

TVA-A 10-61 G047 *
MR. LEON ADAMS
14 COTTAGE PLACE
UTICA N. Y.

AUGUST 5, 1963; FIFTY CENTS

television Age

How much will spot television business increase this fall? **PAGE 25**

Timebuyers on ratings: they're used because they're there **PAGE 30**

Why some big-name authors are turning to tv writing **PAGE 32**

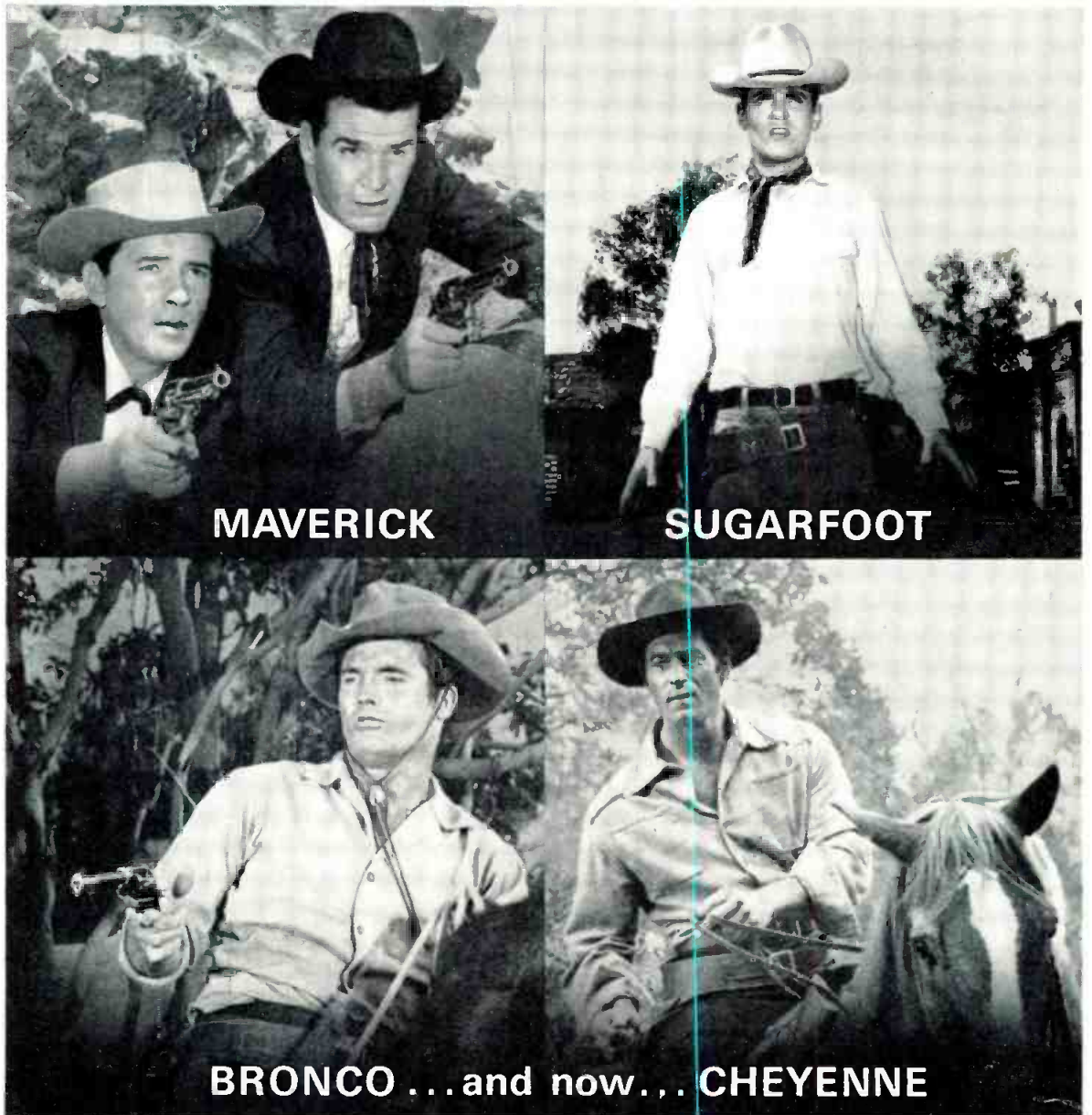
MAXIMUM RESPONSE

—that's advertising efficiency.



WBAL-TV ¹² BALTIMORE

"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"



THE GREAT WESTERNS ARE **H**OURS

One sure-fire way to beef up late-afternoon and early-evening television ratings is to program a Western series. And you'll find most of the great television Westerns are hours. Take *Maverick*, *Sugarfoot*, and *Bronco*, for examples. They're all going great guns on an off-network basis.

REACH 35% MORE HOMES

During February and March 1963, a total of 65 hours of these three Westerns were running each week in various markets between 5:30 and 7:30 P.M. weekdays. Com-

pared to programs on the same stations, same time periods, a year ago, these 65 Western hours reached 35% more homes.*

REACH MORE ADULTS, TOO

More important, the three Westerns reached 48% more men and 24% more women. Now, with the hour-long *Cheyenne* series ready for fall start, stations and advertisers have even greater flexibility in opportunities to reach more adults. Look into the great Westerns. You'll find most of them are hours... and they're also ours.

*ARB Reports: Feb/Mar 1963 and 1962

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000



ALSO: HAWAIIAN EYE • SURFSIDE 6 • THE ROARING 20'S • BOURBON STREET BEAT • LAWMAN



VITAL NEWS

in depth takes top people...

ktrk-tv, houston, has what it takes

Television Age

ANOTHER VALUABLE
ADVERTISING
OPPORTUNITY
ON **WNBC-TV**
NEW YORK



Deliver greater reach
of unduplicated
homes and greater
cost efficiency than
across-the-board
spot schedules.

HERE'S HOW THEY WORK

YOU BUY a fixed schedule of
four 20-second prime-time an-
nouncements in four weeks
each one in a different time.

YOU GET good average
weekly ratings

PLUS a four-week cumulative
rating which will give you an ex-
cellent cost-per-thousand for
a wide audience.

**IT GIVES YOU MORE FOR
YOUR TELEVISION DOLLAR**

Ask your WNBC-TV or NBC Spot Sales
Representative for complete details.

WNBC-TV 4 NEW YORK

25 FAVORABLE FORECAST

*Tv spot volume in fourth quarter for 50 major agencies
will average 6.7 per cent more than 62's*

27 TOP SPOT AGENCIES

*A listing and estimate of what the 50 agencies spending
the most in spot will bill this fall*

29 TOPS IN SALES

*How spot's leading advertisers fared in sales volume dur-
ing the past two years*

30 SHOULD BUYERS BE WARY?

*Most media people think the ratings probe was justified;
some are now less dependent on numbers*

33 NEW SCRIPTS, KNOWN AUTHORS

*Established writers are turning to tv for rewards and an
"escape" from work they do for other media*

34 INSTANT NEWS

*Gulf Oil Company underwrites coverage of major events
deemed worthy of treatment by NBC-TV*

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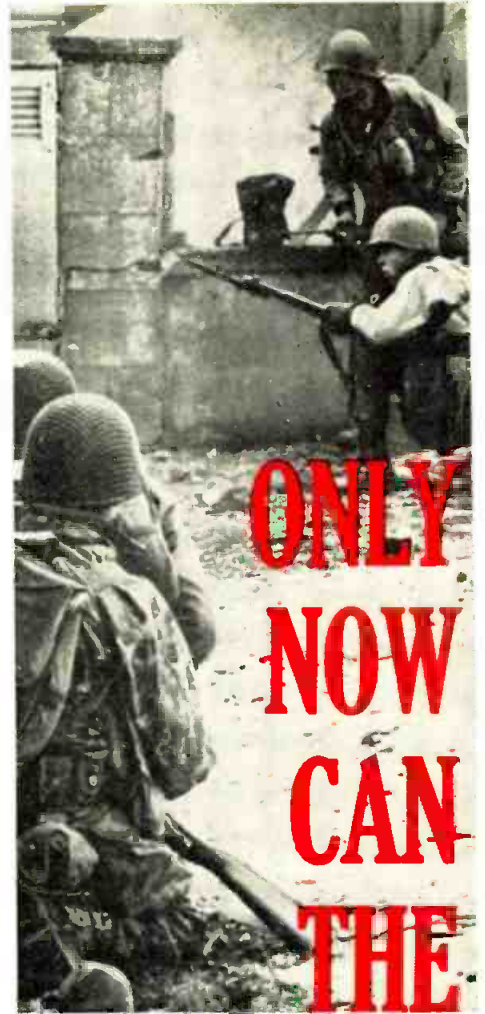
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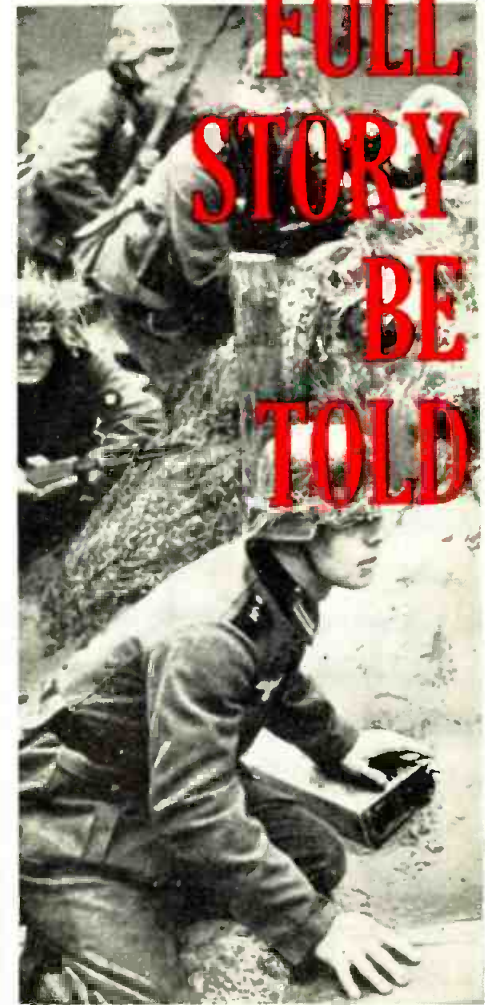
the triumphs . . .

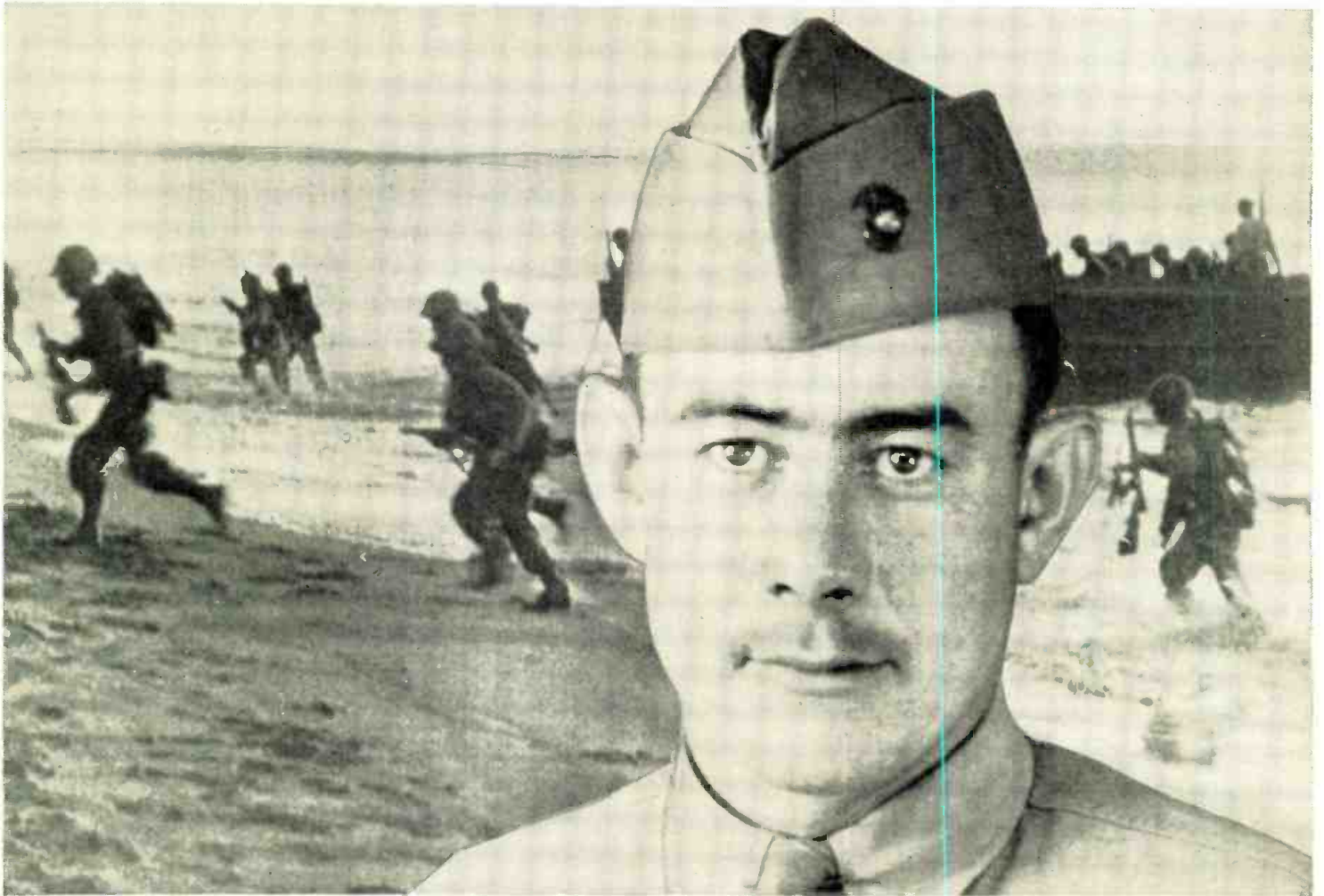


the tragedies . . .



the truth





of World War II as seen through the eyes of the fighting men



Here at last is the story of World War II told by the men who were there . . . on both sides of the Battle Line. This is no "General's War," no reporter's story, no "official document." It's War in the words of the men who fought it, now retold for the first time. Years of painstaking research went into finding surviving combatants of World War II's most important campaigns — Pearl Harbor, the Bismarck, the Kamikaze and U Boat raids, Salerno, Iwo Jima, Stalingrad. Now, these men — Allied and Axis — come before the cameras and tell how these never-to-be-forgotten events looked through their eyes. This is war, in all its raw truth, stripped of its gloss and glamour. And backing their words is the world's finest war film footage, much of it until now, locked behind the Iron and Bamboo Curtains. This is war as it actually was, seen by the men who were there, on both sides of the —

on both sides of the

BATTLE LINE



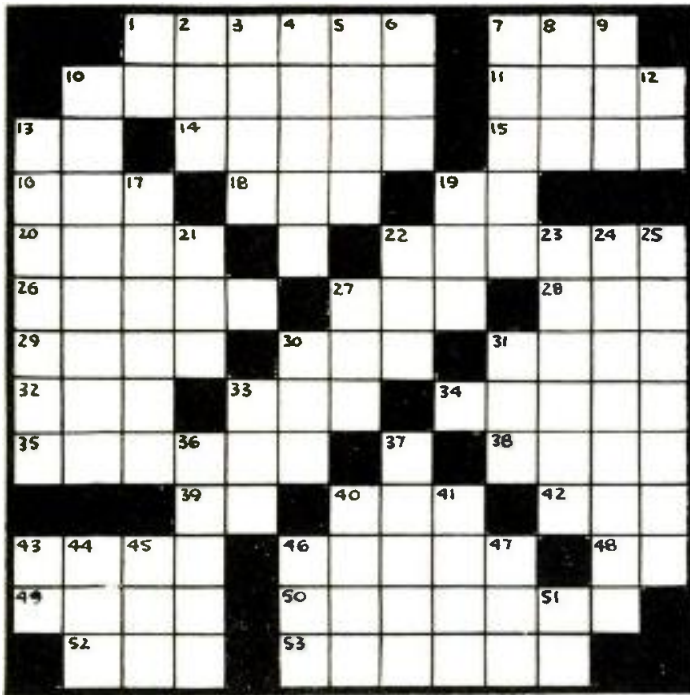
Narrating each episode is Jim Bishop, popular historian and author of "The Day Lincoln Was Shot" and "The Day Christ Died." During World War II Jim Bishop, as War Editor of Colliers, had access to the key stories of the day. Yet because of official secrecy and war-time censorship, much of this vital information could not be transmitted to the public. Now at last this popular correspondent can reveal information that tells of some of the early staggering defeats that all but destroyed the Allied and American Armed Forces . . . information that puts in its full perspective the courage and determination of the fighting men who ultimately won victory. Jim Bishop, with his first hand knowledge, historic perspective and insight of the human spirit weaves this unprecedented series with the exactly right blend of compassion and understanding.

OFFICIAL FILMS INC. 724 FIFTH AVENUE NEW YORK 19, N.Y. • PL 7-0100 

August 5, 1963, Television Age 7

WSBT-TV Takes the Puzzle out of South Bend TV Buys . . .

There's a new man behind the WSBT-TV sports desk. His sports news and features are a popular segment of WSBT-TV's "World at Six." To learn more about him solve the puzzle's key words (1, 11, 16A, 27D and 22A). And if you're a real puzzle bug, write for our original crossword puzzle book . . . no charge. Meanwhile, puzzle this one out: How did South Bend become the nation's 68th metro TV market? It was easy! Sales Management's 1963 Survey of Buy Power added 3 counties to South Bend's Metro Zone. Adjacent metro Elkhart is officially designated as a "home station county." Now 449,800 people comprise the South Bend metro TV market. And no station covers them like WSBT-TV. See your Raymer man for the details.



No. 4 of a series (C.) 1963

DOWN

1. Compass point. Key 1, 11, 16, 22A; 27D.
2. Perfect game of golf.
3. Raw minerals as mined.
4. A vestage, a souvenir.
5. Former Russian ruler.
6. Eye sore. Pig pen.
7. Yogi, Fakir.
8. Seed of the cherry. Peach stone.
9. Dined. Consumed food.
10. Foolish talker. Twoddler.
12. Mr. Truman's initials.
13. An obelus. Four sided tapering pillar.
17. Plural of genus.
19. Skill, artifice.
21. Teutonic water sprite.
22. A male swan.
23. Small handmills for grinding spices.
24. To sting with or as with nettles.
25. A point of duration, a moment.
27. A Spanish gentleman. Short for Donold.
30. Low swampy land, Marsh, Moor.
31. Hawaiian flower wreath.
33. Garden vegetable.
36. Venomous snake of India.
37. Of or relating to an hour.
40. Our obode. Where we hang our hat.
41. Volcano of Sicily.
43. Nickname for Albert.
44. Soak, as flax.
45. Little --- of Uncle Tom's Cabin.

ACROSS

1. Athletic games, diversions of the field.
7. Mineral health resort.
10. Highly esteemed. Most beloved.
11. Preposition denoting proximity.
13. Either, ---.
14. Type of foot race.
15. Blind impulse leading men on to ruin.
16. Large. Not small.
18. Title of respect.
19. Exists.
20. Tie score. Not odd.
22. Mr. C-i-u- Sports announcer on WSBT.
26. Nikali --- Bolshevik Red.
27. Dit --- dit. Code.
28. A vase with a pedestal.
29. The holm oak. A holly.
30. Watch charm.
31. Allows, leases.
32. Eightly talas in India.
33. A female swan.
34. Earn, Deserve.
35. Scandinavian sea monster.
38. Peruvian Indian.
39. Egyptian Sun God.
40. Garden implement.
42. Short for sanitarium.
43. Surface extent.
46. Harbors.
48. Chaser in the game of tag.
49. A son of Jacob.
50. To issue farth from a source.
52. Make lace with a shuttle.
53. To recount.



WSBT-TV
SOUTH BEND, INDIANA
Channel 22

WSBT-AM / FM / TV • Paul H. Raymer, National Representative

Television Age

Vol. XI

No. 1

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**GROUP W MEANS A DIRECT NEWS LINE FROM THE WORLD
TO BOSTON, NEW YORK, CLEVELAND, PITTSBURGH, FORT WAYNE AND CHICAGO**

News is news. But Group W—Westinghouse Broadcasting Company's—national and international news is something more than headlines, bulletins, wire service copy. The Group W radio stations cover the news themselves. With their own news bureaus in Washington, London, and Berlin.* With correspondents around the world.

And the feeds come in thick and fast. Up to 20 one-minute "shorties" every day. A 15-minute wrap-up each evening from Washington. A 25-minute weekly panel

show. The Presidential News Conferences in their entirety. And Specials. Intensified coverage that ranges from space flights, to the Cuban crisis, the Papal Coronation, plus localized reports particular Group W stations are interested in. A Group W correspondent has covered virtually every Presidential trip for the last seven years. Daily, continuously, this broadcast news service is a direct lifeline between Group W radio stations and the world.

This service combined with each sta-

tion's own outstanding local and regional coverage makes for the special kind of broadcast journalism the Group W radio stations have always been noted for.



BOSTON WBZ · WBZ-TV
NEW YORK WINS
BALTIMORE WJZ-TV
PITTSBURGH KOKA · KOKA-TV
CLEVELAND KYW · KYW-TV
FORT WAYNE WDWB
CHICAGO WIND
SAN FRANCISCO KPIX

WESTINGHOUSE BROADCASTING COMPANY

*Jim Snyder, Group W's Washington chief. Rod MacLeish heads up Europe.

NOTHING LIKE IT IN BROADCASTING—
*anywhere • anytime
anyhow!*

"50-50 CLUB"

in color

on **WLW TV**
and **WLW Radio**

12 NOON-1:30 MON. thru FRI.



*the show with
the Lyons share of
sponsors and mail!*

Ruth Lyons sponsors are among the happiest people in the world. And they stay happy for years. Prime proof of the pudding! Nu-Maid Margarine has been on the show for 21 years; Fels soap products and Folgers Coffee for 11 years; Frigidaire for 5 years. And the list goes on and on.

