



**POOR:** Loss of detail in light gray and white areas due to too great negative density.



**GOOD:** Note detail in gray areas resulting from correct negative density.

someone in closeup at all times. **BLACK-AND-WHITE REFERENCE:** Simply, all this means is that every scene should include something which (to the camera) is black and which contains non-essential picture information, and something which (to the camera) is white and also contains non-essential picture information. These two reference points can then be used by the video control operator for setting black and white peaks. This automatically places the picture information with which you are most concerned between those peaks—in the area where it will be received to best advantage.

**Let's be specific!**

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**South Florida's First ARB  
Area Study shows WTVJ's  
total coverage. Channel 4  
has greater share of  
audience than all other  
South Florida stations  
combined!**



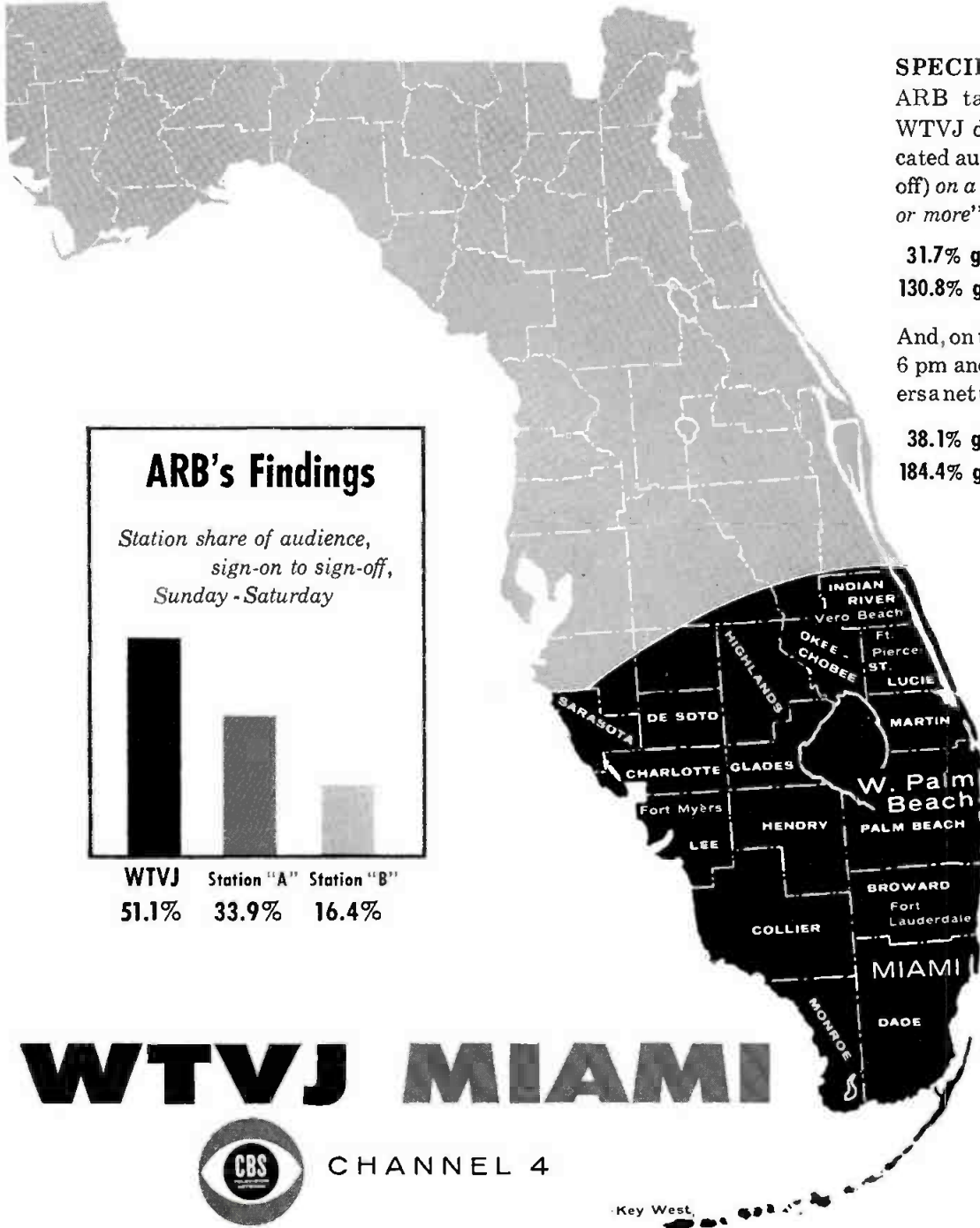
*Ask your PGW colonel for new book "Dimensions" . . . WTVJ's detailed analysis of ARB's March area study for South Florida. It shows how WTVJ delivers solid audience in every one of South Florida's 18 counties—total coverage from Ft. Pierce to Key West!*

This ad appeared in Advertising Age and Broadcasting on May 19, and in Sponsor on May 17, 1958



# ARB's survey area

18 counties with retail sales of \$2,466,271,000



**SPECIFICALLY...** special ARB tabulations show that WTVJ delivers a net unduplicated audience (sign-on to sign-off) on a "viewed 5 days per week or more" basis:

**31.7% greater than Station "A"**  
**130.8% greater than Station "B"**

And, on the same basis, between 6 pm and sign-off WTVJ delivers a net unduplicated audience:

**38.1% greater than Station "A"**  
**184.4% greater than Station "B"**



# WTVJ MIAMI



CHANNEL 4



**SCRIPTS** of New York Confidential, new TPA series under production, are checked by Clarence F. Niessen (seated l), advertising-sales promotion manager of D-X Sunray Oil Co., which is sponsoring the series in 50 midwestern markets this fall; Michael M. Sillerman, executive vice president, Television Programs of America Inc. (seated r); (standing, l to r), Eugene Dennis of Potts-Woodbury Inc., D-X Sunray advertising agency; Leon Fromkess, TPA vice president and executive producer of New York Confidential, and Walt Plant, TPA western division manager. The show, starring Lee Tracy, starts for D-X Sunray in 13 states Sept. 8.

firms, produced and directed by Alfred Wagg, and written by Joe DiMona. It is being distributed by the Wagg firm at 7801 Woodmont Ave., Washington 14, D. C.

### WCBS-TV Buys 700 Films

MCA-TV Film Syndication offered its Paramount features package to all seven New York stations last week and within 48 hours, WCBS-TV New York bought the 700 pictures for a reported price of over \$8 million. Contract was signed by Lou Friedland, vice president in charge of sales for MCA-TV film and Sam Cook Digges, general manager of WCBS-TV and Hal Hough, program director for the station.

This marks the third sale for Paramount Pictures by MCA-TV. Two previous sales were to WBZ-TV Boston and KETV (TV) Omaha.

### Paramount Earnings Up

Paramount Pictures Corp. reports an estimated consolidated net earning of \$1,045,000 in the first quarter of the year includes a net income of more than \$8.3 million. Nearly \$7 million reportedly was special income that represented installment sale of films and other special transactions after deduction of Federal Income taxes. The earnings represented 75 cents per share. In the corresponding quarter last year, Paramount reported earnings of \$1,299,000 or 66 cents per share. Paramount's board voted a quarterly dividend of 50 cents per share on common stock payable June 13 to holders of record May 26.

## AAP Stock to be Held In Trust Until Trial

New York State Supreme Court Judge Aron Steuer Jr. last week granted a temporary injunction that will hold controlling stock in Associated Artists Productions in trust pending the outcome of litigation. The complaint by National Telefilm Assoc. filed early in the year [FILM, Jan. 20] was heard on April 29.

United Artists Corp. is enjoined from carrying out its plan to take over assets of AAP until a trial is held. No date has yet been set for trial. The history of the AAP-NTA-UA squabble is a long one. It began in November when NTA announced it had contracted to buy more than 50% of AAP common stock from a shareholders' group headed by Louis Chesler, then AAP board chairman, and Maxwell Goldhar, then an AAP director and vice president. These principals later repudiated the report transaction and NTA in December filed suit in New York State Supreme Court asking \$200,000 in damages each against UA and five officers of UA and AAP. UA, meanwhile, had announced that month that its subsidiary, Gotham Television Corp., had purchased 700,000 shares of AAP stock for \$8.5 million.