A big part of Ruth's 1,726,000 pieces of mail last year was her fabulously successful Telephone Exchanges for various sponsors with valuable prizes. Even though audience was not required to send in sponsors' labels, an overwhelming 98% did!

need we say more?

CROSLEY COLOR TV NETWORK

WLW-T	WLW-D	WLW-C	WLW-I
Television Cincinnati	Television Dayton	Television Columbus	Television Indianapolis

WLW Radio—Nation's Highest Fidelity Radio Station

CROSLEY BROADCASTING CORPORATION
a subsidiary of **Arco**

Letter from the Publisher

A Pincers Movement

In the topsy-turvy turmoil of the House Communications and Power Subcommittee hearings on broadcast editorializing, the broadcaster finds himself in a pincers movement between the politicians and the bureaucrats, between Congress and the Federal Communications Commission.

Over the past few years, the FCC has been publicly urging broadcasters to editorialize, thereby seeking to activate its June 1, 1949 report on the subject. That document established rather loose guidelines of "fairness and balance." From time to time there have been private conversations among the commissioners to the effect that the fairness doctrine is too fuzzy and that more definitive guidelines should be established for the broadcaster. On the basis of chairman E. William Henry's testimony at the hearings, there is disagreement between the FCC and the subcommittee as to who should delineate these further restrictions.

Only a handful of stations editorialized throughout the fifties. When Newton N. Minow became chairman, he espoused the cause of editorializing with his customary zeal. Today, approximately 20 per cent of the television stations on the air present editorials. We have never doubted for one minute the *right* of stations to express their views. However, the spectacle of the commission pushing licensees into editorializing was, and is, basically wrong. The decision should be the broadcaster's and the broadcaster's alone.

Experience has shown that the fear that broadcasters would not be fair in their presentations is unfounded. As the commission stated in its 1949 decision, "Certainly the public has less to fear from the open partisan than the covert propagandist." The decision goes on to state that "the open espousal of one point of view by the licensee should not necessarily prevent him from affording a fair opportunity for the presentation of contrary positions."

Enter the politicians. Some of the members of the Communications and Power subcommittee, headed by Walter E. Rogers (D-Texas), feel that regulation of editorializing should come under the control of the Congress. Some congressmen, such as Robert W. Hemphill (D-S. C.), have stated flatly that broadcast editorials should be prohibited. Broadcasters cannot help but reflect what a hue and cry would arise throughout the country should such recommendations be put forth about the nation's press.

The unfortunate aspect of the hearings is that it seems to be based more on mistrust of the broadcaster than anything else. When the First Amendment was added to the Constitution, Thomas Jefferson recognized that the newspaper publishers of that era were, for the most part, small job printers. The founding fathers realized the power of the printing press and recognized the publishers' rights and responsibilities as *citizens*. The nation was the beneficiary of this recognition and protection of a free press. The broadcast media are acknowledgedly much more potent communicators than the press. But the broadcasters are citizens, too, and there is no reason why the First Amendment should not apply in the broadest sense to *all* communications media.

Cordially,



It takes first-class entertainment to charm audiences. Like the exciting program line-up coming up this Fall on the five CBS Owned television stations. From the CBS Television Network, there'll be brand-new shows starring Judy Garland, Danny Kaye, Phil Silvers, Glynis Johns. In addition to "East Side/West Side," "My Favorite Martian," "Petticoat Junction," and "The Great Adventure." Plus the return of such favorites as "The Beverly Hillbillies," "Candid Camera," "Gunsmoke," "The Nurses," "The Defenders," "Rawhide," "Perry Mason." All of this backed by a solid array of local programs produced by the five stations. Better call your CTS National Sales representative. He'll gladly show you how your advertising can make customers sit up and take notice.

Entertainment makes the difference!



© CBS TELEVISION STATIONS NATIONAL SALES

REPRESENTING CBS OWNED WCBS-TV NEW YORK, KNXT LOS ANGELES,
WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA, KMOX-TV ST. LOUIS



View from the Lion's Den

War is Hell, Lieutenant

■ While war is history, real (and a profession) it fortunately doesn't have universal appeal. It is certainly a subject women shun. A recent example is found in television. This past season brought two war slanted series to home screens. Their action and adventure was popular with men, *but was of great disinterest to women*. TvQ found both shows were over 40% more popular with men than women. This is not the ratio for top TV success. By contrast, the reverse ratio is true of drama programs. So, can we have the best of two worlds? Something military and dramatic for both men and women?

■ The answer is the peacetime Marines. There's no argument (and there better not be) that the Marine Corps is a fighting outfit. But, what is it like to learn the difficult profession of a Marine? A young marine has many of the learning problems of the young doctor or lawyer—yet he's assigned responsibilities quicker, has tougher ground rules. For any bright, dedicated and sensitive young man, learning the job of Marine is loaded with drama potential.

■ *Sound off.* Right now all these elements of drama centered around a young lieutenant in the peacetime Marine Corps are being put on film—an hour's worth a week for a September start on NBC-TV 7:30pm Saturdays. There's all the action of land, sea and air training for the old "boot" or the contemporary youngsters. Plus there's the dramatic, occasionally traumatic, transformation of a young officer from a "green shavetail" to a combat-ready platoon leader. Here is real flesh and blood excitement of living and learning—on base and off.

■ This series is called *THE LIEUTENANT*. It stars, to quote an accurate press release, "rugged ex-football player and film stuntman" Gary Lockwood, with Robert Vaughn as co-star. Already Lockwood has learned much of what it's like to be a Marine. The Marines are trying to learn from him what it's like to be a TV star; such things as "What kind of a date is Tuesday Weld?" Peace, it's wonderful.



Animation Authority

The animation story (July 8) was well done and reasonably discriminate in selection of "authorities" for quotation.

JOE DUNFORD
President
Pelican Films
New York, N.Y.

Award Winner

I noticed with interest on page 51 of your June 24 issue . . . your wrap-up story, "Overseas Awards." In the article you mention the Grand Prix and the Venice Cup awards for overall high score in the International Advertising Film Festival Competition, and the winners — 1962 by MPO Videotronics and Robert Lawrence Productions. I would like to point out that Playhouse Pictures was the first U. S. Production Studio to win the coveted Venice Cup in 1960, and should be added to the list.

GEORGE WOOLERY
Director, Public Relations
Playhouse Pictures
Hollywood, Cal.

Employment Aid

The article on the employment problem (*No Room at the Bottom*) which appeared in your June 10th issue was most interesting, and, of course, I was pleased to see the comments about the "Listening Post."

The Society is eager to work out what it possibly can do in the area to make this great, exciting field of broadcasting and broadcast advertising a happier place for all in which to work . . . we stand ready at any time to hear suggestions or recommendations that might emanate from the offices of TELEVISION AGE.

CLAUDE BARRERE
Executive Director
International Radio
& Television Society, Inc.
New York, N.Y.

Co-op Reporting

. . . excellent article (July 8) treating the WBBM-TV *Chicago Daily News* co-operative reportorial experiment . . . most informative and interesting.

CLARK B. GEORGE
Vice President and
General Manager
WBBM-TV
Chicago, Ill.

Happy Anniversary

. . . thanks for the story and layout (June 24).

ED SULLIVAN
New York, N.Y.

Television Age

1270 Avenue of the Americas
New York 20, N. Y.

Please enter my subscription for TELEVISION AGE.

- two years \$10.00
 one year \$7.00

My Name

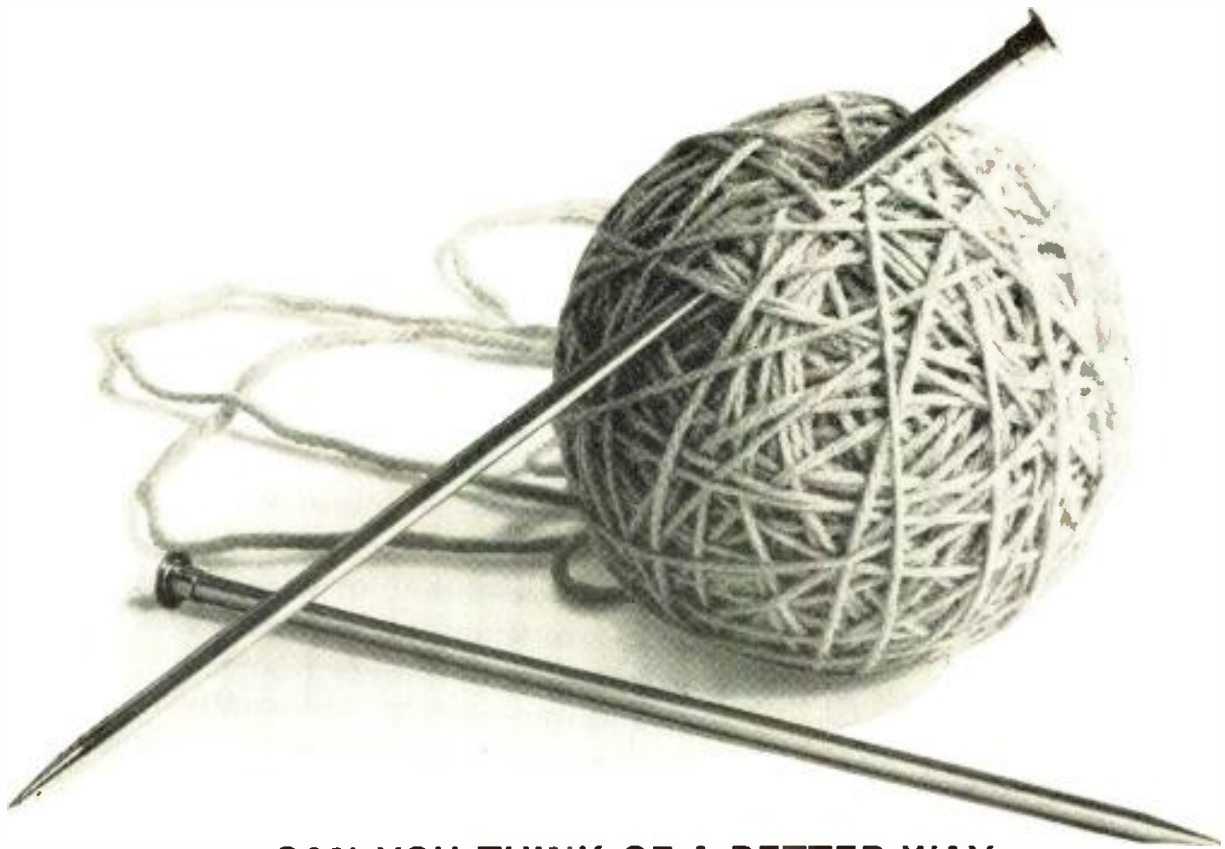
Title

Company

Address

City Zone State

- I enclose payment. Bill me.



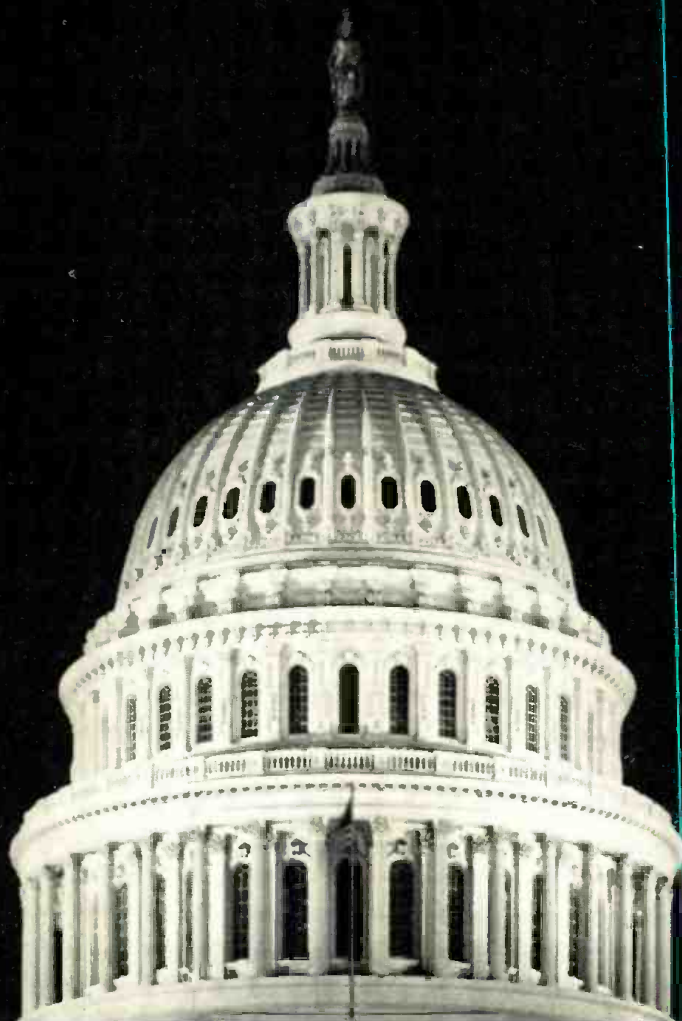
**CAN YOU THINK OF A BETTER WAY
TO GET SO MANY PEOPLE EXCITED
ABOUT AFGHANS?**

A one-time feature on WTMJ-TV's "Today for Women" show. That's all it took to get 1,162 people to send for directions on how to make an afghan. What's more, the WTMJ-TV audience was told the afghan making demonstration would be repeated the next day at a local store . . . and in the demonstrator's own words: "The store was mobbed!" This response is typical of the influence WTMJ-TV has on Milwaukee . . . one of the top ten standard metropolitan areas in many measures of sales per household. See for yourself! Put your sales message on WTMJ-TV . . . still the number one station in Milwaukee for both viewers and advertisers.

**MILWAUKEE RESPONDS TO WTMJ-TV
CHANNEL 4**

THE MILWAUKEE JOURNAL STATION
WTMJ-AM-FM
NBC in Milwaukee

Represented by: HARRINGTON, RIGHTER & PARSONS — New York
Chicago • San Francisco • Atlanta • Boston • St. Louis • Los Angeles



The Speaker of the House recognizes Television Age

We don't want to make a whole Federal case out of this but you might like to know that television's most readable, reputable and repeatable publication even gets quoted in Congress. In fact, recently we held the floor on two separate occasions for the television industry. The point is that whenever important people need a television authority—it's the most natural thing in the world to reach for Television Age. It happens in Con-

gress. It happens with remarkable consistency in Reader's Digest where our stories are reprinted for the benefit of tens of millions. Most important—it always happens throughout the television industry where Television Age is read more . . . quoted more . . . used more. That's why Television Age helps you reach more of the people you want to reach, the way you want to reach them—with authority. You can quote us on it.





Billion Dollar Spender

... that's North Carolina's Golden Triangle Market. Over \$1 Billion in annual retail sales — and it's yours to tap when you buy the strong, 33-county coverage of WSJS Television.



NO. 1 MARKET IN THE NO. 12 STATE

WSJS
TELEVISION 

WINSTON-SALEM / GREENSBORO / HIGH POINT

Represented by Peters, Griffin, Woodward

Predictions Come True—Eventually

The continual necessity in tv to make network commitments earlier each year can often get the fast-moving agency or advertiser the property it wants before someone else gets it, but it has drawbacks, too. Guild, Bascom & Bonfigli on the west coast—which had a difficult time clearing *Stump the Stars* last fall for client Ralston Purina—watched its program choice get clobbered in the early ratings and soon decided to settle on participations in a trio of CBS-TV programs for next season. This past spring, however, CBS replaced *Loretta Young* with high-riding *Password* as the *Stump the Stars* lead-in, and GB&B saw its pantomime game show jump from the 8 Nielsen rating it had been getting through the winter to a 12—right up where the agency had predicted it would be. Now, of course, it's far too late to hang on to the property.

Did Story Lines Kill Taylor Show?

In addition to any political considerations that might have kept the Robert Taylor show about the Department of Health, Education and Welfare off NBC-TV this fall, there was sponsor hesitation. The show was no more than half sold before it was taken off. Story lines about investigations of drugs, foods and other vital interests of potential advertisers reportedly caused several investors to think twice before they put their money down. The show did line up Buick, Heinz, Pharmacrast, S. C. Johnson, Lehn & Fink, MGM, Helena Rubinstein and Sherwin-Williams in comparatively small buys; the first five moved into the incoming *Temple Houston* series, MGM is still considering, Helena Rubinstein moved over to the *Tonight* show and Sherwin-Williams dropped out entirely. But Bristol-Myers and Goodyear have subsequently moved in to make *Temple* a better seller in a few weeks than the Four Star Taylor production was in several months. For anyone still interested in the HEW program, four episodes were put in the can before the show was withdrawn. For the moment, there are no plans for the completed shows, as a major legal hassle is feared.

New Toothpaste Aims for Kids

Iodent Jr., a new stannous fluoride version of the well-known Iodent toothpaste, will enter spot tv on an extensive basis this fall. The brand has been tested in a few markets with healthy sales results. W. B. Doner, Detroit, is the agency handling the campaign that will aim for the kiddie market.

Tv Growth too Slow? Others Speed?

A general feeling seems to be pervading a number of top agencies that television's period of ever-increasing advertiser interest has about run its course, and that other media (particularly magazines) will start to spurt ahead. A top executive at one agency summed it up by pointing to indications of a resurgence in the magazine field, and noting,

"Daytime television is practically sold out on the networks; nighttime's fast getting there. Where can you go to get your impressions? *Spot?* Try to get good periods in many of the top markets and let me know what you come up with."

Baseball Runs Into a Fall Sport

Baseball is bumping into football all over television this season. The Cleveland Browns, St. Louis Cardinals and west coast National Football League exhibitions are being fed by Sports Network to a number of stations. WOR-TV New York carries five New York Giant pre-season games. On Sept. 8, CBS-TV will air the Pittsburgh Steelers-Cleveland Browns exhibition from Football Hall of Fame town of Canton, Ohio. ABC-TV already has carried the Coaches' All-America game in June and the College All Star-Green Bay Packer tilt this month. And on Sept. 8, this network starts its telecasts of regular season American Football League contests.

Can Towlettes Beat Insects?

Sterling Drug's d-Con division is currently testing a foil-wrapped towelette impregnated with insect repellent called Energine Sta Away. Mobile, Oklahoma City and Richmond are the markets and Dancer-Fitzgerald-Sample is the agency. The product competes in a novel way with S. C. Johnson's Off and Union Carbide's 6-12 insect repellent, both of which are conventional liquid sprays.

Break Through Language Barriers

Two European combines—one for French-speaking groups, the other for German—recently have been formed to encourage television programs to be dubbed into their respective languages. The French arrangement covers the Belgian French-speaking network, French-speaking Switzerland, and Tele-Monte Carlo, Monaco, and Tele-Luxembourg. Telepol, the German association, includes buyers for the Munich station in Bavaria in the south of Germany and in German-speaking Switzerland and Austria. American distributors may be encouraged because prior to the existence of these organizations sellers had to be assured of a sale in the tough government-run French market: proper or French-speaking Canada, or to the German quasi-governmental monopolies before dubbing a program into one language or the other. The European groups hope to benefit by paying a lower price for program material than they would if they were on their own.

Two More Softeners on the Market

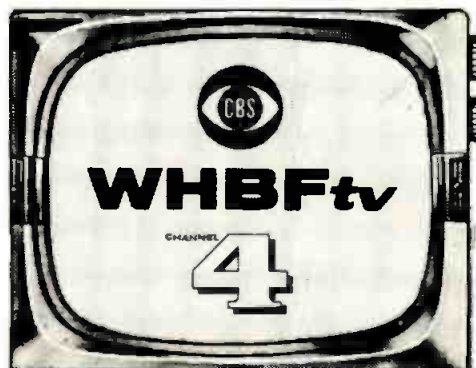
Two new fabric softeners have appeared to challenge Corn Product's Nusoft for a share of the market: Dri Soft, currently testing in the Los Angeles market, and Final Touch, which is being offered to markets in upstate New York as well as in Pittsburgh and Cleveland. Final Touch is handled by Sullivan, Stauffer, Colwell & Bayles, Inc., in New York.



**Hottest
TV Station
in the
Quad-Cities**

(Rock Island, Moline,
East Moline, Illinois
and Davenport, Iowa)

We're burning all the old record books for business activity. Availabilities have been nearly SRO for first half of 1963. Reasons for our banner year: (1) audience knowledge that Channel 4 is WORTH WATCHING! (2) outstanding sales results for local and national advertisers (3) affiliation with CBS, a scorching good network. One more item: the Quad-Cities market. No cold potato, this one! Employment has just hit a new ten-year high, and business is terrific. Call Avery-Knodel, or Maurice Corken at WHBF-TV, Rock Island, Illinois.



Business barometer

The amount of revenue that affiliates received from the networks by way of compensation in May was 4.7 per cent higher than that received in the same month last year, according to the Business Barometer survey of stations throughout the country.

In dollars, total compensation to all affiliates for the month is placed at \$17.2 million, as compared to \$16.4 million in the same period of 1962.

On a month-to-month basis, revenue this May was up 3.4 per cent from that in the April immediately preceding. May thus became only the second month in the year so far—March was the other—in which compensation climbed over the previous month.

In both 1962 and 1961, compensation for May was about 10 per cent higher than in the same month of the preceding year. A 4.7-per-cent increase, then, for 1963 does not indicate any significant increase in the number of hours cleared for network programs, but rather can probably be largely attributed to station rate increases during the past year.

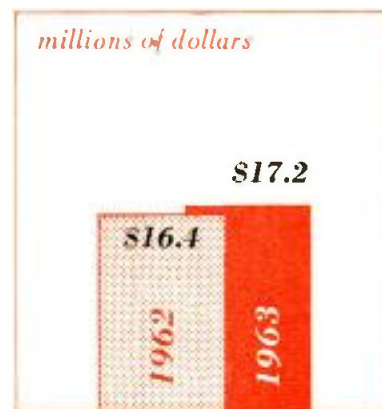
Studying the figures from January on, however, one thing appears evident: the compensation increase for May is the largest for any month thus far, and May is the second month in a row that year-to-year dollars climbed—indicating that revenues are on the rise. In January, compensation was 0.9 per cent below that of the previous January; in February, it was 1.9 per cent under the previous year's, and in March, it was down a scant 0.1 per cent. April, though, showed the year's first increase—2.6 per cent—and May nearly doubled that figure.

1963, it should be noted, is the first in five years of Barometer compensation records to show any fall-off in this type of station revenue—in even a single month during the first half of the year. Previously, the smallest gain was 0.3 per cent in May 1950 over '59. The 1.0-per-cent drop for the first quarter, '63 over '62, was therefore trend-shattering in an industry where everyone is accustomed to sales and revenue figures climbing ever-upward, but the first two months of the second quarter indicated that compensation is on the right track again.

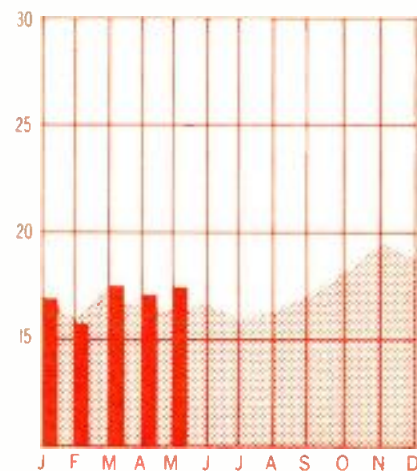
A report on national spot activity in July will appear here next issue, followed by a report on July local sales and station compensation revenue in the September 2 issue.

(A copyrighted feature of TELEVISION AGE. Business Barometer is based on a cross-section of stations in all income and geographical categories. Information is tabulated by Dun & Bradstreet.)

NETWORK COMPENSATION



May (up 4.7%)



1962-1961 comparison

“The services rendered by the leading station representatives are absolutely essential in the buying of radio and television Spot time. We at Donahue & Coe are grateful that organizations such as The Katz Agency exist.”



*Beth Black
Winner 1962 "Silver Nail"
Time Buyer of the Year Award*



THE KATZ AGENCY, INC.

National Representatives

*New York / Chicago / Detroit / Atlanta / Minneapolis / Los Angeles
San Francisco / Boston / Philadelphia / Dallas / St. Louis*

Dieters' Delight

Television is presently bouncing along in high gear in the low-calorie beverage field thanks in great measure to its own persuasive powers over weight-watchers.

Two years ago, there was relatively little interest among consumers for soft drinks made without sugar. But research revealed that weight-watchers—who, incidentally, comprise about 28 per cent of the adult population of the U.S.—wanted a “one-calorie” soft drink and would purchase it (or something like it) in quantity if it were offered.

Media Revamped. At that time Cott Beverage Corp. enjoyed a certain market advantage by being the only company of any size to offer low-calorie soft drinks. Today, the picture has changed. A number of cola firms are finding spot tv an excellent way of introducing and sustaining low-calorie entries of their own. And Cott has—for the past three years—revamped its media approach to include spot tv for greater reach, frequency and better cost per thousand. Cott, at the urging of its agency, Riedl & Freede in New Jersey, is firmly wedded to a television formula which puts spot tv in selected eastern markets for the peak seasons of summer and holidays.

Tab, the Coca-Cola Company's newest entry in the soft drink field, was first put into the market on a test basis last February in Springfield, Mass. Today it is under contract to bottlers servicing almost 100 million people and by the first of the year it will be available to 30 million more. As distribution proceeds from market to market, spot tv is likely to precede each move.

Swift Move. Then there's Canada Dry Low Calorie Cola. Marketing has already begun in Chicago and Washington and plans call for the brand which contains a mere three calories per bottle to move swiftly into other areas on a market-by-market basis. In each instance, spot tv will likely be the bugle that sounds the advance.

Another low-calorie entry comes from Royal Crown. Called Upper 10 Lemon Lime drink, it boasts of two calories per 12-ounce serving and is being spot tested in four to six markets through the summer.

Finally, Bubble-Up low-calorie drink, a product of the Bubble-Up Co. of Peoria, Ill., first tested in Minneapolis, is moving toward national distribution.

It has started in such markets as Washington, D.C., Baltimore, Mobile, Birmingham, Norfolk and Des Moines. Once again spot tv is the vehicle that moves the merchandise.



Ounce for ounce, a pound saver

There are, of course, many other brands—too numerous to mention—which are either local or regional. These are often supplied with syrup by the major bottling companies and permitted to advertise under a different name. These, too, are likely television prospects.

For weight watchers, the plethora of dietary brands is good news. It's also a boon to tv which promises to grow fat on a slimness fad.

Image-think

As an institution, the tobacco industry is thinking hard. Some companies searching for a way to improve their medically-insecure image, are considering a little image-building institutional advertising. The snowballing combination of the Surgeon

General's imminent report, rumblings in Congress, and an indictment from the American Heart Association has forced manufacturers to re-evaluate their advertising thinking. While their researchers continue to grind out releases pooh-poohing the link between cancer and cigarettes, some forward looking advertising directors are considering attaching their stars to “prestige” television programming.

Officially, the individual companies present anything but a united front. The president of the Tobacco Institute announced that cigaret makers were withdrawing college campus promotions. However a spokesman for Liggett & Myers denied that there was an industry move to cut out campus ads, although he admitted that some colleges have prohibited its use. As for Liggett & Myers he said, “Our commercials are aimed at the full range of the public.” And while the Canadian manufacturers have announced plans to limit tv commercials to after 9 p.m. spots, American executives are as yet unwilling to follow suit.

A Fine Idea? One significant move to institutional advertising was made by Philip Morris last year. It “underwrote” a nightly news program on New York's educational station, WNDT. For this contribution, the company name and crest appears in the credits. “I was surprised that they got that much,” one tobacco man commented. “But I think it is a fine idea, and I am trying to convince our company that institutional advertising can do a great deal.”

In commercial television, Philip Morris has long been convinced of the importance of quality programming. An executive cited the company's sponsorship of the now defunct *Playhouse 90*, and continuing support of CBS News. “We expect to be very much a part of the expanded CBS news. I don't know if that is institutional advertising, but news programming has always been an interest of the corporation.”

The Philip Morris experience has

convinced some executives that the institutional advertising may be the approach of the future, particularly on commercial television where the company could make fuller use of the advertising dollar.

For the time being, the tobacco men admit to nothing but a wait-and-see attitude in the current cancer up-roar. But some of the executives are looking for a more positive approach than constant denials, or silence. So far, none is announcing any plans, but one man summed up, "Institutional advertising is just good business."

Shooting Overseas

Tourists visiting the Acropolis or Olympia in Greece at sunrise may find a film crew there ahead of them working on a television commercial. But when the visitors return to their hotel rooms and look around for a functioning tv set, they will find none. No tv fare has been aired as yet in Greece and none is expected before 1964.

The directors on location are producing commercials for other parts of the world. Invariably they are in the employ of American concerns. They have come to Greece, because the scenery is beautiful, the backdrops authentic, the government most cooperative and the cost of cameramen and grips comparatively low.

For the above reasons, Group Productions president Tully Rector pinpoints Greece among the countries on the Continent as the most likely locale for American companies desiring to have commercials made abroad.

From Monaco to Brillo. During the past four years, Mr. Rector has gained wide experience in the search for appropriate sites in Western Europe. His company started out by making an industrial film in Monaco; it made its first commercial abroad a year later in England for Brillo exposure in the United Kingdom. Subsequently Group produced L&M commercials with Spaniards in Spain for use in that country. It worked in Germany. And in the last year, Mr. Rector has centered much of his activity in Rome, for Travel-Knit, B. F. Goodrich, Du Pont and Pan American Airlines.

Each country has its own idiosyn-



Abroad with a dog

crasies, notes the tv commercial producer. "It is almost impossible to get money out of Spain. The government wants you to keep the money there. So international divisions of American giants are exploring the possibility of investing in projects done in Spain, which will be used in lands where they can recoup their investment. Samuel Bronston reportedly got a motion picture produced in Spain that way—using investments from an American company totally unrelated to the film business. I've been talking about doing the same thing," Mr. Rector said.

"In West Germany, a front man has got to go over and get working papers for everybody and purchase cameras and equipment there. A separate corporation usually is set up and money placed in a German bank to assure the country of good faith. And 80 per cent of your work force has to be selected from among the native population."

To have Group Productions film a series of commercials for the Ford line of cars for integration with the Princess Grace show in Monaco, the car manufacturer opened a corporation and placed \$200,000 as collateral in a bank in Monaco. An all-foreign cast including a test driver was used, but an American director and cameraman were hired to create just the right effects for an audience back home.

Snob Appeal. Ford thought it was well worth the money to go over there,

Mr. Rector said. "They wanted the commercials to synchronize with the program. The messages had to be believable and since more Americans through travel are becoming familiar with the real harbor in Monte Carlo, a company no longer can get away as easily with a back lot set. Also, the faces and spots selected had a certain amount of snob appeal, which the company seemed to desire," he added.

More American companies are taking greater care to get their messages just right for the markets they are trying to penetrate. Consequently firms with "products on the move" — cigars, autos, airlines, oil — are moving film crews with them around the world.

"For Pan Am, we shot a series of four commercials four different ways each to reach different audiences in Spain, Japan, India, Germany."

Locale — an airport and airplane — in this situation was comparatively unimportant. But the people and the props were meaningful. So Tully Rector hired people from the countries' respective embassies in Italy and Pan Am had food prepared and flown in from the native lands, to assure, for example, "that no wine or beef would wind up on the plate of an Indian."

Ciao, Roma. Though companies are taking this kind of care, they neither want to go to more time or spend more money than they have to, to insure a quality commercial. That's why Mr. Rector, among others, is giving up Rome for Greece, as a general rule.

"When I first got to Italy, a cameraman was glad to get \$28 a day. The last time I had to offer \$50 and, even so, the smile was gone," Mr. Rector explained.

If costs and red tape in Europe continue to spiral and get twisted out of proportion, Mr. Rector believes many American companies will be driven back home, despite their desire for authenticity. But Mr. Rector will keep going back often. He likes it there.

Not a Profession?

Those hardy souls who consider advertising as a profession comparable to law, medicine or even theology will undoubtedly be chagrined at the

(Continued on page 74)

**CIVIL
RIGHTS
1963:**

**A public service spot campaign
available free of charge
to any radio or TV station
in the nation**

An outstanding opportunity for broadcasters to serve the national interest in a time of crisis.

The Beginning—On June 11th, President Kennedy took the civil rights problem to the people, on network TV and radio, asked for justice, conscience and fair play.

The Time-Life Broadcast Proposal—We offered to create and produce a campaign of TV and radio spots supporting and implementing the President's call. The series would feature leading citizens appealing to the public for individual responsibility and reason, and would be made available free to all broadcasters.

The Response—The White House gave approval and endorsement, with authorization to excerpt portions of the President's June 11th Address. Leading figures in American public life agreed to film and record the campaign. And from the three major faiths—the United Church Women of the National Council of Churches, the Anti-Defamation League of B'nai B'rith and the National Council of Catholic Men—came sponsorship.

Ready now—A series of spots, running one minute or less, featuring these distinguished spokesmen: The President of the United States; Dr.

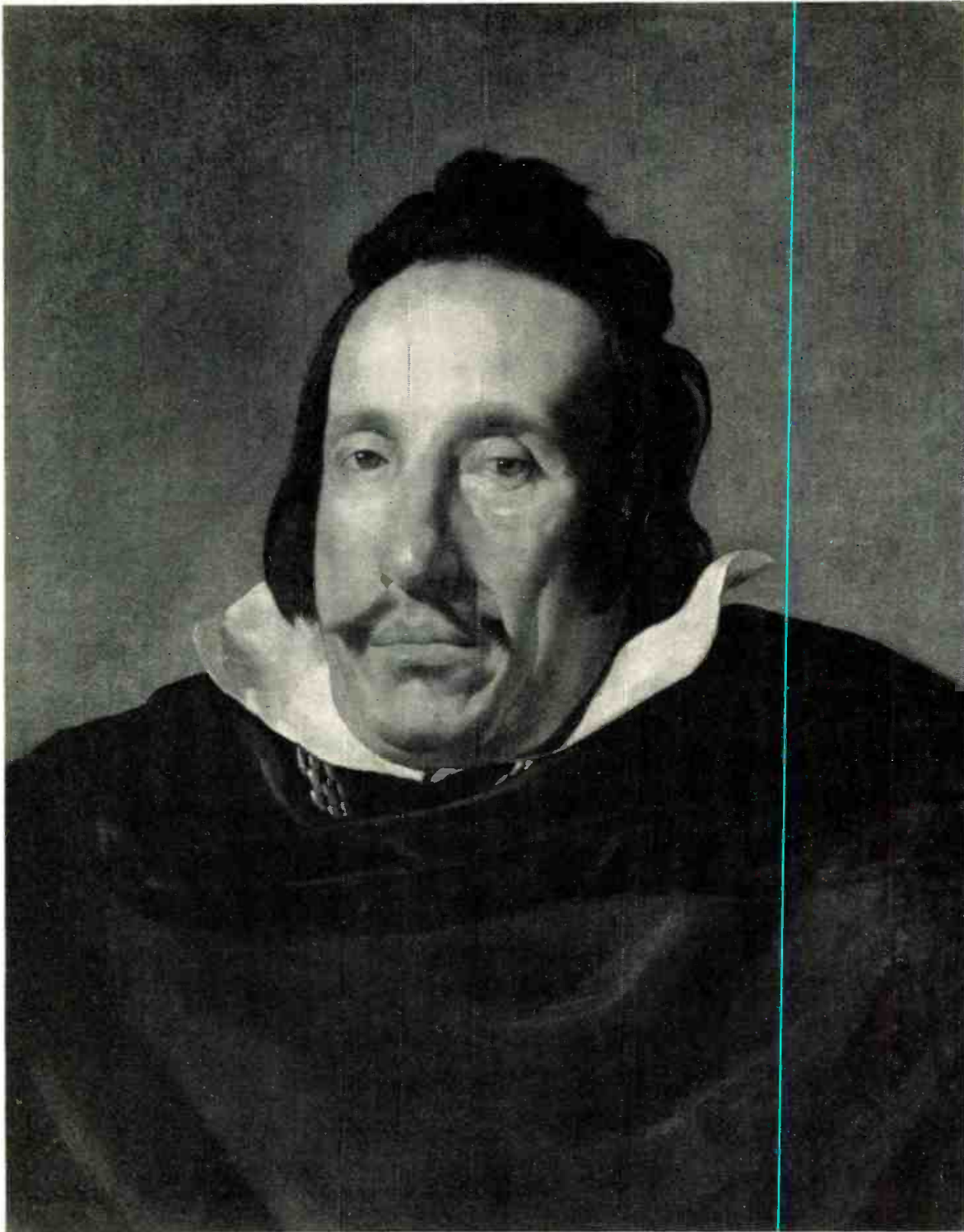
William G. Carr, Executive Secretary, National Education Association; Frank H. Heller, President, National Council of Catholic Men; Lena Horne; Senator Hubert Humphrey (D., Minn.); Rev. Martin Luther King; Senator Thomas Kuchel (R., Cal.); Mrs. W. Murdoch MacLeod, General Director, United Church Women; Dr. R. H. Edwin Espy, General Secretary, National Council of Churches; Walter Reuther, President, U.A.W.; Jackie Robinson; Dore Schary, National Chairman, Anti-Defamation League; Sylvester Smith, President, American Bar Association; Roy Wilkins, Executive Secretary, NAACP; Whitney Young, Executive Director, National Urban League.

N.B. We urge that all stations using these spots augment them with messages from state and local leaders, addressing the civil rights problem as it applies to local audiences.

Availability: stations which receive voice-circuit service from the Mutual Broadcasting System and Radio Pulsebeat News, will have the complete set of radio spots, and will make them available locally. Television stations, and radio stations in cities where spots are not available may contact us direct.



TIME & LIFE BUILDING, ROCKEFELLER CENTER, NEW YORK CITY



Courtesy of The Detroit Institute of Arts

**“PORTRAIT
OF A MAN”**

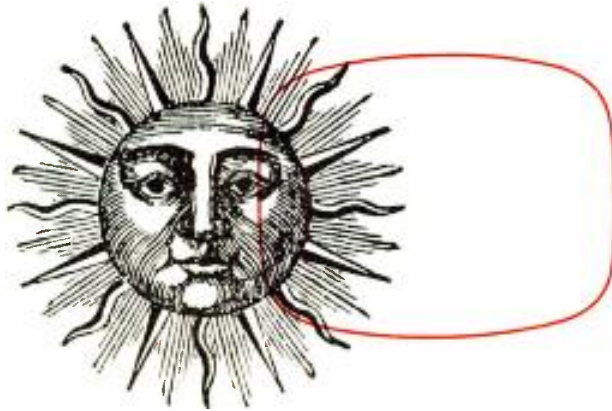
by Diego Velasquez is a famous character study of a Spanish nobleman in the court of Philip IV. Notable features are its fluid technique and soft pictorial style.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.



Favorable forecast

*Survey of 50 major spot agencies
indicates tv spot volume
in the year's fourth-quarter
will be 6.7% above 1962's*

The coming winter will not be one of discontent so far as television stations are concerned, providing they use their national and regional spot revenue as a barometer of satisfaction. A survey of each of the top 50 agencies in spot tv during the fourth quarter of the year reveals an outlook highly optimistic for the season immediately ahead, with only seven of the agencies foreseeing any decrease in their spot billings, only two figuring on staying at last year's level, and 41 predicting increases that range from a small percentage to as high as 100 per cent.

On an over-all basis, spot television volume can be expected to increase 6.7 per cent during the

last three months of this year, over the same period last year, according to the 50-agency poll by TELEVISION AGE. That 6.7-per-cent figure is considerably less than the 11.2-per-cent increase reported by Television Bureau of Advertising for the fourth quarter of 1962 over 1961, but two things must be kept in mind when such year-to-year comparisons are made. One is that as the volume of spot builds to a higher plateau each year, the natural limitations of television time serve to restrict further growth. (Additionally, a small percentage increase on an already-mountainous total can mean a great increase in actual dollars—more so than a larger increase on

The 50 big agency spenders in spot tv will account for more than \$170 million

a smaller original total.) Secondly, it should be noted that the agency personnel contacted—top media planners, major-account buyers and others—by questionnaire and phone for the survey generally indicated their estimates were on the conservative side.

When the interviews were conducted in late July, numerous respondents reported various plans were “up in the air,” and that some budgets could swing in any direction: into spot, into network, into radio or print. If some of the uncommitted dollars wound up in spot, the agencies brought out, their percentage of increase for the quarter could be considerably greater than estimated.

What will a 6.7-per-cent increase mean to the industry in dollars? For the fourth-quarter of 1962, Television Bureau of Advertising computed a total national and regional spot investment of \$197,759,000 gross dollars for 351 reporting stations. An increase of 6.4 per cent would raise that figure to a total of \$210,415,576 for the last quarter of this year.

This magazine's Business Barometer, which estimates *net* dollar revenue for all tv stations from a sample of outlets across the country, placed last year's fourth-quarter spot total at \$154.3 million. Applying the same percentage of increase provides a total net estimate of \$164.1 million

for this year's final three months.

As last-quarter spot investments usually make up roughly 28 per cent of the full year's total, it's possible to arrive at a 12-month 1963 estimated spot-expenditures figure of \$751,484,200, based on TvB data, or one of \$586.0 million, based on Business Barometer net figures. As TvB puts spot volume for all of 1962 at \$721,211,000, the full-year increase is thus estimated at 4.2 per cent on the organization's gross figures. Business Barometer reports, however, show a climb from \$538.1 million estimated for 1962 to that \$586.0 estimated for all of 1963 represents an increase of nearly 9 per cent on the smaller net figures.

As the percentage-change figures provided here are not absolutes, neither can be the dollar-spot expenditures furnished, and they are offered only as estimates. Few agencies factually report their annual billing volume, much less breaking that volume down into its various media components, and none (to this magazine's knowledge) break out quarterly data. To arrive at reasonable estimates of quarterly spot tv billings, TELEVISION AGE relied on accepted annual spot-tv investments, broken into quarterly data by application of seasonal revenue percentages, and adjusted on an individual agency basis in accordance with the kinds of products using spot tv in various sea-

sors.

How projectible to the industry as a whole is the 6.7-percentage increase computed for the 50 agencies listed here? A comparison of their spot billings with total spot dollars spent during last year's fourth-quarter indicates that these agencies placed more than 75 per cent of the total. It appears logical, therefore, that a 6.7 increase foreseen for their spot fortunes is indicative of business as a whole.

On an agency-by-agency basis, the largest increases were looked for by Maxon (100 per cent), Kenyon & Eckhardt (40 per cent), Chicago's Post, Keyes & Gardner (40 per cent), Papert, Koenig, Lois (30 per cent) and Campbell-Ewald (25 per cent). According to TV AGE estimates, each of these appeared in the second half of the top-50 ranking, illustrating the truism that the agencies with highest billings find it more difficult to grow at the rate of smaller shops.