Because of Gotham's creation subsequent to the time NTA had filed its original damage suit, a new action was filed in January and it is this action on which the judge has granted the injunction. NTA renewed its claims for damages in its January filing providing the stock is turned over to NTA. If not turned over, then NTA seeks \$18

million in damages. Defendants: UA, Gotham, AAP, Elliot Hyman (AAP president), and Ray Stark and Henry J. Zittau (AAP directors), Chemical Corn Exchange Bank, Manufacturers Trust Co., United Artists Associated Inc. and its sole stockholder, Herman Robbins.

### Feld Elected Guild Films V.P.

Irving Feld, general sales manager of Guild Films, has been elected vice president for sales as well as a member of the



MR. FELD

board of directors and appointed a member of the executive committee, John J. Cole, president of the company, announced last week. Prior to joining Guild Films, Mr. Feld was with Motion Pictures for Television as eastern sales manager, southeastern sales manager, and southwestern sales manager; before that he was with Dragnet Productions.

### Wagg Offers Short Film on Asia

Alfred Wagg Pictures, Washington, is offering a 13½-minute film, "Challenge in Asia," to stations for use without charge. Narrated by Lowell Thomas, "Challenge in Asia," shows Philippine President Carlos P. Garcia at work and at home, giving his answer to the Asian challenge. The public service film was commissioned by four oil

### FILM SALES

Westinghouse Broadcasting Co. has announced it bought 52 four-minute films of new *Animaland* film package for showing on its five tv stations. Films are produced by Telescene Film Productions Co., N. Y. Series is said to be filmed from "real life, yet the animals act out the story . . . and acquire human voices." WBC transaction was pre-release sale and package is now available to stations throughout country.

Associated Artists Productions, N. Y., has sold Warner Bros. cartoon library to Hearst Corp. for its owned WBAL-TV Baltimore and WISN-TV Milwaukee. Library also was sold to WNEM-TV Bay City, Mich.; Popeyes to KTTS-TV Springfield, Mo., and Jupiter group of Warner Bros. features to KTVU (TV) San Francisco; WISC-TV Madison, KTNT-TV Seattle-Tacoma and WROC-TV Rochester, N. Y. Additional films in AAP library were purchased by WHCT-TV Hartford and KENS-TV San Antonio.

Associated Artists Productions reports sale of its full Warner Bros. feature library (more than 700 motion pictures) to Storer Broadcasting Co. for WJW-TV Cleveland and WSPD-TV Toledo, both Ohio. AAP also reported Vanguard group (52 Warner features) was purchased by WOOD-TV Grand Rapids and WDAF-TV Kansas City, and groups of Warner pictures to WHDH-TV Boston and WBBM-TV Chicago. KBET-TV Sacramento, Calif., extended its contract for added runs of its pictures from AAP's Gold Mine library.

# KRON is TV in SF



*San Franciscans are sold on KRON-TV*

AVAILABLE  
MIKE HAMMER

Alternate Tuesdays  
10:30-11:00 PM

SAN FRANCISCO CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



# Some homes are more VALUABLE



*GET AGE* homes are a prime example. For advertisers, they comprise the most valuable audience in America. Because the *GET AGE* (the years between 16 and 49) includes families when they're young and growing . . . when their wants and appetites are most prodigious. It includes, too, families at the very peak of their earning power — who are buying more than they ever will again. *GET AGE* families spend an average of one-third more, per household, than any other age group!\*

\*Source: Alfred Politz, "Life Study of Consumer Expenditures," 1957. \*\*Average audience based only on homes with housewife as classified by A. C. Nielsen. \*\*\*Average audience and program cost data based on A. C. Nielsen, January-February, 1958 (Sunday through Saturday, 7:30-10:30 P.M., NY). Cost per thousand homes per commercial minute for housewife homes (16-49 years of age) based on programming costs prorated to include all A. C. Nielsen housewife-classified homes.