In the case of Maxon, for example, relatively insignificant spot billings in last year's final quarter will be doubled, to near the \$2-million mark, reportedly primarily because major client Gillette is expanding heavily into the men's toiletries field. At K&E, an official looked for spot billings possibly to go above the 40-per-cent figure cited

4th-Quarter Spot Tv Outlook: 50 Major Agencies

AGENCY	ESTIMATED TV SPOT VOLUME '62 (millions)	ESTIMATED TV SPOT VOLUME '63 (millions)	ESTIMATED % CHANGE
<i>Ted Bates</i>	\$13.3	\$14.0	5%
<i>Benton & Bowles</i>	9.2	10.6	15
<i>Leo Burnett</i>	9.1	9.6	5
<i>BBDO</i>	8.4	9.1	8
<i>Compton</i>	8.4	8.7	3
<i>J. Walter Thompson</i>	7.8	8.3	6
<i>Dancer-Fitzgerald-Sample</i>	6.8	7.4	8.5
<i>N. W. Ayer</i>	6.8	6.8	—
<i>Young & Rubicam</i>	6.7	7.5	12
<i>McCann-Erickson</i>	4.7	4.9	5
<i>Lennen & Newell</i>	4.4	4.0	-10
<i>Grey Advertising</i>	4.1	4.5	10
<i>DCS&S</i>	3.9	4.5	16
<i>D'Arcy</i>	3.9	4.4	15
<i>Ogilvy, Benson & Mather</i>	3.8	4.4	15
<i>SSC&B</i>	3.6	3.8	5
<i>Arthur Meyerhoff</i>	3.5	3.7	5
<i>Norman, Craig & Kummel</i>	3.2	3.3	4
<i>Foote, Cone & Belding</i>	3.1	3.5	12.5
<i>Gardner</i>	3.0	3.4	15
<i>Wade</i>	2.7	2.8	3
<i>Cunningham & Walsh</i>	2.6	2.8	7.5
<i>Campbell-Mithun</i>	2.5	2.6	5
<i>KHCC&A</i>	2.1	1.9	-10
<i>Grant</i>	2.1	2.4	15
<i>Tatham-Laird</i>	2.0	1.8	-10
<i>Kenyon & Eckhardt</i>	2.0	2.8	40
<i>Zlowe</i>	1.75	1.5	-15
<i>Doyle Dane Bernbach</i>	1.7	1.8	5
<i>Wm. Esty</i>	1.6	1.6	—
<i>Morse International</i>	1.5	1.6	5
<i>McCann-Marschalk</i>	1.5	1.7	10
<i>Campbell-Ewald</i>	1.3	1.6	25
<i>Honig-Cooper & Harrington</i>	1.2	1.3	7.5
<i>Geyer, Morey, Ballard</i>	1.2	1.25	3
<i>Guild, Bascom & Bonfigli</i>	1.2	1.3	8
<i>Post, Keyes & Gardner</i>	1.2	1.7	40
<i>W. B. Doner</i>	1.2	1.25	3
<i>EWR&R</i>	1.2	1.25	3
<i>Monroe Dreher</i>	1.2	1.26	5
<i>Donahue & Coe</i>	1.2	1.1	-10
<i>Reach, McClinton</i>	1.2	.9	-30
<i>Carson/Roberts</i>	1.1	1.26	15
<i>Needham, Louis & Brorby</i>	1.1	1.2	12
<i>Mogul Williams & Saylor</i>	1.1	1.0	-7.5
<i>North Advertising</i>	1.0	1.03	3
<i>Maxon</i> .....	.9	1.8	100
<i>E. H. Weiss</i> .....	.9	.95	6
<i>Papert, Koenig, Lois</i> .....	.8	1.03	30
<i>Webb Associates</i> .....	.75	.76	8
TOTAL	\$161.5	\$172.3	(6.7%)

—a 6.7 per cent rise

here, both because of "new money this year and dollars switched from other media." The story was similar in Chicago where a Post, Keyes & Gardner representative looked to increased budgets from existing accounts, as well as spot dollars from new accounts added since January.

Several agencies will show up in such a top 50 spot billing list by a single quarter, where they might not appear in a full-year list or one based on total broadcast investments. Among them: Chicago's Arthur Meyerhoff, Los Angeles' Carson, Roberts, New York's Zlowe, Webb Associates and Monroe Dreher. The Meyerhoff agency concentrates its Wrigley gum budget heavily in spot, while the next three agencies handle the accounts of major toymakers—Mattel, Deluxe Reading and Remco, respectively—which naturally peak during the fourth quarter. The Dreher shop places strongly in the fourth quarter for Avon cosmetics.

Of these five, both Meyerhoff and Dreher, handling general consumer products, looked for slight increases in spot budgets which would provide about the same weight as last year (or slightly better) while taking care of any station rate increases. On the toy front, the picture was a little dif-

Spot's biggest advertisers are showing sales increases of as much as 125 per cent

ferent: while Webb thought client Remco would spend about 8-10 per cent more in spot this coming quarter, and Carson/Roberts saw a 15-per-cent increase for Mattel, the Zlowe Co. predicted a 15-per-cent dip in the Deluxe spot funds. The reason: a greater reliance on network children's programs.

A turn to network, in fact, was cited by three of the agencies which prophesied lower spot billings this fall. At Lennen & Newell, for example, it was pointed out that network sports programs had become very popular as a strong buy in the past year; Kastor Hilton Chesley Clifford & Atherton has two new pharmaceutical products which were in spot last year, but have now built distribution to a point where network participations can be used, and a Tatham-Laird spokesman said the lack of suitable spot availabilities for some accounts had helped bring about a shift into network tv.

None of the agencies indicating lower spot billings expressed any loss of faith in the television medium, or said they were putting former spot money into billboards or newspapers, etc. Mogul Williams & Saylor forecasts less spot money largely because client Transogram Toys switched to another agency, and some spot clients (Pacific Mills, to name one) have moved into

network minutes. A Donahue & Coe man noted that while some clients were putting more dollars in spot this year than last, Bristol-Myers had switched some important spot products to another agency and the end result would be about a 10-per-cent drop. The largest decrease was expected at Reach, McClinton, where the departure of International Latex was considered a major factor.

Several agencies reported they were holding down their estimates of spot increases as considerable cigarette money was uncommitted at present. Others noted slight increases in order to meet rising time costs only.

As noted earlier, two agencies reported there would be virtually no difference between their spot investments last year and this year—N. W. Ayer & William Esty Co. The Ayer agency which saw clients Breck and Johnson and Johnson recently switch to other houses, looked to increased spot expenditures from other accounts to take up the slack. An Esty spokesman stated that some media plans were not yet settled, and that an increase in spot billings *could* come about, but that volume at least equal to last year's was expected at this time.

On the facing page, TELEVISION AGE presents a listing of 50 major compa-

nies, ranked by tv spot expenditures for 1962, along with their spot expenditures for the preceding year and their sales volume in each period. While no company—with the exception, perhaps, of Alberto-Culver—would positively state a correlation between tv spot expenditures and sales volume, a number of interesting points can be made. Among them:

Of the 50 companies, only three are known to have suffered a decline in volume from 1961 to 1962.

Of the three companies which showed losses, two were tobacco firms—in an industry which has been beset by numerous problems in recent years.

Of the three firms showing sales declines, one decreased its spot expenditure in 1962 from the 1961 totals.

Of all companies reported here, only two increased their spot expenditures in '62 over '61, and still showed a decline in sales.

Some 36 companies increased their spot dollars minutely or thousands of times over—and saw their sales volume grow, as well.

While sales data cannot be obtained on various firms which are privately owned or segments of huge "umbrella" operations, and while dealer-organiza-

(Continued on page 65)

**Tv Spot Investments, Sales:
Top 50 Advertisers 1961-1962***

ADVERTISER	1962 SPOT EXPENDITURE	1961 SPOT EXPENDITURE	PERCENT CHANGE	1962 SALES	1961 SALES	PERCENT CHANGE
Procter & Gamble Co.	\$60,215,860	\$56,701,290	6%	\$1,619,383,000	\$1,541,905,000	5%
Colgate Palmolive Co.	22,777,820	14,989,170	52%	673,833,000	604,878,000	11%
General Foods Corp.	21,920,550	17,856,170	23%	1,189,483,000	1,160,177,000	3%
Lever Bros. Co.	19,630,440	18,976,870	3%	413,232,000	410,230,000	7%
Wm. Wrigley, Jr. Co.	15,033,020	10,098,750	49%	104,314,000	101,224,000	3%
Bristol-Myers Co.	14,643,980	9,586,450	53%	198,766,000	164,421,000	20%
American Home Products	11,428,750	8,713,090	31%	502,854,000	468,178,000	7%
Alberto-Culver Co.	11,154,990	5,150,090	117%	57,416,000	25,345,000	127%
P. Lorillard Co.	9,836,670	8,003,050	23%	298,602,000	284,756,000	5%
General Mills, Inc.	9,670,400	4,272,080	126%	516,401,000	575,512,000	-5%
Standard Brands, Inc.	9,315,410	8,752,320	6%	519,326,000	519,292,000	.002%
Warner-Lambert	8,155,470	4,183,090	95%	305,389,000	204,672,000	49%
Corn Products Co.	7,503,480	6,126,570	22%	803,319,000	745,836,000	8%
Miles Laboratories	7,373,040	7,636,790	-3%	97,390,000	91,009,000	7%
Kellogg Co.	7,061,620	5,978,780	18%	289,206,000	272,545,000	6%
Philip Morris, Inc.	6,955,590	6,374,160	9%	361,047,000	342,606,000	5%
Joseph Schlitz Brewing Co.	6,602,750	3,353,160	97%	184,433,000	155,275,000	19%
Continental Baking Co.	6,320,030	8,535,930	-26%	454,287,000	429,747,000	6%
Campbell Soup Co.	5,971,460	3,366,570	77%	591,550,000	572,403,000	3%
Gillette Co.	5,320,680	5,062,430	5%	276,159,000	253,502,000	9%
Liggett & Myers Tobacco Co.	5,044,200	2,845,350	77%	287,747,000	297,481,000	-3%
Avon Products, Inc.	5,020,500	4,540,460	10%	210,818,000	185,133,000	14%
Anheuser-Busch, Inc.	4,921,150	4,535,130	8%	327,168,000	309,807,000	6%
J. A. Folger & Co.	4,749,270	4,735,150	.2%	—	—	—†
Int'l Latex Corp.	4,587,250	5,323,280	14%	—	—	—†
Pabst Brewing Co.	4,387,330	3,508,490	25%	128,876,000	128,737,000	.2%
Carter Products, Inc.	4,264,700	3,872,170	10%	61,113,000	56,781,000	7%
Ralston Purina Co.	4,089,570	1,959,940	108%	682,039,000	581,042,000	17%
Richardson-Merrell, Inc.	4,005,740	2,594,400	54%	161,887,000	151,510,000	7%
Simoniz Co.	3,940,670	2,846,360	38%	—	—	—†
Pet Milk Co.	3,867,050	1,305,910	196%	237,797,000	195,947,000	21%
Canadian Breweries, Ltd.	3,735,240	3,216,180	16%	238,015,000††	229,497,000	4%
Chesebrough-Ponds, Inc.	3,604,030	1,353,090	166%	114,581,000	99,001,000	16%
Shell Oil Co.	3,556,560	23,300	15,164%	2,351,171,000	1,881,288,000	25%
Helene Curtis Industries, Inc.	3,091,020	1,763,010	75%	68,341,000	54,038,000	26%
U.S. Borax & Chemical Corp.	2,989,580	2,603,750	15%	73,629,000	67,811,000	8%
Welch Grape Juice Co.	2,909,630	2,930,970	-.7%	—	—	—†
R. J. Reynolds Tobacco Co.	2,877,880	2,299,740	25%	1,603,006,000	1,532,758,000	5%
Nestle Co., Inc.	2,828,120	4,718,820	-40%	—	—	—†
Menley & James Labs.	2,785,330	731,700	280%	—	—	—†
Humble Oil & Refining Co.	2,630,740	2,884,190	-8%	—	—	—†
Halfstaff Brewing Corp.	2,600,560	2,555,760	2%	124,650,000	120,331,000	4%
Hills Bros. Coffee, Inc.	2,559,810	2,543,510	.6%	—	—	—†
Scott Paper Co.	2,472,520	1,971,020	20%	354,450,000	333,148,000	6%
American Tobacco Co.	2,353,940	4,237,670	-44%	655,235,000	781,914,000	-15%
Armour & Co.	2,332,350	725,570	221%	1,859,380,000	1,748,971,000	6%
DeLuxe Reading Corp.	2,294,250	1,841,780	25%	—	—	—†
American Oil Co.	2,282,290	2,134,330	7%	—	—	—†
Phillips Petroleum Co.	2,228,800	2,061,900	7%	1,244,621,000	1,220,563,000	2%
Sears Roebuck	2,096,330	1,237,650	69%	4,267,678,000	4,134,320,000	3%

* Excluding dealer, bottler and cooperative groups

† No sales figures available; privately owned or subsidiary of a parent company

†† Canadian dollars

What do timebuyers think of the investigation of ratings? Do they think the probes were justified? Have the revelations affected their buying habits? What is the attitude today of the average timebuyer toward the rating services? These questions and others were asked of a cross section of buyers around the country to determine how this important segment of the advertising community—those who must commit millions of dollars based at least in part on what the services report—have reacted to the Harris committee's probe.

Some conclusions from this TELEVISION AGE survey: almost to a man—better than 90 per cent—thought the probe was justified. Some buyers expressed reservations (it was done for publicity; it took on the aspects of a witch hunt; it was politically inspired) but most expressed emotions ranging from "long overdue" to "the services needed a shove."

Another significant conclusion: nearly 30 per cent of the buyers responding to the survey said that the investigation negatively affected their evaluation of the rating firms.

And of these, slightly more than 10 per cent said that as a result of the Harris investigation, they are now less dependent on ratings.

Buyers also were asked what one intangible (assuming the numbers were equal) would most influence a

The investigations were certainly justified to the extent that they placed the value of rating services in perspective for the entire industry.

I feel they were justified at the outset, but that they degenerated into a "witch hunt."

By and large, the investigations revealed pretty much what most astute buyers already knew or suspected, so there was really no "big exposé" after all, in this buyer's opinion.

The investigations were justified even though the errors found were blown out of proportion.

I have relied on ratings much less since the investigations.

In the future, buyers of media will now use ratings as a guide (as they are supposed to) rather than as a bible.

Should the buyer be wary?

National poll indicates that most media people think the ratings probe was justified, and some are now less dependent on ratings

decision. The most mentioned “intangible”—programming.

As the above figures indicate, an almost universal suspicion exists toward the rating firms if reaction to the justice of the Harris investigation is meaningful. But while most thought the hearings justified, only 30 per cent said the revelations had affected their evaluations of the services. One reason for this: many buyers asserted they always had known (or suspected) that the rating material was sometimes defective, so they were not surprised by the statements made out at the hearings. And the reason only 10 per cent said they were now less dependent on ratings is that most respondents claimed never to have been “dependent” on them in the first place.

It is the feeling of most buyers, judging from this survey, that ratings are not a problem and cannot be abused, if they are used as they are supposed to be: as estimates, subject to errors and limitations. This attitude is expressed by Jim LaMarca, a timebuyer at Ted Bates, Inc., New York:

“Ratings are not a problem in themselves but they only become such when they are used improperly when they are assigned an absolute value, instead of a relative value with distinct limitations.”

This attitude is echoed by Mel Smith, vice president, Gottschalk & Eicoff, Inc., Chicago, who goes a step

further: “This agency will use a rating only as an *indication*; we don’t depend on it as the absolute answer and requirement in buying. We base our buys on *sales*, which are the ultimate for any agency and advertiser. Ratings will not tell you when sales of a product are declining or when your share of the market for the product is dropping. Your so-called lowest rated shows could be the most important sales-producing shows.”

Said an anonymous New York buyer: “Ratings are a problem only if you let them dominate your actions. If an agency now must defend itself against criticism, it’s because the agency placed itself in an embarrassing position. We who have ‘looked stupid’ about ratings in the past now look like heroes.”

This negative feeling about ratings in general was reflected in buyer attitude toward the Harris investigation. Thus, Arthur S. Pardoll, associate media director of Foote, Cone & Belding, New York, says: “The congressional hearings were justified, because they highlighted deficiencies for inexperienced buyers and statistically-oriented purchasers. However . . . the deficiencies were exaggerated. Experienced advertising men have been fully cognizant of the need for better audience research. The hearings probably will help to stimulate greater interest in improving audience measurements.”

Paul J. Ewing, media buyer for Knox, Reeves, Advertising, Inc., Minneapolis, thinks there was “some justification” for the hearings. “Many more people in the business are now aware that ratings are never the entire answer in buying,” he says. And Max Tendrich, chairman of the executive committee and executive vice president of Weiss & Geller, New York, agrees. “Yes, the investigation was justified. Most of us have grown skeptical of ratings, especially when they disagree with one another. Actual experience in the television buy and success or failure for a client of a campaign can be the most effective ratings of a station or network. But determination of the size of an audience, in advance, is a must if tv is to compete with other media that have audited audiences. An industry audit is a must. It must be supported by all concerned.”

Pat Burke, timebuyer for Clinton E. Frank, Chicago, describes the hearings as “a healthy ‘clearing up’ in operational areas. Rating services should never be considered as more than yardsticks of measurement, but it is essential to know that all rating services are providing, to the *best of their ability*, an *honest, factual* report.”

Many buyers questioned some of the procedures of the Harris committee, but nevertheless allowed that the hearings were necessary. Says Ben Leigh-

(Continued on page 65)

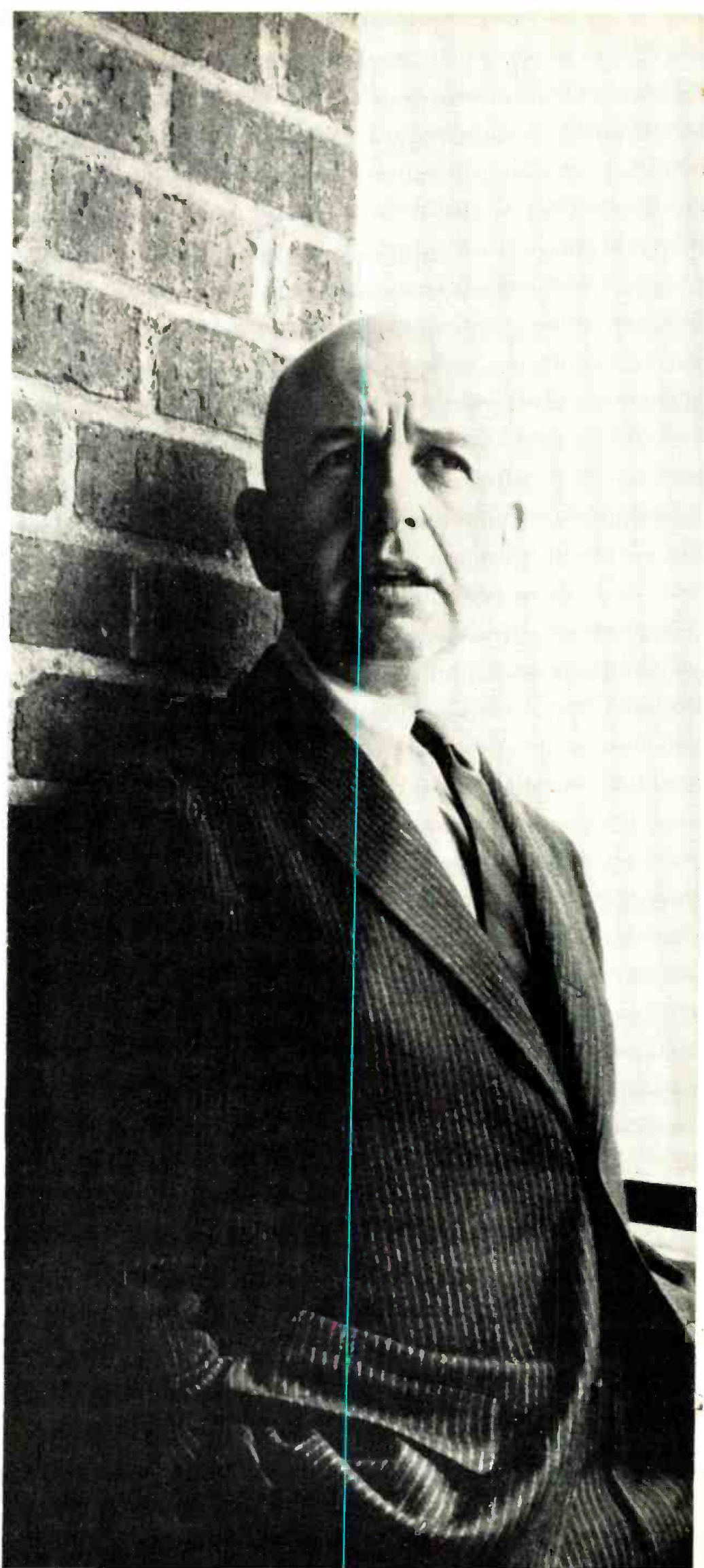
Major literary talents are rising to tv's challenge, turning from the book, theatre and motion-picture fields

“I don't see why they shouldn't write for television. It takes no more than 12 days, maybe two weeks, to bat out a script, and they can get \$6-7,000. The pay isn't bad.”

The speaker is Clifford Odets, golden boy of the '30's, once an angry young man of the theatre, discussing the possibility of bringing famed writers such as William Saroyan and Arthur Miller to television. Mr. Odets, playwright William (*Picnic*) Inge and novelist Jerome (*Enemy Camp*) Weidman will be making their first sustained writing efforts for tv in the coming season. They head what some observers hope will be a parade of noted playwrights and novelists turned telewriters.

Mr. Odets is writer, story consultant and script supervisor for NBC-TV's dramatic anthology, *The Richard Boone Show*, which will debut this fall; playwright Inge and novelist Weidman have contracted to work in capacities similar to those of Mr. Odets, for CBS-TV, the following season.

Evidently, the literary greats and near-greats who were “found” by





Playwright William Inge will leave the stage for television



'Golden Boy' Odets

New scripts, known authors

theatrical producers and book publishers in the '30's and '40's now are being uncovered by television. Will some of the rebellion and fire of those times soon show up on the home screen? The times, and perhaps many of the writers along with them, have changed.

Unlike Mr. Odets' New Theatre of the depression days, tv has no stated purpose of seeking out "the best short plays of "social significance." Instead of a group of theater people "united only by an aversion to fascism, by sympathy with the underdog or simply by a desire to create a vital stage," as critic John Gassner described them, a highly professional entourage of skilled tv craftsmen has been formed into Richard Boone's repertory group to produce stories written by authors who generally have established themselves in one medium or another. (Mr. Odets did say he intends to air some good scripts written by persons "no one has ever heard of.")

As for airing a play like his controversial and outspoken *Waiting for Lefty* on tv, Mr. Odets says: "Such a play today would also have to show

management's side. When you're reaching a mass audience, you should strive for balance and offer a symposium on your theme.

"If a pretty good script came along showing a U.S. senator who is stupid, venal and pompous, I would see nothing wrong with airing it, but an impression should be left that there are senators who are beautiful, thoughtful and progressive individuals, too.

"You can do anything on tv that you can do in motion pictures. You can be as political as you wish in your story, perhaps even more than ever before, because of the surge of news and public-affairs shows. But you can't be as sharply partisan as you might be in the theater. There are certain things done for the stage I wouldn't want to do for tv." He cited, as an example, the works of an author of repute who sees the whole world homosexually.

Mr. Odets operates on this theory: "Tv is exclusively unique. A host invites you into his home for a few hours, just as he might ask someone in for good conversation." Presumably then, a tv writer must remember that he is to behave as a guest might

in a strange home. Mr. Odets, therefore, hardly would want the reaction of a second-balcony crowd charging down at the end of *Waiting for Lefty* and joining the actors in a call for a *strike!* as happened during a run of the play.

Mr. Odets has come upon his view of television only recently ("I'm a virgin in the field"). Until the past year or so, he perhaps would have included himself among "all the major writers who, I would say, had a flip-pant attitude toward tv. A sense of contempt existed, because a lot of junk was being done. Tv was 'what the kids watched.'

"But Jean Renoir (French writer-director) awakened me to the fact that this is the coming medium. I thought it was odd of him to say this, so I began watching. On occasion I watched three or four hours a night." And on occasion, he began to like what he saw. "On programs like *Naked City*, there were stories that could be taken on several different levels." Now, after joining the viewing ranks, Mr. Odets can say: "I can't think of anything

(Continued on page 69)

Gulf finds that automatic backing of fast-breaking events serves a long-range corporate objective



Three seconds to air and Frank McGee is ready . . .

An idea that started out as little more than a suggestion that might bring a few extra dollars for a brief period into a network's coffers has bloomed in a few years' time to almost a standard tv programming-and-purchasing concept.

Three years ago, Ed Byron of the NBC-TV Special Sales department strode into Mark Strook's office at Young & Rubicam with a novel suggestion: that Gulf Oil Co., which had been casting around for a program vehicle, sponsor the NBC Special News. It was a *novel* suggestion because one-shot news specials ordinarily were self-sustaining in the belief that most advertisers would not be interested.

However, NBC's president Robert E. Kintner was convinced that news could be sold like entertainment programming, and, as his representative, Mr. Byron sold Mr. Strook, Y&R contact supervisor on the Gulf account, and his client on the idea.

To understand why, it is necessary first to understand what Gulf wanted. The company had first considered entertainment spectaculars and had even looked into print, searching for a "quality" vehicle to provide a background for its corporate message.

The company felt that it was not enough to run its commercials alone, out of context. Something more had to be done—something in the realm of public service. The specials, with their emphasis on the immediate, on news that would make the following day's

headlines, were ideal. Serious and thought-provoking, they provided a suitable setting for a company which sought to present itself as progressive and research-minded.

The initial involvement paid off handsomely in viewer dividends. A marketing research firm which surveyed half-a-dozen of the first programs sponsored by Gulf reported that viewer recall tended to be higher than average for each one. Moreover, of those who recalled the commercials, most tended to recall the sponsor favorably.

The quality of commercials had much to do with viewer response. Designed strictly to present some aspect of the company's operation (as opposed to a marketing approach), each is—like the programs with which they are included—a story in itself. Occasionally, Gulf feels that a special should be presented without commercials (as was the case with a program on the submarine *Thresher*), but this is rare.

The contract worked this way:

When a major news event was about to break—and that year President-elect Kennedy was campaigning, Castro came to power and Africa erupted in riots—offering fresh material for NBC specials—NBC notified Gulf so that the company could select appropriate commercials. (A bank of commercials had been established providing suitable announcements for

(Continued on page 73)



Instant news

... to switch to a reporter at the scene of the crash ... instantly



RETURN OF THE FLY



STARRING VINCENT PRICE

VOL. 7—"FILMS OF THE 50's"—NOW FOR TV

FIFTY OF THE FINEST FEATURE
MOTION PICTURES FROM SEVEN ARTS

Seven Arts "Films of the 50's"—Money makers of the 60's

SEVEN ARTS

VOLUME SEVEN



**SEVEN ARTS
ASSOCIATED
CORP.**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue 972-7777
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5641 Charleston Drive ADams 9-2855
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif.
STate 8-9276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

For list of TV stations programming Seven Arts "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

Wanted: New 'Name' Writers

It is too easy to knock television. And too hard to keep it going, for those who have to oil it and fuel it. The programming job, whether well or badly done, is indeed so hard that this reviewer—over the years—prefers to stand behind the ring-post with a pail, not for the purpose of throwing cold water at the house, but to freshen the fallen gladiators. This philosophy puts this reviewer on the side of the fellows trying to create the entertainment, and puts him against the critics who just come for the killings.

Out of the middle of the trunk of recent memory, a whole sheaf of talents of various sizes and "life attitudes" comes to mind as possibly being useful to television: useful to it in that very area where the critics say we're sliding. (And they're right.)

Where are the writers?

There is little dependable evidence that new writers for television are *really* being trained anywhere, by anybody, though there are many self-complimentary claims that this is going forward. Looking at the endless recession of closing credits through the years it would appear that pretty much the same gang of writers is doing most of the work. (For some exceptions, see page 32.)

Some serious losses (in "quality" writing) have occurred in the moving-up of good writers to producer status. They've earned these promotions, but their typewriters aren't being pecked over by equivalent skills. Producing is better-paid than writing, and, though it does not deserve it, is far more prestigious. You don't have to work so hard either. You don't have to sweat out the story any longer. You have a guy to do that for you.

With the direct loss of many good writers into producer-ships, with little showing in the way of new young writers, television might begin to kidnap from the movies and the theatre. Or to strike back at them. And television also might start thinking (more than it does now) about buying the skills of a few interesting Europeans—Continental as well as Englishmen. And not only writers but directors.

What television producers—just as a carefree randomization—have approached any of the following writers to see if they (the producers) could shake a tv script out of the writers:—William Archibald (who wrote *The Cantilevered Terrace*), Shelagh Delaney (who wrote *A Taste Of Honey*), or Hugh Wheeler?

Mr. Wheeler's name, because of the strength of his output—(book publishers refer to such talents not as "writers" but as "producers")—is a name of unusual interest. He's had a couple of recent plays, one of them on a theme frequently fingered but rarely gone after with directness, compassion, or sense: the theme of homosexuality. Another of his plays—*Big Fish, Little Fish*—told a ballooning story of a sagging editor of a publishing firm who was constantly being pumped into brief periods of flotation and self-belief

(though he was a real nobody) by bad writers who knew how to use such nobodies in order that they—though themselves nobodies—might become somebodies; a sad, ugly, mordant, comical play; a play lifted in one heave out of what we've been urged to call real life.

How could London's Mr. Wheeler, whose plays flopped, know so much about the cardboard side of people like these? He could know about such because on his way to the two plays referred to, he has had published 30 novels. That is a lot of writer. It is suggested, more illustratively than anything else, that this man could probably write a pretty good television show. (Half his novels were mysteries. He seems to have a good "mix" to his stuff.)

Robert Ardrey, whose interesting succession of theatre failures have built him one of the best reputations among our own playwrights, and built him one of the best homes in California, could undoubtedly write an unusual, and quite possibly a memorable, television play. You know all his stage plays by name but you never saw one—he's that sort of dramatist: *Jeb, Casey Jones, Thunder Rock, How to Get Tough About It*, and just lately, *Stone and Star*—a play that deals with the Hungarian rebellion.

With Mr. Ardrey, and the possibilities of television's use of him, what's the trouble here? Probably that Hollywood "has" him. If television were to ask him for a play, one can see him shrug if off with a "who-needs-it" look in his eye and bank balance.

Well, television needs it, is who needs it. Why? Because Robert Ardrey's imagination is crammed with fascinations. And the fact that he's not been conspicuously successful in



the commercial theatre has no meaning to television. Or shouldn't have. He doesn't seem as neurotic as Salinger and might answer the phone if somebody rang him. It's worth the dime.

There's a beautiful lady writer in the U.S. these days. Santha Rama Rau could bring India to American television as feelingly as her compatriot—Satyajit Rai—has been revealing it to us for five years now on the screen. Santha Rama Rau is around, she's productive, original, wise, and accessible. At least she has an agent and takes phone calls. And she is the Hindu gal who turned E.M. Forster's great novel—*A Passage to India*—into a splendid play. Any producer in television given her a thought?

(Continued on page 70)

Film Report

TAKE TAO

Very feminine producer-distributor Miss Tao Porchon does not look anything like Joseph E. Levine or the late Mike Todd. But her thoughts of space, time and money as related to the visual arts emulate the pattern set by these "last of the great big spenders."

Miss Porchon is the very antithesis of the American "little woman." Her world goes far beyond housekeeping and the kitchen to business and the film marketplaces in the United States, Europe, Africa, Asia and the Far East. Her language is anything but "small talk" with the neighbor across the street: it is carried on in 13 languages with people of all races and nationalities.

After 20 years as an actress, director, writer, producer, translator, model, consultant and business negotiator in Paris, London, Hollywood, Bombay, Madrid, Tokyo and elsewhere getting a background in film and broadcasting, Miss Porchon now is on her own, as president of Cine-Universal, a company set up last year to distribute and make films everywhere for any medium — television, theaters, classrooms, women's book clubs. And reversing the image of the "woman behind the man," Miss Porchon has the men of the American A.T.U. Productions backing and, hopefully, co-producing motion pictures with her and via her contacts.

A.T.U. vice president-general manager Cal Stadlen speaks of Miss Porchon with constant amazement. "When I heard her background, it seemed unbelievable. But she has done everything she said she would do and more," said Mr. Stadlen. "Tao can get 10 times as much for a single picture that a packager might have received if he sold it in a group." Without a doubt, she lifted the company's sights considerably from the days when it started out in 1959 making primarily animated commercials, though the firm already was looking around the world about it for new ways to expand before Miss Porchon happened along.

Miss Porchon modestly thinks she knows why she has been so successful. Her reason is largely attributal to mistakes made by her competitors. She makes a sincere effort to understand the personalities regardless of nationality with whom she is dealing, and perhaps more importantly, the audiences to whom she and they are catering. More often than not, she speaks their language literally.

Like many another producer or distributor, Miss Porchon believes in popular taste but, unlike many of them, she doesn't pretend to always know what others like or dislike. Her main objection to her competitors, or at least the vast majority, is that they concern themselves with selling without regard to the real thoughts of the buyers on the other end.

"Who would try to sell the same film to Israel and the Arab nations? Yet distributors do it all the time. That's because everything seems to be dollar here. So much for this, so much for that. Just as long as the package moves, who cares what junk is in it?"

"Junk," in Miss Porchon's terms, is material placed without viewers in mind. An artistically made film including a sequence with a dove of peace loses its value when delivered to Hong Kong where this white bird is the symbol of death.

To Miss Porchon's mind, whole markets, even those in the U.S., are being lost by this type of unthinking selling. "American distributors haven't woken up to the degree of American sophistication yet." And what they are doing in spite of, rather than because of, markets abroad, Miss Porchon finds almost unbelievable. "You should have seen what they have done to Lebanon." She laments the loss of opportunity in a land where so much possibility exists, because of the presence of a mixture of English, French and Arabic cultures.

Miss Porchon is anything but a government spokesman. "The Defenders will do more good and make more money than a U.S.I.A. free film. It is free from propaganda and it appeals

to human interest." Neither can she be labeled a highbrow in the worst sense of the word. She thinks the exploitation spectaculars produced and promoted lavishly by Joseph E. Levine can be effective material on the market. But she does object to cheap imitations.

For herself and her own organization, she has found the most universal success with adventure documentaries. "People can afford to travel. And they are interested in subjects of topical material." But in her offerings, she works hard to take out any political or cultural intonation that might be degrading to a market.

Perhaps her greatest asset is her respect for people of all types. She hopes to show some of that respect in a series on taxicab drivers, to be filmed by several of her many followers all over the world.

FEATURES . . .

Seven Arts Associated, at the start of its fourth year of operation, is making an impressive bid for leadership among distributors of feature films to television (See *Wall St. Report*, page 46).

The company has acquired 228 more 20th Century-Fox features (including 103 post-'48s) for an undisclosed sum believed well upward of \$10 million, and 215 '48-'56 Universal motion pictures, for \$21.5 million plus a percentage of the profits. The latter acquisition marks the first step of post-'48 Universal releases toward tv; this leaves only the post '48's of Paramount Pictures, among major Hollywood producers, behind the gate. SAA rights to the Universal package cover free tv showing in the U.S., Canada, Puerto Rico and the Virgin Islands for the next 10 years.

None of these Universal features or the later features in the 20th Century package is likely to make the tv scene before mid-1964 and the vast majority probably won't air before the second half of this decade. SAA is expected to release 35-40 20th Century-Fox features, which it previously had in the house, in a *Volume 8* in the

Advertising Directory of **SELLING COMMERCIALS**

fall. It bought 109 post-'50s from 20th Century for world-wide tv and theatrical distribution in 1961, so it now has 337 features from that Hollywood studio. The recent buys brings *Bus Stop*, *Mr. Belvedere Goes to College* and the time-honored *Blue Bird*, starring Shirley Temple, among others, into the house.

SAA first entered the tv picture significantly with five volumes of *Films of the '50s*, including four covering 171 features from Warner Bros. and a fifth with 40 of its 20th Century products. It came out with a *Volume 6* of 30 international features at this year's NAB convention. The package was sold in several major markets but about half of them were delayed to permit additional theatrical use; these have proven so successful in theaters that SAA has withdrawn them temporarily from sale to tv. They will be included in later volumes. Nine of the other international films have been absorbed in the *Volume 7* of primarily 20th Century features and the remainder also will show up in later volumes; consequently *Volume 6*, as a separate entity, is no more.

WABC-TV New York is among the major-market stations which bought 70 features covering the combined *Volume 6-7*, before the theatrically delayed films were held back from the market. Included in the 20th Century group are *Hatful of Rain*, *Desk Set* and *Will Success Spoil Rock Hunter*; among the foreign features in the WABC-TV buy are *Rashomon*, *The Island*, and *Cleo from 5 to 7*. The station intends to showcase them on a late night *Broadway* presentation, along with off-Broadway plays, night club revues, jazz concerts and other live productions.

Other recent purchasers of the national and international titles in *Volume 7* include KBTW Denver, WMTW-TV Poland Spring, Me., and WTPA Harrisburg. Rounding out an even dozen sales in *Volume 7's* month of distribution, SAA also sold the package in Chicago, San Francisco, Birmingham, Syracuse, Nashville, Scranton, Pa., Lafayette, La., and Reno.

Warner Brothers-TV strikes out on its own with a pre-release sale of 25 features in a *Warner Bros. One pack-*

Air Force Nurse • Bozell & Jacobs



DOLPHIN PRODUCTIONS, INC., New York

Champlin Oil & Refining Co. • Tracy-Locke



JAMIESON FILM COMPANY, Dallas

Amer. Motors Corp. • Geyer Morey & Ballard



WXYZ-TV Commercial Videotape Div., Det.

Chunky • J. Walter Thompson



D & R PRODUCTIONS, New York

Betty Crocker • Needham, Louis & Brorby



TELE-VIDEO PRODUCTIONS, INC., New York

Coty • Ellington



VIDEOTAPE PRODUCTIONS OF N. Y., Inc.

Burgermeister Beer • Post, Keyes & Gardner



PANTOMIME PICTURES, INC., Hollywood

Dr. Pepper "Frosty Pep" • Grant



KEITZ & HERNDON, INC., Dallas



I appreciate the fact that TELEVISION AGE presents its news clearly, concisely and accurately. It offers a well rounded approach to a fast moving business.

FRANK BRANDT
Vice President in charge of
TV Commercial Production
Compton Advertising, Inc.

Television Age

age to the five CBS owned stations—WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis. Included are 19 motion pictures released in 1959-60; among the titles are *Rio Bravo*, *The Dark at the Top of the Stairs* and *The FBI Story*. Warner Brothers hopes to limit future packages in size to provide “blockbusters” to stations already laden with other features; it will demand a higher cost-per-film than that suggested on most other feature fare being made available to tv.

TV Marketeers sold its 11 Alexander Korda features in 18 cities in the two months since the company first released them to tv. Purchasers include WABC-TV New York, WCAU-TV Philadelphia, KNBC Los Angeles, WGN-TV Chicago, KPIX San Francisco, WTTG Washington, and WMAR-TV Baltimore.

SYNDICATION . . .

Desilu Sales has established a new record in foreign sales for the company by writing nearly \$1.5 million worth of contracts in the past two months. Dick Dinsmore, company vice-president, chalked up \$850,000 of this in a special overseas sales trip. The remainder came from Latin American sales made in Mexico City. Recent successes also are leading to expansion of the domestic division. Robert Vale has been added as mid-Atlantic sales manager headquartered in Pittsburgh, and Bill Stout, as south Atlantic sales representative, based in Atlanta.

The Four Star distribution arm has passed the \$5 million mark in sales during its first year of operation, according to Len Firestone, executive in charge of the division. Eight series, all originally produced by Four Star, are now being offered.

Four Star sold *The Dick Powell Theater* in 10 markets—WTCN-TV Minneapolis, KDAL-TV Duluth, KMJ-TV Fresno, KTNT-TV Seattle, WINK-TV Fort Myers, WAVY-TV Norfolk, WHYN-TV Holyoke, KOLN-TV Lincoln, Neb., WTVT Tampa, and WOOD-TV Grand Rapids. KDAL-TV also bought *The Detectives*; KTNT-TV also purchased *Stagecoach West*. *Stagecoach* and *The Tom Ewell Show* were sold to KICU-TV

Visalia. WSPD-TV Toledo, KEYT Santa Barbara and KOSA-TV Odessa purchased *The Zane Grey Theater*.

CFTO-TV Toronto, KMBC-TV Kansas City, Mo., KLZ-TV Denver, KTSM-TV El Paso. KLFY-TV Lafayette, La., and WTTG Washington picked up the 130 episodes of 5½ minutes each of *The Mighty Hercules* cartoon series from Trans-Lux TV Corp.

Allied Artists Television Corp. introduced into syndication five-minute featurettes of the events in the lives of the young men who were destined to become *The Presidents* of the United States. There are 104 in the series.

Many of the 15 stations buying the nearly 150 episodes of *Dobie Gillis* from 20th Century-Fox-TV for the fall are planning to use them as a daytime strip. KMSP-TV Minneapolis is one station planning to use the series as a strip; other recent purchasers include WLAC-TV Nashville, KTVK Phoenix, KJEO Fresno and KLAS-TV Las Vegas.

Another 26 half-hour episodes of *The Life and Legend of Wyatt Earp* are being offered in syndication by ABC Films, Inc. There now are 104 segments in the series on the market. Buyers of the most recent releases include WCSC-TV Charleston, S.C., WLBT Jackson, Miss., WSPD-TV Toledo, WGAL-TV Lancaster, WTTG Washington, WCHS-TV Charleston, W. Va., WRCV-TV Philadelphia and WKRC-TV Cincinnati.

The 78 *Science Fiction Theatre* half-hours distributed by the Economee Television Programs division of United Artists TV have been sold to 140 stations. The most recent buyers are WTOG-TV Savannah, KMID-TV Midland, Tex., XETV San Diego, KCRG-TV Cedar Rapids, KHVH-TV Honolulu, and WFAA-TV Dallas.

Foremost Dairies bought six hour videotaped *Jo Stafford* musical specials from Independent Television Corp. for telecasting in 30 major markets west of the Mississippi in 1964. The shows feature a mixed bag of American and British stars, including Ella Fitzgerald, Rosemary Clooney, Peter Sellers and Stanley Holloway. They were made in Great Britain under the auspices of ITC's British

Advertising Directory of SELLING COMMERCIALS

Franklin Peanuts • Ted Bates



GERALD PRODUCTIONS, INC., N. Y.

Gunther Beer • Campbell-Mithun



WYLDE FILMS, INC., New York

Golden Press • The Wexton Co.



WILBUR STREECH PRODUCTIONS, INC., N. Y.

Hawaiian Punch • Atherton-Privett



JOHN URIE & ASSOCIATES, Hollywood

Great Western Savings • Doyle Dane Bernbach



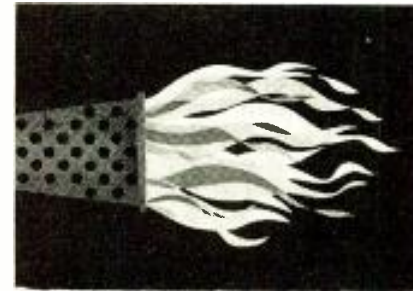
GERALD SCHNITZER PRODS., Hollywood

Heileman Brewing Co. • McCann-Erickson



FILMFAIR, Hollywood

Gulf Oil Corp. • Young & Rubicam



ED GRAHAM PRODUCTIONS, INC., New York

Hertz Rent-A-Car • Norman, Craig & Kummel



FILMEX, INC., New York

parent, Associated Television. Eight programs are being made available for such regional sponsorships. A ninth, the *Jo Stafford* show with Bob Hope, is being sponsored by Procter & Gamble on CBS-TV on Aug. 18.

General Mills and producer-distributor Frantel, Inc., once again have gotten a weekly half-hour on NBC-TV to air repeats of the Foreign Legion adventures of *Captain Gallant*. The show, filmed in North Africa, originally ran through 65 episodes on the network from 1955 through 1957; it was re-run on ABC-TV as a summer replacement in 1960 and then from 1960 through 1962 on NBC-TV. It's scheduled for a 5:30 p.m., Saturday time slot on NBC-TV, starting Sept. 1.