than others



*The payoff: 72% of ABC Television's average audience\*\* is made up of GET AGE homes. Corresponding figure for each of the other two networks is 64%. What's more, cost per thousand for GET AGE householders on ABC is \$3.92. The other two: \$4.95 and \$4.55.\*\*\**

Household for household, *GET AGE* families buy far more automobiles than anyone else. They buy far more groceries, far more home appliances, far more of everything that's advertised on television. And remember:

You get them at the **GET AGE** on **abc-tv**

# CBS-TV SPLIT SHUFFLES 5 POSTS

The creation of separate service departments for CBS-TV's newly split network and stations divisions got under way last week [CLOSED CIRCUIT, May 12].

In the CBS-TV network division, headed by President Louis G. Cowan, the down-the-middle separation got under way with the appointment of Charles Steinberg, director of information for CBS Radio, as director of information services for the tv network, and of George Bristol, director of sales presentations for CBS-TV as operations director, sales promotion and advertising.

On the CBS-TV stations division side, President Merle S. Jones announced the setup will include:

- John Cowden, who has been operations director of the CBS-TV sales promotion and advertising department, will be vice president in charge of sales promotion and advertising for the stations division.

- Thomas Means, director of promotion service for CBS-owned television stations, will be director of sales promotion and advertising.

- Charles Oppenheim, CBS-TV director of information services, will be director of public relations.

- A controller and a director of engineering for the division, both to be announced in the near future.

- Heads of other components of the CBS-TV Stations Div. will continue as follows: Craig Lawrence, vice president in charge of CBS-owned stations and CBS-TV Spot Sales; Leslie Harris, vice president in charge of CBS-TV Film Sales Inc.; William Weiss, vice president and general manager

of Terrytoons; Sydney Rubin, director, CBS Television Enterprises, and John Schneider, general manager, CBS-TV Spot Sales.

Mr. Jones also reported that several departments will continue to serve both the network and the stations divisions. These include legal, editing, operations, personnel, office services and photo departments.

The new departmental lineups represent

rector of promotion service for owned tv stations in 1955.

Mr. Oppenheim, who joined the CBS program promotion department in 1948, became director of program promotion the following year; administrative manager of the sales promotion and advertising department for CBS Radio in 1951, and director of information services for CBS-TV in 1954.

Mr. Steinberg, whose successor as press



STEINBERG

BRISTOL

COWDEN

MEANS

OPPENHEIM

an extension of the principle of separating the two divisions, put into effect last March [NETWORKS, March 17]. The move was attributed to "the growth, size and complexity of the television division."

Mr. Cowden, new sales promotion and advertising vice president for the stations division, has been with CBS since 1938. He started in the promotion department, later was promotion manager of KSFO San Francisco, in 1946 was named director of CBS-owned stations promotion, and in 1951 became operations director, CBS-TV sales promotion and advertising.

Mr. Means started with CBS in 1943 as a promotion department copywriter, became director of promotion service for CBS-owned stations in 1949, and was named di-

information director for CBS radio had not been set late last week, joined CBS in that post in early 1957. Before that he had been associated with Warner Bros. for 14 years in several publicity posts. He formerly taught in secondary schools and colleges and was director of education for the Book-of-the-Month Club. He is the author of *The Mass Communicators*, a book on public relations which is being published this week by Harper's.

Mr. Bristol has been with CBS 12 years, serving successively as promotion copywriter, senior sales presentations writer, and for four years as director of sales promotion and advertising for CBS Radio. He was named director of sales presentations for CBS-TV in 1955.

## CBS INC. INCOME UP 10.3% IN QUARTER

CBS Inc.'s consolidated net income for the first quarter of this year rose 10.3% over the same quarter of 1957.

The CBS income rise was announced Wednesday by Board Chairman William S. Paley after a meeting of the board of directors. Consolidated net income for the period this year totaled \$6,518,039 compared to \$5,907,323 for that quarter a year ago, or an increase of \$610,716.