WNBC-TV New York signed psychologist Dr. Joyce Brothers to a sixth year-long contract. Her show has been sold in more than 100 markets; a new series of these advice programs is being planned for distribution in January.

WPIX New York will use six David L. Wolper documentaries to supplement its own actuality *Special of the Month* series. The Wolper programs, covering such disasters as World War I, Pearl Harbor, the atom bomb, American communism, Berlin and the American woman, will be televised on a one-a-month basis starting in November. On its own *Special*, WPIX plans to cover conservation of wild life in Africa, a Chicago police squad, Admiral Scott's exploration of the South Pole and the Yukon gold rush in coming months. These programs probably will be offered for distribution. Also for 1963-64, WPIX has made room from 6 to 8 p.m. Sunday for David Susskind's *Open End* discussion program. Mr. Susskind again will tape the program and syndicate it.

Fremantle International has distributed primarily American-made film series to every one of Australia's 32 stations. Leading its sales of 45 film properties and *Romper Room* is the first year of *Biography*, now being shown in 10 markets. ATN-7 Sydney and GTV Melbourne have bought the second year.

PRODUCTION . . .

MGM-TV is readying the largest slate of new properties in its history for the 1964-65 season. Success of the studio's tv division in the past year is cueing the heavy outlay for pilot properties, emphasizing a diversified offering. The latest projects are:

Flipper, story about a boy and a dolphin, based on the feature picture now in release, to be shot as a co-production venture with NBC-TV. Leon Benson is producing.

Grand Hotel, based on the 1932 hit film, to be produced either as a one hour or 1½-hour venture. The writer-producer team of David Friedkin and Mort Fine has been signed to develop the property.

The Film Makers, dealing with a documentary film making team. The hour series was developed by Larry Cohen.

In a three-way co-production deal involving CBS-TV, Walter Grauman Productions, and Daystar Productions, Daystar will film the pilot of *John Stryker*, a spy-adventure yarn, in early September.

The Jack Douglas Company has initiated production on *America*, a new series aimed at giving a comprehensive view of the United States today. Filmed for syndication, the show will have 39 episodes.

A comedy pilot, *The Living Doll*, is being produced by Jack Chertok at Desilu Studios from an original idea created by Al Martin and Bill Kelsey.

United Artists Television keeps adding to its list of co-ventures with companies of outstanding creators almost every month, in preparation for the 1964-65 season. To the names of David Susskind, Fred Coe, Robert Alan Aurthur and Jackie Cooper are added the *Come Blow Your Horn* producing-directing team of Bud Yorkin and Norman Lear. Their Tandem Enterprises has been asked to develop

and produce *The Bachelors* half-hour situation comedy series.

The Jules Levy-Arthur Gardner-Arnold Laven production team which turned out *The Rifleman* and *Robert Taylor's Detectives* signed an exclusive pact for production of tv series with Four Stars. The team, which has been associated with Four Star for five years, began work immediately on three new properties.

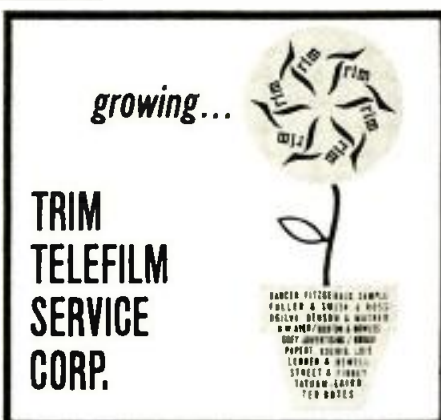
Ted Devlet was named by producer-director Sandy Howard to be director of production for the new *Mack and Myer for Hire* live-action children's show series aimed at the syndication market. Trans-Lux invested more than \$1.5 million in this show and received a large assist from WPIX New York, which intends to air it in 1964. Mr. Devlet worked on the *Big Top* CBS-TV show for eight years and developed news specials for children for WNEW-TV New York. Production on the 200 episodes of 11½ minutes each has been started in Hempstead Studios, on Long Island, N.Y.

Tele-Tape Productions, tv producer Tobe T. Fedder and market consultant Emile Jones formed J.F.T. Productions, Inc., and taped a 15-minute show with a variety format. The company plans to make a half-hour or hour series featuring variety artists for syndication.

NBC-TV has taken an interest in a new science fiction series, *ISD*, to be produced as hour-long programs by Bob Barash.

Warner Brothers' *Temple Houston*, a character based on the son of Texan Sam Houston, steps in to fill the shoes of Four Star's Robert Taylor and the entire U.S. Department of Health, Education and Welfare, in prime time on NBC-TV. This is the first WB series produced under the personal supervision of Jack Webb, the new head of WB-TV.

Hallmark Hall of Fame will be the setting for four hour-and-a-half dramas on NBC-TV; it is returning for its 13th season. It's offerings will include an adaptation of Sidney Kingsley's 1943 play about *The Patriots* in the U.S. from 1790 to 1800; a repeat of *The Tempest*; an original play by Sherman Yellen based on the life of composer George



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Frederick Handel; and an adaptation by Compass Productions' Robert Hartung of *Abe Lincoln in Illinois*. *The Patriots* will be color taped this summer at NBC-TV's Brooklyn, N.Y., studios; *The Tempest*, also in color, originally was shown in February, 1960; the third, entitled *A Cry of Angels*, is to be produced for Christmas season airing; *Abe Lincoln in Illinois*, written by the late Robert Sherwood, won a Pulitzer Prize in 1939.

Richard Siemanowski has been named executive producer of the 20 hour and half-hour public affairs broadcasts entitled *Chronicle*, for CBS-TV. Among the productions will be several examining post World War II scientific breakthroughs; these will be produced in cooperation with the staff of *Scientific American* magazine.

An hour-long special, *The Story of Christmas*, has been sold by Ernie Ford's Betford Productions to General Mills for a five-year period. The program, combining live action and animation, is being written by Charles Tazewell and produced by Bill Burch.

MERCHANDISING

King Features already has granted licenses to 20 different manufacturers permitting them to sell products associated with one or several of the 15 principal characters in its new trilogy of cartoons. The series—*Barney Google*, *Beetle Bailey* and *Krazy Kat*—is in syndication and on its way for fall airing. Ideal Toys and Kenner Products are the principal licensees to date. Milton Bradley Co. will issue six board games and at least six jig-saw puzzles based on the series.

Screen Gems' director of merchandising Ed Justin for the first time is merchandising an operation unrelated to one of the firm's own tv shows. The operation is the New York *Mets*, and the symbol—*Mr. Met*—the official insignia of the baseball club. A live Mr. Met will appear at all of the team games to take batting and fielding practice and lead the cheers. He eventually will be joined by a *Met Jr.*, *Mrs. Met* and a *Bow Wow Met*.

Transogram's *Home Run Trainer*, allegedly is the top selling toy in New York since a tv campaign started for

Hunt Foods and Industries • Y&R



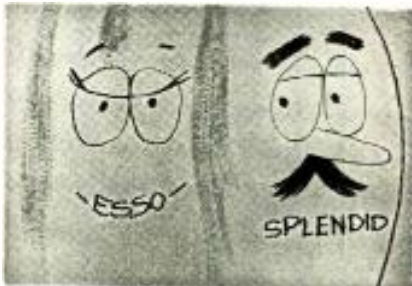
DON FEDDERSON Comm'l Prods., Hollywood

Pontiac • MacManus, John & Adams



ROBERT KLAEGER ASSOCIATES, New York

Imperial Oil Ltd. • MacLaren Advertising



ELEKTRA FILM PRODUCTIONS, INC., N. Y.

Reynolds Tobacco • J. Walter Thompson



The TVA Group, New York-London

Ivory Flakes • Grey



PELICAN FILMS, INC., New York

Rheingold Beer • J. Walter Thompson



PAUL KIM & LEW GIFFORD, New York

National Biscuit Co. • McC-E



LARS CALONIUS PRODUCTIONS, INC., N. Y.

Shwayder Brothers, Inc. • Grey



FARKAS FILMS, INC., New York

it. In a current tv commercial, Willy Mays, San Francisco *Giant* outfielder, is shown striking out, hitting an easy grounder and smashing a home run, with the toy operation.

A summer replacement show has been found to have merchandising possibilities. CBS Films, Inc., okayed the sale of a game made by Standard Toykraft, which is based on the network's *Picture This* show.

PEOPLE . . .

ROBERT S. COLODZIN, former Benton & Bowles tv production supervisor, has been named president of SIB Productions of New York. The company is affiliated with SIB Productions of Hollywood. SIB also added JOHN B. CRON, formerly with NBC Films and Screen Gems, as vice president in charge of sales in New York.

Among others recently assuming new duties and/or positions are:

NICHOLAS GIBSON, as tv commercial producer, for Papert, Koenig, Lois, Inc. He had been a tv producer-art director for FC&B, K&E and Compton.

BENJAMIN COLAROSSO, as production supervisor, for Ted Bates & Co. Mr. Colarossi, at one time producer-art director for Timex specials and *The Big Party* tv programs, formerly was at K&E.

DAVE NAGATA and AARON EHRLICH, as tv producers, for Doyle Dane Bernbach Inc. Mr. Nagata, who works in the Los Angeles office, was with Saul Bass Associates. Mr. Ehrlich was a producer with Elliot, Unger & Elliot. He is in Doyle Dane's New York office.

B. F. ADCKOCK, as Dallas resident vice president, for Alexander Film

Co., Colorado Springs. Mr. Adcock, with Alexander for 15 years, most recently served the company as south-western zone manager.

EVERETT HART, as head of European production, for Filmex. Mr. Hart currently is scouting locations and crews in France, Italy, Spain and the Netherlands. Mr. Hart had been senior producer at BBDO during the last decade; he was agency producer for the *Du Pont Show of the Week* and a tv advisor to then President Eisenhower and Vice President Nixon.

JACK GROSSBERG, as a producer-director, for Sarra, Inc. Mr. Grossberg supervised more than 100 commercials, including many on location, and film announcements for *The Wonderful World of Golf* and *The Lively Ones* on location, for Filmways, Inc., in 1961-62. At Sarra, Mr. Grossberg, a 15-year tv veteran, once again is associated with vice president Mickey R. Dubin and Lee Goodman, with whom he worked at Filmways.

BEN KRANZ, as general manager, for VPI. He formerly served with MPO, Screen Gems and Robert Lawrence Productions and acted as production manager for such Broadway shows as *Kiss Me Kate* and *Carmen Jones*.

TV Commercials

AMERICAN FILM PRODUCERS

Completed: National Biscuit (Fig Newtons & Sugar Honey Grahams), M-E. In production: National Biscuit (Oreo), M-E.

D. & R. PRODUCTIONS

Completed: Chunky (chocolate bar), JWT; White Labs (aspergum), KHCC&A; Minute

Maid (stamp sweepstakes), M-E; Savarin (coffee) FC&B; Upjohn (corporate) PKL; Westinghouse (appliances), M-E; Quaker State (motor oil) K&E; Whitehall Labs (Direxin), C&W; Menley & James (Cold-aid), FC&B; Braun Baking (bread), KM&G; Alcoa (wrap), KM&G; Nestle (Quik), M-E; Humble Oil Co. (Esso) M-E; Pharmacrast (Fresh), PKL; H. P. Hood (ice cream), K&E.

In production: Alcoa (wrap), KM&G; Chunky (chocolate bar), JWT; Menley & James (Contac), FC&B.

ELEKTRA FILM PRODUCTIONS

Completed: Liberty Mutual (institutional), BBDO; Calgon (Calgon), KM&G; General Mills (Post 100% Bran Flakes), B&B; Gen. Motors (Oldsmobile cars), D. P. Brother; U. S. Steel (institutional), BBDO; Nabisco (Fig Newtons), M-E; Ford Motor (Ford cars), J. W. Thompson; Vick Chemical (Lavoris), Morse Int'l.; Imperial Oil Ltd. (gasoline & oil), MacLaren Adv.; General Motors (Buick cars), M-E; Ocean Spray Canning (cranberry sauce), M-E; Gen. Motors (Chevrolet cars), M-E; U. S. Steel (U. S. Steel Hour), BBDO.

In production: NASA (institutional), direct; Procter & Gamble (Jif Peanut Butter), Grey; Colgate-Palmolive (Cue toothpaste), D'Arcy; Aluminum Co. of America (Alcoa Wrap), KM&G; Carlings Brewing (beer), Lang, Fisher & Stashower; Eastman Kodak (Cassette), JWT; Pittsburgh National Bank (services), KM&G; Knox Gelatine (gelatine), D'Arcy; Colgate-Palmolive (Pruf), L&N; Liggett & Myers (Lark cigarettes), JWT; Narragansett Brewing (beer), DCS&S; Bristol-Myers (Bufferin), Y&R; Union Carbide (Eveready batteries), Esty; Noxzema (after-shave lotion), D-F-S; General Foods (Whip 'N Chill), Y&R; WABC-TV; (promotion), direct; Alcoa (show opening), FSR.

JERRY FAIRBANKS PRODUCTIONS OF CAL.

Completed: Marx Toys (toys), Bates; Helene Curtis (Secure, deodorant, Enden), M-E; Bobbi (permanent), North; Marathon (oil & gasoline) Campbell-Ewald; General Motors (Oldsmobile, sports cars & used cars), D. P. Brother; Adorn (hair spray), North; Toni (home perm), North. In production: General Motors (Guardian Maintenance), D. P. Brother; Adorn (hair spray), North; Toni (home perm), North.

FILM FAIR

Completed: Laura Scudder (corn chips), DDB; Armour (Chiffon), FC&B; Glasswax (window cleaner), C-M; Bardahl (oil additive), MMH&H; Great Western Savings (banking), DDB; Zee (toilet tissue), DDB; Union Oil (gasoline), Smock, Debnan & Waddell; Max Factor (nail polish), direct; Hamm's (beer), C-M; Heileman's (beer), M-E; Bank of America (BankAmericard), Johnson & Lewis; Northwestern Mutual (insurance), MMH&H; Storz Brewing (beer), Bozell & Jacobs; So. California & So. Counties Gas Co., (gas), M-E; Max Factor (lipstick), direct.

In production: Foremost (dairy products), GBB; Ralston (breakfast food), GBB; Zenith (television), FC&B; Macleans (toothpaste), K&E; Brylcreem (hair preparation), K&E.

ED GRAHAM PRODUCTIONS

Completed: Nabisco (Milk Bone Dog Biscuits), K&E; General Mills (Bisquick),



Knox Reeves; General Foods (Post Alpha-Bits, Raisin Bran), B&B; J. Poust (Blackberry Julep), North; Stop & Save Trading Stamp (Triple-S Blue Stamps), KHCC&A; Gulf Oil (oil), Y&R; Alberto-Culver (Command shave cream & hairdressing), Compton.

In production: Insurance Co. of North America (insurance), N. W. Ayer; Lever Bros. (Pepsodent), FC&B; General Foods (Post Alpha-Bits), B&B; Alberto-Culver (Command Shave Cream), Compton.

GRAY & O'REILLY

In production: American Home Products (Chef Boy-R-Dee), Y&R; American Home Products (Gulden's Mustard), Manoff; Block Drug (Polident), Grey Adv. Celanese (men's slacks), Ellington; Mack Trucks (trucks), Ellington.

HANKINSON STUDIO, INC.

Completed: R.C.A. (Relay), JWT; U. S. Plywood (Weldwood), K&E; Owens-Illinois Glass Co. (Libbey Glass), F&S&R; National Biscuit (Millbrook bread), M-E; Beecham Products (Brylcreem), K&E; Consolidated Tobacco (Muriel cigars), L&N; National Biscuit (Wheat & Rice Honeys), K&E; American Safety Razor (Gem blades), B&B; National Sugar & Refining (Jack Frost sugar), PK&L.

IMAGINATION, INC.

Completed: Harrah's (coming attractions), Hoefler, Dieterich & Brown; Ceramic Tile Institute (ceramic tile), Long Advertising; B. T. Babbitt (Vano Starch), Garfield, Hoffman & Conner; Standard Oil of Calif. (gasoline) BBDO; Frontier Village (amusement park), John M. Hardaway; General Mills (Wheat Hearts), DFS.

In production: Blue Cross Medical Plan (health insurance), JWT; Pacific Telephone (telephone services), BBDO; Pacific Southwest Airways (air travel), Gross & Roberts; Dri-Zit (household absorbent), Botsford, Constantine & Gardner.

KEITZ & HERNDON

Completed: Seven-Up Float (soft drink), JWT; Allstate Insurance (insurance), Leo Burnett; Humble Oil (gasoline & oil), M-E. In production: Martha White flour (flour), Noble-Dury; Comet (rice), Grant; Republic National Bank of Dallas (banking facilities), Glenn; Peter Pan (bread), Allen & Reynolds; Kitty Clover (potato chips), Allen & Reynolds; Nationwide (insurance), Ben Sackheim; Bugfree (bug killer), Harris & Weinstein; Claussen/Holsum (bread), Robt. Luckie; Borden (milk), Tracy Locke; Dr. Pepper (soft drink), Grant.

LOU LILLY PRODUCTIONS, INC.

Completed: P. Ballantine (Ballantine Ale), Esty; C & H Sugar (Sugar Frosting), Honig-Cooper; Mattel Toys (toys), Carson/Roberts.

In production: Mattel Toys (toys), Carson/Roberts; RC Cola (RC Cola) D'Arcy; R. J. Reynolds (Camel cigarettes), Esty.

MID-AMERICA VIDEOTAPE PRODUCTIONS

Completed: Public Pontiac (autos), Rocklin-Irving; New England Fish (fish), Geyer, Morey & Ballard.

MOGUBGUB, LTD.

Completed: Sperry & Hutchinson (S&H Green Stamps), SSC&B; National Gypsum (Gold Bond Paint), Spitzer; Noxzema

(Cover Girl makeup), SSC&B; Advertising Council (education), Ayer; Aqueduct (race track), BBDO; Esquire (shoe polish), Grey; Whitman (candy), Ayer; Van Heusen (shirts), Grey; Brazilian Institute (coffee), Doner-Harrison; Cut-Rite (wax paper), JWT.

In production: Birdseye (frozen foods), Y&R.

FRED NILES PRODUCTIONS

Completed: Helene Curtis (new product), E. H. Weiss; Toni (Tonette), North; Lion Oil (gasoline), Ridgway, Hirsch & French; International Shoe (various products), Krupnick.

In production: Milnot Company (Milnot), D'Arcy; Kitchens of Sara Lee (cakes), IIRM&S; Hamilton Watch (watches), N. W. Ayer; Celotex Corporation (Celotex), MacFarland Aveyard; Dormeyer Corp. (various), North; International Milling (Robin Hood flour), Wade.

RAY PATIN PRODUCTIONS

Completed: Nabod Foods (Nabod coffee & tea), James Lovick & Co.; Portland Federal Savings (savings & loan), Richard E. Montgomery; Campbell Soup Co. (Bounty Foods), NLB; National Stores (Supermarkets), Lilienfeld; Kitchens of Sara Lee (Sara Lee Cakes), Hill, Rogers, Mason & Scott.

In production: Luzianne Coffee Co. (coffee), Walker Saussy; Carling Black Label (beer), Lang, Fisher & Stashower.

GERALD SCHNITZER PRODUCTIONS

Completed: General Motors (Chevrolet), Campbell-Ewald; Ralston Purina (Dog Chow), Gardner; Security First National (bank), Donahue & Coe; Laura Scudder (potato chips), DDB; Great Western Savings (bank), DDB; National Beer (beer), W. B. Doner; Rainier Beer (beer), DDB; Alcoa (aluminum windows) FSR; Pacific Telephone (telephones), BBDO; Pacific Gas & Electric (appliances), BBDO; Marathon Gas (gas), Campbell-Ewald; Pet Milk (milk), Gardner.

In production: Security First National (bank), Donahue & Coe; Chevrolet (used cars), Campbell-Ewald; Gallo Wine (wine), BBDO.

SOUNDAC PRODUCTIONS, INC.

Completed: Mountain Dew Bottling (soft drink), direct.

In production: Chicken of the Sea (food products), Highley; Kresto (food product), Publicidad Badillo; Red Stripe Brewing (beer), MacMillan.

WXYZ-TV COMMERCIAL VIDEO TAPE DIV.

Completed: Marathon Gas (Cross Out Game), Campbell-Ewald; Faygo Beverages (soft drink), W. B. Doner; Jam Handy Organization (G. M. Sales Presentation), direct; Anchor Hocking (dishware), McCann-Marschalk; Dodge (sales presentation), Ross Roy; American Motors (Rambler), Geyer, Morey, Ballard; R. G. Dun (cigars), W. B. Doner; Elsa Cooper (secretarial school), direct; Awning Center (aluminum awnings), Werner Adv.

In production: Carling (Gold Cup Special), Lang, Fisher, Stashower; Jam Handy (G. M. Service Div.), direct; Sugardale Provision (meat products), Lang, Fisher, Stashower; Sears-Roebuck (various), Werner Adv.; Lipton Tea (tea), SSC&B; Public Bank (bank services), Patton; Leonard Refining (petroleum), Ames Adv.

Advertising Directory of SELLING COMMERCIALS

Swan • BBDO



MGM TELESTUDIOS, New York

United States Navy



KTTV TAPE PRODUCTIONS, Hollywood

U. S. Steel • BBDO



MPO VIDEOTRONICS, INC., New York

V P Wine • Vernon & Sons Ltd.