Net revenues and sales for the quarter totaled \$103,296,857, as compared with \$95,946,932 for the same period in 1957.

This represents a gain of 7.7%. Current earnings are equivalent to 83 cents a share as against earnings of 77 cents in the 1957 first quarter. Average number of shares outstanding this year is 7,881,400; last year (for the first quarter) there were 7,651,446.

At the meeting the board declared a cash dividend of 25 cents on Class A and Class B stock payable June 13 to stockholders of record at the close of business May 29.

Dr. Frank Stanton, CBS Inc. president, at the company's annual stockholders meeting earlier [NETWORKS, April 21] had noted that first-quarter figures could be expected to show "a slight improvement in both sales and profits in spite of the prevailing general

economic conditions and intense competition in all areas of the company's business." At the time of that meeting, Dr. Stanton had

reaffirmed CBS' feeling of "cautious optimism," commenting that nothing had happened during the first quarter of 1958 (other than perhaps the IBEW strike) to alter this attitude.

	Three Months Ended	
	March 29, 1958 (13 Weeks) <sup>1</sup>	March 30, 1957 (13 Weeks)
NET REVENUES AND SALES . . . . .	\$103,296,857	\$95,946,932
<i>Deduct:</i>		
OPERATING EXPENSES AND COST OF GOODS SOLD . . . . .	\$70,807,743	\$66,709,321
SELLING, GENERAL AND ADMINISTRATIVE EXPENSES . . . . .	17,532,967	14,979,540
PROVISION FOR DEPRECIATION AND AMORTISATION OF FIXED ASSETS . . . . .	1,370,447	1,683,252
	89,711,157	83,372,113
	13,585,700	12,574,819
MISCELLANEOUS INCOME, LESS MISCELLANEOUS DEDUCTIONS . . . . .	582,339	72,504
INCOME BEFORE FEDERAL TAXES ON INCOME . . . . .	14,168,039	12,647,323
PROVISION FOR FEDERAL TAXES ON INCOME . . . . .	7,650,000	6,740,000
NET INCOME FOR PERIOD . . . . .	\$ 6,518,039	\$ 5,907,323
EARNINGS PER SHARE <sup>1</sup> . . . . .	\$.83	\$.77

1. Earnings per share are calculated on the average number of shares, 7,881,400 in 1958 and 7,651,446 in 1957, outstanding during the respective three month periods.  
2. The 1958 results are subject to year end adjustments and to audit by Lybrand, Ross Bros. & Montgomery.





# What's news in Cleveland?

**The Sohio Reporter** with award-winning Warren Guthrie is news. Continuously on WJW-TV since 1950, it is the most important news show in Ohio. Aside from all the news-wire and photo services, this one is highlighted by storyboards and animations—animations that add creative movement to the big story of the day.

**City Camera**, the latest addition and most challenging approach to newscasting, is news. Full-time news cameramen, using fully equipped station wagons, are on the go getting the Cleveland news for rapid-fire screening by two on-the-air veterans. "Camera" is followed by Cleveland's only network newscast—Doug Edwards with the CBS world and national picture.

"Famous on the local scene"

# WJW-TV

CBS • CLEVELAND, OHIO

Represented nationally by The Katz Agency, Inc.