The TVA Group, New York-London

Wall Street Report

A Tv Creation. Seven Arts Productions Limited is one of the companies whose existence is due directly to television. A one-time Canadian tanning company, it was taken over by Louis Chesler and some of his associates (who are best remembered for having purchased the pre-1948 inventory of Hollywood films from Warner Bros.). Seven Arts originally had as its main assets the distribution rights in Canada to some of these old films and the talents of Eliot Hyman as president. Since then, however, it has gradually increased its assets. It has the exclusive rights to 122 Warner post-48 films for tv-showing in the U.S. and Canada until 1967. It also has the rights to exclusive showing for 10 years, starting in 1961, to 109 feature films from 20th Century-Fox. After Seven Arts recoups its cost of \$6,200,000 it will then split the profit with 20th Century on a fifty-fifty basis. Seven Arts also obtained world tv distribution rights with 20th Century on the same 109 films.

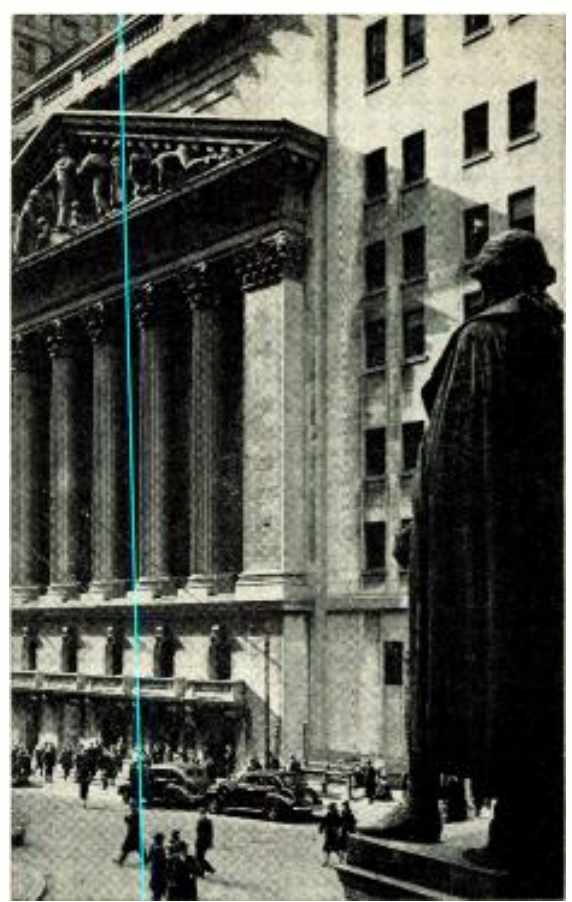
In addition, Seven Arts plunged into several other fields. It entered the record business, it began financing feature film productions of its own and it has taken stock interest in the Grand Bahama Development Corp., a project to develop residential and recreational areas on Grand Bahama Island. One of the first moves of Seven Arts was to obtain a license to operate casinos on the island. Whether this type of operation is fully consistent with the general nature of Seven Arts operation remains to be seen. At present, it must be regarded as an investment which might pay off handsomely.

Profit Rise. Last year, Seven Arts reported total revenues of \$19,400,000, an increase of 21 per cent over the previous year. Earnings equaled \$1.08 per share on the 1,576,998 shares outstanding as compared with 85 cents on the 1.2 million shares in the preceding fiscal year. The difference in outstanding shares tends to blur the fact that profits rose to \$1.7 million from

\$1.1 million, an increase of 55 per cent. Of that \$19 million, television distribution accounted for \$14.7 million. Theatrical distribution of films accounted for \$3.4 million (and producers fees and miscellaneous factors contributed another \$1.2 million).

Obviously, it is tv distribution that is the main source of profits to the company. And it is here that the company has gained additional strength in recent weeks. First, it concluded an agreement giving it distribution rights to the Universal inventory of 215 feature films. In addition, it obtained the tv distribution rights to another 228 20th Century-Fox's feature films, including some produced right up to 1962. This is a tremendously strong position for Seven Arts. For the first seven months of 1963 the company's revenue from tv distribution is in the neighborhood of \$24 million, with five months to go to sell additional stations on its older film packages as well as the new library from Universal.

Flexible Policy. Meanwhile, on the film production side, Seven Arts has made a fairly big splash. It has pursued a flexible policy in this field. In some cases it has assembled and financed the whole film package; in others, it has simply aided the financing; or it has merely acted as a packager with little or no financial commitment. Thus, *Of Human Bondage* is partially financed by Seven Arts but is to be released by MGM. *The*



Small World of Sammy Lee, however, is a joint production of Seven Arts and Bryanston and will be the first major film released in this country by Seven Arts. In still another move, Seven Arts will finance production of a Broadway play which it will then make into a film.

This seemingly rosy outlook then is not reflected in the price of the common stock, traded on the Toronto Exchange. The stock has been selling in the range of \$7 to \$8 per share. One recent factor undoubtedly is the proposal by President Kennedy that purchases of foreign securities be taxed. Naturally this dries up interest in foreign issues and at present the Seven Arts stock is not listed on any American exchanges.

prospective buyers need the right perspective

One of the main functions of Blackburn & Company is to provide the facts that both parties to a media transaction need to do business. Our analysis of the ever-changing market puts all the pros-and-cons into focus. Hundreds of satisfied clients can tell you that it pays to consult Blackburn.

BLACKBURN & Company, Inc.

RADIO • TV • CATV • NEWSPAPER BROKERS
NEGOTIATIONS • FINANCING • APPRAISALS

WASHINGTON, D. C.

James W. Blackburn
Jack V. Harvey
Joseph M. Sitrick
RCA Building
Federal 3-9270

CHICAGO

H. W. Cassill
William B. Ryan
Hub Jackson
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-6460

ATLANTA

Clifford B. Marshall
Stanley Whitaker
John G. Williams
1102 Healey Bldg.
Jackson 5-1576

BEVERLY HILLS

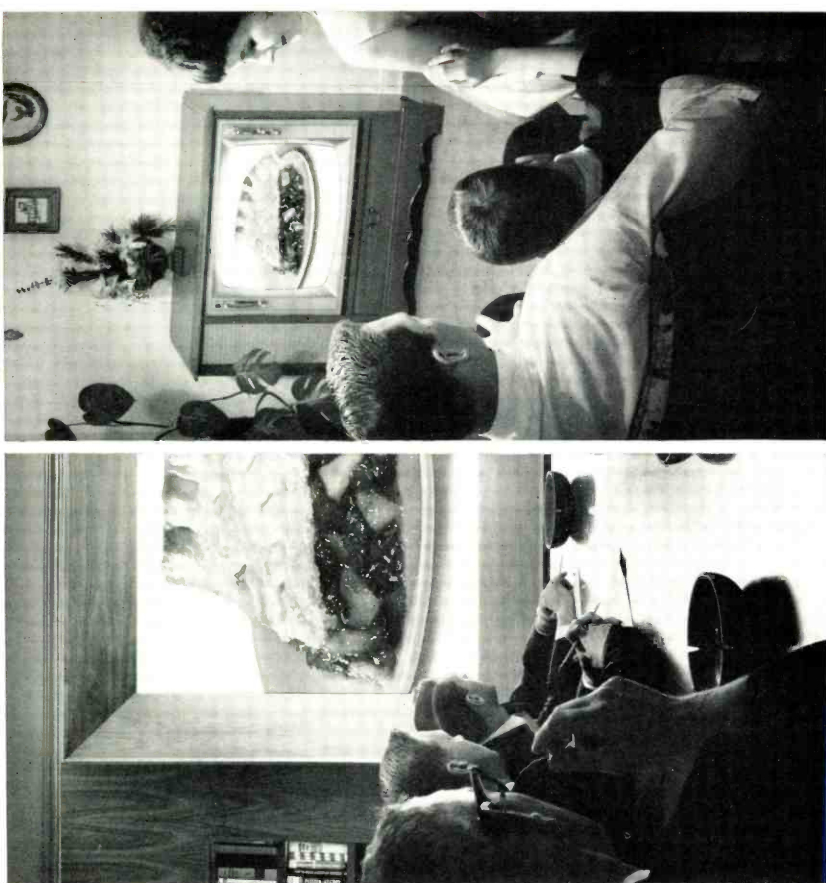
Colin M. Selph
G. Bennett Larson
Bank of America Bldg.
9465 Wilshire Blvd.
Beverly Hills, Calif.
CRestview 4-8151

Television Age Network Program Chart—Daytime

Television Age Network Program Chart—Daytime. A grid showing program schedules for AM (9:00-1:00) and PM (1:30-5:45) slots across Monday-Friday, Saturday, and Sunday. Columns include AM, Monday-Friday, Saturday, and Sunday for both ABC and NBC networks.

Daytime Index

- List of programs and their corresponding network and time slots. Includes entries like 'ABC "Operation Daybreak" ad-vertisers', 'The Alvin Show', 'The Edge of Night', etc.



Why view on a screen . . . what they'll see on the tube!

A TV commercial viewed on the conference room movie screen may look to be a sharp winner . . . yet turn out to be a dull also-ran on the TV tube. Remember that, next time someone invites you to "screen" a TV commercial. And remember that what you'll see is a far cry from the cropped, out-of-time-plate image that comes through on TV. Like to see your TV fills as others see them? View them on a TV monitor. We hope the results will help you realize why more commercials and shows every day are being carried on Scott's BRAND Video Tape!

Tape provides an electronic original, expressly designed for TV viewing. This is no make-do electronic copy of an essentially optical original. Every image is completely compatible with the TV set in the home.

Don't take anyone's word for it—prove it! Bring a film you're proud of to a TV station or tape production house and monitor it. Then view a video tape side-by-side on another monitor. You'll see at once the unique live quality that "SCOTCH" Video Tape offers. Other plusses: a virtually unlimited array of special effects by pushbutton, immediate playback, no processing costs or delays—either black-and-white or color. Write for brochure on tape editing, 3M Magnetic Products Division, Dept. MCL-83, St. Paul 19, Minn.



Magnetic Products Division 3M COMPANY

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Inquiry by the Federal Trade Commission into the use and possible misuse of audience measurement data by stations has prompted the issuance of "disclaimers" by a number of sales reps.

As a direct result of an FTC bulletin dated June 1963 which states that "The FTC staff has been ordered to investigate the use of audience ratings by broadcasters, advertising agencies and advertisers to determine whether their practices violate the Federal Trade Commission Act . . ." all members of the Station Representatives Association, acting with the advice of counsel, are protecting themselves by issuing qualifying statements with the rating data they submit with avails and presentations.

Most follow a pattern recently announced by The Katz Agency which suggests that:

1. The clause: *CAUTION: Any audience size data used herein are estimates only, subject to errors and limitations inherent in indicated sources. Neither The Katz Agency, Inc., nor any of its represented stations assume responsibility for the accuracy, completeness or validity of such original data* be included with any material quoting audience size.

2. All ratings data be documented with source and date.

3. The exact terminology shown in the rating book be used.

4. Estimates, projections and averages derived from rating reports but not actually shown in the book be

given adequate explanation.

5. Flat statements or sweeping claims based on minor differences in reported rating figures should be avoided.

Katz plans to issue a rubber stamp inscribed with afore-mentioned clause to each of his offices and stations and to include the phrase on all availability forms and imprinted paper used by the Data and Sales department which might be used to reproduce audience data.

Other reps will do virtually the same thing. Edward Petry & Co., for example, has a stamp which reads: *These ratings are estimated on the basis of data supplied by indicated sources.*

Blair's stamp reads: *CAUTION: Rating projections are estimates only subject to defects and limitations of*



Associate media supervisor Bill Harmon oversees activity on Philip Morris, Campbell Soups and Swanson products at Leo Burnett Co., Inc., Chicago.

source material and methods. They may or may not be an accurate measure of true audience.

The networks, too have either issued or are planning to issue disclaimers. NBC's reads:

Audience and related data are based on estimates provided by the rating service indicated and are subject to the qualifications issued by the service. Details of such qualifications are available on request.

According to Bruce Bryant, vice-president and general manager of CBS Television Stations National Sales, that company is presently working on the phraseology of its disclaimers and plans to include it with every presentation and avail sheets. ABC at the time this story was written was in Washington discussing the matter with the Federal agency. Presumably, it too, will issue some kind of qualifying statement.

While some reps are taking elaborate precautions, others seem less concerned. Venard, Torbet and McConnell, Inc., for example, felt, that being very specific about identifying sources and using the term "indicated" where ratings or tv homes are mentioned are sufficient protection.

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

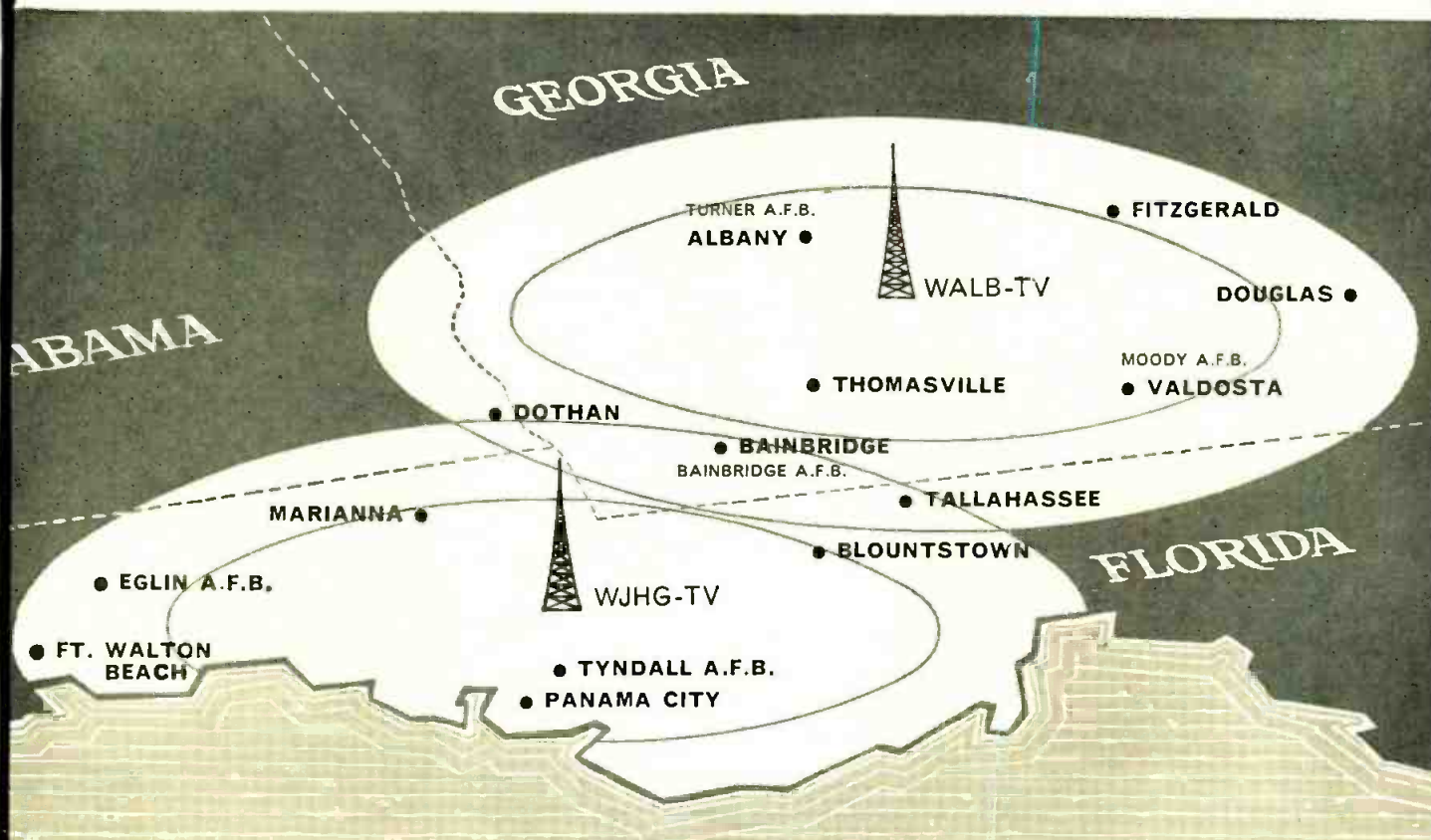
AMERICAN HOME FOODS
(Richard K. Manoff, Inc., N.Y.)

Seven week drives of prime and non-prime ID's are currently underway in selected markets for GULDEN's mustard. Yolán Toro is the buyer on the account.

One Buy Gives You More Than 366,000 TV Homes!

★ ONE BUY—ONE BILL—ONE CLEARANCE GIVES YOU FOUR MAJOR TV MARKETS

★ OR EITHER STATION MAY BE BOUGHT INDIVIDUALLY FOR SPECIFIC COVERAGE



PRESIDENT: James H. Gray

GEN. MGR.: Raymond E. Carow

REPRESENTED NATIONALLY BY:
Venard, Torbet, McConnell, Inc.

IN THE SOUTH BY:
James S. Ayers Company

WALB-TV Albany, Georgia Channel 10 316,000 W		WJHG-TV Panama City, Fla. Channel 7 160,000 W
--	--	---

One Buyer's Opinion . . .

RATE CARD INNOVATION

Let's start right off by saying this corner feels that the new rate card being put into effect next month by WABC-TV New York is a step in the right direction. The card puts television buying just a little closer to the idea of paying for what you get, and getting what you pay for.

If you haven't been made familiar with the new card yet—and we understand the other ABC-owned stations are already working with near-identical plans—the New York ABC-TV outlet is offering six different prices on its prime-time 20's and 1D's every night of the week. Technically, the station is calling each spot a "unit," and is pricing a "unit #1" 20 at \$2,500, #2 at \$2,100, and so on down to #6 at \$800.

General sales manager Dick Beesemyer thinks the idea is crazy that a spot next to a top-rated show at 8 o'clock is worth the same money as one at 10:30 next to a low-rated program—a point on which we certainly concur.

So, the station took a look at its schedule and estimated which spots would be the best buys, most wanted, which would be pretty fair, and which would be tough to sell—if they all carried the same price tag. The next step was to classify the "hot" avails as #1, or #2, the fair-to-middlin' ones as #3 and #4, and the weaker ones as #5 and #6.

The sales manager took pains to point out that classification was based on more than expected ratings. While efficiency, of course, was a *major* consideration, also considered were factors of prestige, the numbers and kinds of advertisers that might be attracted to each spot, etc.

"What we've done," said Dick Beesemyer, "is to avoid the problem of 'camouflaging' weak spots in an orbit plan. We also feels this system is better than sectional cards in that they permit an advertiser to be preempted whenever he's bought at the lower rate and somebody else wants to pay more."

Under the WABC-TV card, the station will "revise" the unit number on each spot after the season gets underway—sometime. If a spot opening now figured as a #4 proves to be next to a new show that's a smash, its value to the advertiser and the station goes up. After a reevaluation takes place, the advertiser has four week to make a move—to continue at a higher rate (if the unit number is raised), to move to another opening at the same price and efficiency he's been getting, or to cancel. During those four weeks, if the spot has been doing better than expected, the advertiser gets the benefit of the "bonus." (If the spot does less well than expected, of course, the standard two-week cancellation can be exercised.)

All well and good, and the only problem as we see it is that it isn't clear yet as to just when the "revisions" will be made. Dick Beesemyer notes the spots won't be evaluated "immediately"—but when a trend or audience-flow is evident, maybe after two rating books are out, maybe after three, maybe—?

It's this indefinite-ness that bothers us. For any long-range planning, it's essential to know what your budget is and how it's going to be spent—and we wish things were just a little tighter. But, outside of that general "drawback" the idea hits us as very sound, as a sensible way to keep your cost-per-thousand near your target figure. With a refinement here and there, the unit-ized card could become standard on many stations.

Although the WABC-TV plan is only a step, it is, in our opinion, an excellent one. Certainly, fewer buyers are going to be attracted by a spot next to an indifferently rated show if he or she is forced to pay the same price as for a real winner. But at a lower price, buying interest should go 'way up. We hope that other stations consider the plan.



Only one advertising medium in the Kansas City market offers in-store merchandising help . . .
KCMO-TV

Feature Merchandising Service is more than a KCMO-TV *exclusive*. It's the *only* in-store merchandising help offered by *any* advertising medium in the Kansas City area.

Feature Merchandising Service is the perfect backing for your food or drug product. A modest budget for 13 weeks—excluding the 6:30 to 10:15 p.m. segment—qualifies *your* product for this service.

For more information contact your nearest Katz man or KCMO-TV, Broadcasting House, 125 East 31st Street, Kansas City 8, Missouri.

KCMO-TV
CBS-TV—Channel 5

E. K. Hartenbower
Vice President and General Manager
S. B. Tremble, TV Station Manager
A Meredith station . . . affiliated with
Better Homes & Gardens and Successful
Farming magazines.

THE KATZ AGENCY, INC.
National Representatives

NOW!

**WNEM-TV
MICHIGAN'S**

**TOWER of
SALES POWER**

**SELLS
THE NATION'S
40th
RETAIL MARKET:**

FLINT • SAGINAW • BAY CITY



today WNEM-TV ...

is the direct channel to a total effective buying income of \$2,875,469,000.

DRUG SALES

34th Nationally—(\$73,008,000)

AUTOMOTIVE SALES

35th Nationally—(\$354,205,000)

FOOD SALES

37th Nationally—(\$469,063,000)

With complete studio facilities in Flint's Pick-Durant Hotel . . . plus comparable broadcast studio facilities on Becker Road in Saginaw . . . WNEM-TV is the only station in Eastern Michigan providing complete local service for an area rather than a single city.

WNEM-TV's nine years of proven sales success confirm Channel 5's complete coverage of the Nation's 40th Retail Market—FLINT-SAGINAW-BAY CITY. Plus, of course, all of Eastern Michigan!

For details on Eastern Michigan's only color everyday station . . . call Edward Petry & Company, Inc.

FLINT offices and studio

Pick Durant Hotel • Flint, Michigan • CEDAR 5-3555

Saginaw - Bay City offices and studio

5700 Becker Road • Saginaw, Michigan • PLEASANT 5-8191

Copyright: Sales Management, Feb. 1, 1963, Survey of Television Markets; further reproduction is forbidden.



WNEM-TV



SERVING FLINT • SAGINAW • BAY CITY AND ALL EASTERN MICHIGAN

AVON, INC.