## Storer Television

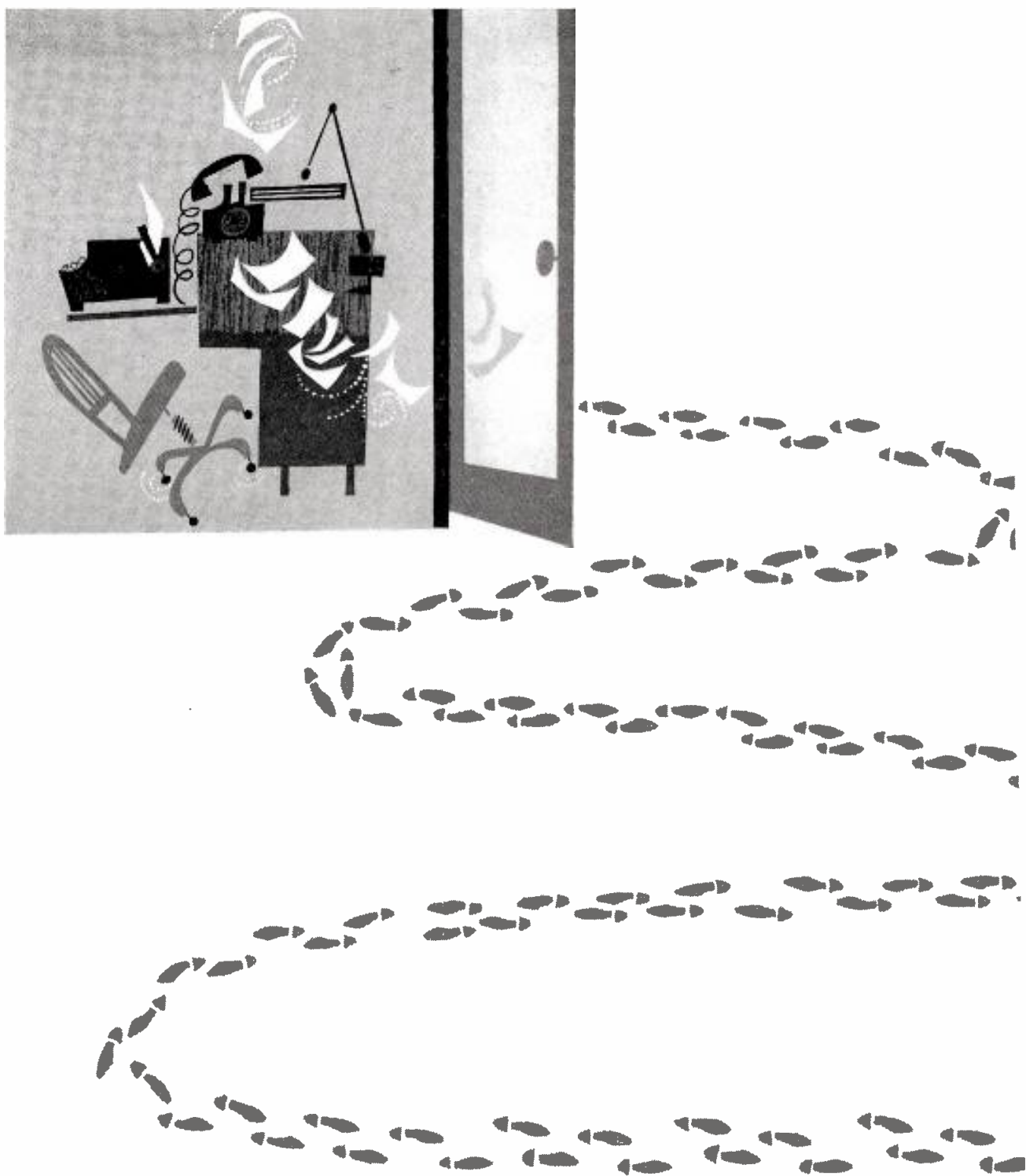
**WJW-TV**  
Cleveland

**WJBK-TV**  
Detroit

**WAGA-TV**  
Atlanta

**WVUE-TV**  
Wilmington-Philadelphia

**WSPD-TV**  
Toledo



It's a fact worth repeating: 40% of all network sponsored time is on the NBC Radio Network. That's 33% more than the second network—a lead of 13 commercial hours per week. NBC is the only network to show an increase in sponsored time in the past year!

The number of advertisers has leapt ahead, too . . . from 26 in 1956 to 115 in 1957 . . . more advertisers

than any other network. Thirteen of the top pre-television blue chip advertisers are now back on NBC Radio.

Credit this growth to NBC's imaginative programming aimed at increasing radio's usefulness for advertisers and audiences. Concepts like STARDUST which brings big star excitement back to radio; public service features like NEWS ON THE HOUR which attracts