(Monroe Dreher, Inc., N.Y.)

Fifteen-week drives of day and night minutes break late next month for the full AVON line of cosmetics in 175 markets. Lee Petry is the buyer.

BISSELL, INC.

(N. W. Ayer, Philadelphia)

Two Bissel products were reported active at issue date: the Oven Cleaner and the Shampoo. Bissell Oven Cleaner is looking for daytime breaks for a week-drive to start the last of September and the Shampoo is looking for day and night minutes in a large number of markets for a six-week drive to start a week earlier. Paul Kizenberger is the buying contact.

BRISTOL-MYERS CO.

(DCS&S, New York)

4-WAY cold tablets break in a large number of markets late in September and the first two weeks in October with drives of nighttime breaks and 1D's to reach cold sufferers. Campaigns are scheduled to run through March 1964. Marv Glasser is the buyer.

CARLING BREWING CO.

(Atkin-Kynett, Inc., Philadelphia)

This month sees the start of a 13-week campaign of non-prime minutes, 20's and 1D's for CARLING's beer in a number of major eastern markets. Kay Baltrukonis is the buyer.

CLARK-CLEVELAND, INC.

(Ralph Allum Co., Inc., N.Y.)

As it did last year, FIX O DENT denture adhesive has scheduled short drives of day and non-prime minutes in a number of western markets. The upcoming campaign is planned for an early September start. Howard Webb is the agency contact.



Edward Codel (l.), president of the Station Representatives Association, and vice president of the Katz Agency, accepts a special award from the American Cancer Society at the SRA annual membership meeting in New York. The award, for assistance in the Society's April education and fund-raising crusade, is presented by William B. Lewis (r.), board chairman of Kenyon & Eckhardt, and vice chairman of the American Cancer Society.

“They are really just increasing the importance of the timebuyer,” says all media buyer and planner Mal Murray of BBDO, as he contemplates the arrival of computers in the media department. “A computer is only as good as the data you feed into it. If the person lacks perspective or background, or has made bad plans, no great wealth of information is going to come out. It will take some of the detail work out of buying, but it should also leave more time for the buyer to learn more about the marketing aspect of the account. The computers should make better media people out of the buyers, not supplant them.”

Mr. Murray sat in his busy office, crowded with people and telephone calls, and considered the timebuying business. His equanimity in the face of the computer invasion carries over to the Washington ratings probe. He was not suprised at the results, “not in the least,” but goes on to say that these same results have not changed his



viewpoint in buying. “BBDO has never been a rating agency. We never used pure numbers as the backbone of a media decision. It is far more important to know the composition of the audience, and the programming. It is more important to know the requirements of the client. What is the point of buying *The Beverly Hillbillies* if the sort of people you want to reach don't watch the show?”

The superior media buyer should know a good deal about selling. “One

of the most important thing about being a buyer is to be a salesman in your own right. A lot of your time is spent in selling your ideas and concepts to account people and to the client. And then you have to be well-grounded in marketing, and have a good knowledge of the industry. You have to be able to communicate with people, with the reps, and with the stations. You can't become a good buyer over night.”

When it comes to knowledge of the industry, Mr. Murray had certain advantages. He comes from an advertising family. His father was the advertising manager for Pepsi Cola, and is now a consultant to the company. His mother used to work for Lord & Thomas Advertising, and his brother works for a rep.

After graduating from Lehigh University in 1956, Mr. Murray went to work at BBDO as a trainee. From there he went to Bates as an assistant buyer, and then to Kudner as head buyer, before rejoining BBDO. Along the way, he cemented his familial relationship with advertising by marrying a girl who worked at Ted Bates.



Sensitivity

is a most important quality for a medium that intimately reaches every member of the family. Through a carefully planned balance of network programming and live local productions, WRGB strives to be sensitive to the desires of all of its viewers—from the curious child seeing television for the first time to the retired couple who watch television as a major pastime.

Sensitivity is just one quality that makes WRGB the top-rated station in the vital Northeastern New York and Western New England market.

992-17

WRGB

A GENERAL ELECTRIC STATION

Albany ■ Schenectady ■ Troy

K THE KATZ AGENCY, INC.
National Representatives

**"During month of our initial flight on Charlotte's WSOC-TV, ice cream sales increased 154%"—
Jan Westmoreland, Borden Co.**



"During the month in which our initial flight appeared on WSOC-TV, sales of Borden Ice Cream half-gallons increased 154%. Manager of our Charlotte plant and Borden people throughout the Piedmont area are highly pleased with our success on WSOC-TV."

C. JAN WESTMORELAND, Adv. Mgr.
The Borden Company
South Atlantic District

If you like consumers with healthy appetites, like Borden does, you will like the way WSOC-TV sells America's 23rd largest tv market for you. Good market. Charlotte's retail sales per family highest of any metro area in the Southeast. 75-mile radius population also biggest in the S.E. Call us direct or let an H-R man tell you how you can get a mighty big dollar's worth on this great area station.

WSOC-TV

CHARLOTTE 9—NBC and ABC
Represented by H-R

WSOC and WSOC-TV are associated with
WSB and WSB-TV, Atlanta, WHIO and
WHIO-TV, Dayton, WIOD, Miami

Kiddie Show Gets to Adults

In Houston, an enterprising used-car salesman has used a syndicated kid-show to sell cars instead of the usual toys.

For the past nine months, Westheimer Dodge has been advertising its used cars on KTRK with three three-minute commercials every Saturday morning on the premise that even though children control the sets at that hour, there are still enough interested adults awake to make the show—*Bomba the Jungle Boy*—pay for itself.

Reports A. E. Grindle, president of the agency:

"Many advertisers feel that Saturday morning is a very weak time for television buying. I have found just the opposite. If the show is good, if the prices are low and the commercial interesting enough to gain attention, it can be very successful as a merchandising vehicle.

"I have sold an average of 40 used cars every Saturday," he said, "(and) *Bomba* enjoyed better ratings on the second run than it did on the first run." (60,000 homes the first time, 70,000 homes the second.)

COLGATE-PALMOLIVE CO. (Norman, Craig & Kummel, Inc., N.Y.)

In a move to strengthen its position in the toilet-soap field, Colgate is underway with tests for its CLEOPATRA soap in Florida and southern Georgia and GODDESS in Kalamazoo, Grand Rapids, Evansville and Denver. The one is a scented soap, the other contains bath oil. Marsha MacNeil is the agency contact.

COLGATE-PALMOLIVE CO. (William Esty Co., Inc., N.Y.)

Extended drives of day and non-prime

minutes and prime-time 20's were scheduled to break shortly after issue date in a limited number of markets for QUICK SOLV, Colgate's answer to Lever's Vim and P&G's Salvo. Frank Marshall is the buyer on the account.

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

Three Colgate products were active through this agency at issue date: ACTION dry bleach with 52-week drives of day and night minutes and 30's and FAB with 16-week drives of nighttime minutes only.

Buyers' Check List

Network Rate Increases

ABC:

KHOL-TV Kearny, Neb., from \$400 to \$500, effective January 1, 1964.

KOTA-TV Rapid City, S. D. a secondary affiliate, from \$225 to \$250, effective January 1, 1964.

KVIQ-TV Eureka, Cal., from combination rate with KVIP-TV to individual rate of \$125, effective immediately.

KVIP-TV Redding, Cal., from combination rating with KVIQ-TV to individual rate of \$225, effective immediately.

WBTB Charlotte, N. C., a secondary affiliate, from \$1,450 to \$1,525, effective December 1, 1963.

WJBF Augusta, Ga., a secondary affiliate, from \$600 to \$675, effective January 1, 1964.

WLW-D Dayton, Ohio, from \$1,200 to \$1,300, effective January 1, 1964.

WLUC-TV Marquette, Mich. a secondary affiliate, from \$275 to \$300, effective December 15, 1963.

WTHI-TV Terre Haute, Ind., a secondary affiliate, from \$575 to \$625, effective December 15, 1963.

CBS:

KCCM-TV Albuquerque, from \$375 to \$400, effective January 12, 1964.

KRLD-TV Dallas, from \$1750 to \$1825, effective January 12, 1964.

WJHL-TV Johnson City, Tenn., from \$425 to \$475, effective January 12, 1964.

WTVD Durham, N. C., from \$950 to \$1,000, effective January 12, 1964.

Station Changes

KICU-TV Visalia, Cal., will increase power to 441-kw visual, 153-kw aural with a tower 840 feet above average terrain on or around October 1.

KAUZ-TV Wichita Falls, Tex., is the new call letter designation of KSYD-TV.

WTRF-TV Wheeling, W. Va., has started transmitting from its new 740-foot tower. The new tower and new transmitting antenna are said to expand coverage to 12,212 square miles.

New Representatives

Four Crosley Broadcasting Corp., television stations—WLW-T Cincinnati, WLW-I Indianapolis, WLW-C Columbus and WLW-D Dayton—have appointed Edward Petry & Co. as exclusive national sales representatives in 10 western states.

KNOX-TV Grand Forks, N. D., KCND-TV Pembina N. D., and KXCO-TV Fargo, N. D., have appointed Vic Piano Associates as national representatives.

GREATER *

Wheeling-Steubenville
Ohio Valley Market

* *GREATER*
because WTRF-TV's
NEW TALLER TOWER
has replaced our
old smaller tower.
Note these
impressive *NEW*
WTRF-TV market
area figures . . .

**529,300
TV HOMES**

**\$5,369,000,000
TOTAL SALES**

It all adds up
to profitable
results for
advertisers.
For WTRF-TV
availabilities,
call VP Bob
Ferguson or SM
Cy Ackermann,
Area Code 304,
232-7777.
National Rep.,
George P.
Hollingbery Co.



Equipped for network color
WHEELING, WEST VIRGINIA

LAFAYETTE

BUY ONLY FROM WITHIN

The Lafayette ARB for March '63 gives Baton Rouge a 15% metro share during prime evening time. (In Nov. '61 it was 41%.) That's clear proof that your best coverage of the market is from within.

Buy KLFY-TV for effective coverage of LAFAYETTE and all of Southwest Louisiana including ALEXANDRIA and LAKE CHARLES.

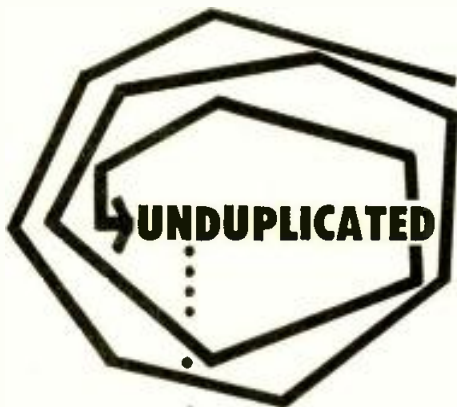
Sold Nationally by

KNODEL INC.



KLFY-TV

Channel 10
Lafayette, Louisiana



ALL
THE
GREAT
ABC
SHOWS

Unduplicated coverage makes WSUN your most efficient buy in the Tampa Bay market.

WSUN-TV

Tampa - St. Petersburg

Natl. Rep: VENARD, TORBET & McCONNELL
S. E. Rep: JAMES S. AYERS

Agency Ads

FRANK A. YAHNER JR. has joined Doyle Dane Bernbach as an account supervisor. He was formerly with Young & Rubicam.

JAMES E. OSGOOD has been named director of research in the Cleveland office of Fuller & Smith & Ross. He was formerly director of market re-



search at the National Association of Manufacturers.

ALBERT S. WHITE has been named vice president and copy director at Weightman, Inc., Philadelphia advertising agency. He was formerly copy group head in the New York office of J. Walter Thompson.

ROBERT H. MORTON, former advertising service manager of E. R. Squibb & Sons, has been named an account executive of the Shaller-Rubin Co. He will continue to work on drug accounts.

WILLIAM M. NAGLER has joined Leo Burnett Co. in the client services division. He was formerly a vice president and account supervisor of Young & Rubicam in Chicago.

WILBUR E. SAYLOR has joined Geyer, Morey, Ballard as a copy chief in charge of the Kelvinator account in the Detroit office. For the past nine years he has been director of advertising and sales promotion for the Kelvinator Division of American Motors.

WILLIAM H. OHLE and MARTIN H. SNITZER have been appointed vice presidents of Leo Burnett Co. Mr. Ohle joined the agency in 1961, and has been an account supervisor since 1962. Mr. Snitzer joined Burnett in 1958 and has been an account supervisor since January 1963.

NATALIE SCHRAM joined the creative staff of North Advertising as creative coordinator. She was formerly assistant food editor at *Look* magazine.

WALTER DASPIT JR. has been appointed manager of business affairs for tv-radio production at Needham, Louis and Borby. He will continue as manager of business affairs for the tv-radio program department.

LOUIS LEGALL has been named manager of French services for Batten, Barton Durstine & Osborne, Inc., Canada, with headquarters in Montreal. His responsibilities will include supervision of French tv and radio productions for BBDO clients.

BLAKE JOHNSON joined Geyer, Morey, Ballard, Inc., New York, as a radio television producer. He was formerly with Kenyon & Eckhardt, Inc., for 11 years.

The Fab campaign goes into a large number of markets, the Action campaign into fewer markets. Florence Simon places for Action and for Fab. Meanwhile, six-week drives of kid-show minutes broke at mid-month for SOAKY bubble bath in a large number of markets including Birmingham, Johnstown, Washington, Syracuse and Harrisburgh among others. Mrs. Eileen Greer is the buying contact.

CONTINENTAL BAKING CO.
(Ted Bates & Co., N.Y.)

HOSTESS cakes are scheduled to break another flight of kid-show minutes early in September to run into the month of November in approximately 10 markets. Perry Seastrom is the timebuying contact.

d-CON CO.
Cummer Co. Division
(Thompson-Koch Co., Inc., N.Y.)

ENERGINE Spray Glue is currently being tested in Louisville, Ky., and San Francisco via 10-second spot drives which are expected to follow the product as it expands distribution to other markets.

E. I. DU PONT DE NEMOURS
(BBDO, New York)

Spot drives for ZEREX, TELAR and ZERONE anti-freeze get underway early in September in a large number of markets. Start dates in the various markets are timed to weather conditions which determine peak selling periods. Lou Bullock is the contact.

FORD DEALERS ASSOCIATION
(J. W. Thompson Co., N.Y.)

This association is reported lining up 52-week sponsorship of five and 10 minute news and weather shows in selected eastern markets for an early September start. Dom Venturella is the buyer on the eastern division Ford account.

FRITO-LAY, INC.
(Post, Keyes & Gardner, Inc., Chicago)

Daytime 20-second drives are scheduled by this agency for NEW ERA potato chips through this agency in selected central markets. The account is split up between several agencies on a regional basis. Radio-tv media manager Helen Wood is the contact.

GENERAL FOODS CORP.

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

Short four-week drives of day and non-prime minutes are currently underway for LA FRANCE bling through this agency in such markets as Washington, D.C. and Harrisburg, among others. Bob Stone is the buying contact.

GENERAL MILLS, INC.

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

Seventeen-week minute drives in early and late evening hours get underway late next month in a large number of markets for this firm's new WONDRA flour. Among the 80 markets scheduled for placements are Omaha, Greensboro, Syracuse and Harrisburg. Jacques Cornet is the buyer on the account.

GILLETTE CO.

(Maxon, Inc., New York)

Nine-week spot drives for FOAMY, RIGHT GUARD, and SUN UP are reported underway in at least 10 west-coast markets. Bill Santoni is the buyer.

H. J. HEINZ CO.

(Maxon, Inc., New York)

Extended drives of day, prime and late evening minutes get underway early in September for this company's baby foods. A large number of markets are scheduled for placements. John Livoti is the buyer.

HELENE CURTIS INDUSTRIES

(E. H. Weiss, Inc., Chicago)

Spot drives for BRIGHT IDEA, a new temporary hair coloring, are scheduled to break late in August or early in September as part of a \$2 million campaign which also includes network television, full-color spreads in three or four women's magazines and Sunday supplements. BRIGHT IDEA has been test marketed in Dallas and Atlanta for the past three months. Joan Mandel is the agency contact.

Account Activity

NATIONWIDE INSURANCE has named Ogilvy, Benson and Mather, Inc., New York, to handle its \$4.5 million account, effective September 1. The account was previously held by the Ben Sackheim Agency. The company will be an alternate sponsor of *Issues and Answers* with Howard K. Smith, as well as participate in *Mellale's Navy*, *Wagon Train*, *Challenge Golf* and *Jaimie McPheeters*.

N. W. Ayer has resigned all of its advertising assignments at JOHNSON & JOHNSON because of several potential product commitments. The products involved are Arrestin Cough Medicin, Liquiprin, Dental Floss, Medicated Plasters, Medicated Powder and Band-Aid plastic tapes.

BAKER BOY BAKERIES, INC., has appointed Enyart & Rose Advertising, Los Angeles, to handle its account. Future advertising plans include newspapers, radio, television and outdoor for the nationally distributed Baker Boy Cinnamon Nut Roll, Baker Boy Low Sodium Diet Cake, Baker Boy Fudge Brownies and Baker Boy Chocolate Chip Squares.

DOMINANCE in the AUGUSTA market

THE AUGUSTA TELEVISION AUDIENCE ESTIMATES

Feb. - Mar. 1963

AVERAGE QUARTER-HOUR HOMES REACHED SUMMARY

NETWORK AND LOCAL TIME DAY-PARTS	STATION AVERAGE HOMES REACHED	
	WJBF (NBC-ABC)	Station A (CBS)
MONDAY THRU FRIDAY		
5:00 PM to 7:30 PM	31,500	13,600
MONDAY THRU SUNDAY		
5:00 PM to 7:30 PM	29,900	14,100
7:30 PM to 11:00 PM	39,400	19,700
11:00 PM to Midnight	10,000	3,600

BROAD DAY-PARTS	WJBF (NBC-ABC)	Station A (CBS)
MONDAY THRU FRIDAY		
9:00 AM to 12:00 Noon	10,700	6,900
12:00 Noon to 6:00 PM	16,400	11,500
SATURDAY & SUNDAY		
9:00 AM to 12:00 Noon	13,300	7,000
12:00 Noon to 6:00 PM	17,900	8,200
MONDAY THRU SUNDAY		
6:00 PM to 10:00 PM	40,600	19,000
10:00 PM to Midnight	17,300	9,400
6:00 PM TO MIDNIGHT	32,800	15,900
9:00 AM TO MIDNIGHT	22,200	12,000

AMERICAN RESEARCH BUREAU



WJBF
CHANNEL
6
AUGUSTA, GEORGIA
call GEO. P. HOLLINGBERY COMPANY, national representatives

Top Ten Evening Network Programs by Income

June-July 1963 TvQ Report

Copyright Home Testing Institute, Inc., 1963

Rank	Program	Total Audience		Total Adults		Under \$5,000		\$5,000-\$6,999		\$7,000-\$9,999		\$10,000 & Over	
		Fam.*	TvQ**	Fam.	TvQ	Fam.	TvQ	Fam.	TvQ	Fam.	TvQ	Fam.	TvQ
1	Beverly Hillbillies	82	52	81	43	84	55	85	38	82	36	68	33
2	Bonanza	88	49	88	49	90	58	91	49	86	44	85	35
3	Red Skelton Hour	87	45	88	38	88	43	89	40	93	35	81	29
4	Dick Van Dyke	72	43	72	36	74	37	79	36	69	41	62	32
4	Doctor Kildare	74	43	76	42	79	50	77	40	73	37	72	31
6	Andy Griffith	81	42	83	40	83	46	84	43	86	35	77	28
6	Sat. Night Movies	70	42	70	36	64	40	76	41	74	31	70	29
8	Disney World of Color	81	41	78	35	76	37	78	38	79	35	78	30
9	Combat	60	39	56	32	51	35	65	29	60	32	53	34
9	Mon. Night Movies	62	39	61	35	57	39	64	40	65	30	61	29

*Familiar—% of total sample who have ever seen program.

**% of those familiar with program who say it is "one of my favorites."

KIMBERLY-CLARK CORP.

(William Esty Co., Inc., N.Y.)

Early August saw the start of a 52-week campaign in selected eastern markets for SCRIBE using daytime minutes only at the rate of four per week. Frank Marshall is the buyer.

KITCHENS OF SARA LEE

(North Advertising, Inc., Chicago)

Spot drives for this firm's five new frozen dinners—chicken casserole, beef casserole, chicken 'n noodles au gratin, sea food fillets with shrimp and crab meat and

chicken with mushrooms and water chestnuts—are presently underway in the Columbus, Ohio area. Spots are backed up by newspaper advertising. Media director Marty Ryan is the contact.

LIGGETT & MYERS TOBACCO CO., INC.

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

LARK cigarettes are currently lining up selected spot markets in California to spearhead an introductory push there after having been test marketed in such areas as Albany-Schenectady-Troy, Boston and the New York City area. Gene Hobicorn is the buyer.

MILES LABS

(Wade Advertising, Chicago)

Having placed campaigns for BACTINE antiseptic through this agency, Miles Labs is now readying 15-week drives of day minutes for its ONE A DAY vitamins.

The campaign is scheduled to begin in mid-September in major markets. ALKA SELTZER breaks at the same time with 33-week drives. Andy Anderson and Len Materna are the buying contacts.

MILLINERS INSTITUTE

(Baker & Byrne, New York)

A \$150,000 introductory spot campaign designed to encourage the wearing of hats by women is planned through this agency to run shortly after Labor Day for eight weeks using prime breaks and non-prime minutes in such markets as Boston, Rochester, Atlanta and Milwaukee, among others. Spots average 15 per week per market. Rita Kasky is the contact.

NATIONAL COTTON COUNCIL

(Fuller & Smith & Ross, Inc., N.Y.)

A fall spot campaign gets underway mid-August for 13 weeks using nighttime minutes to supplement a network campaign during the day. Bernie Rasmussen is the buyer.

NESTLE CO.

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

Nestle is presently lining up daytime minute avails for a 13-week drive to start late in September for various of its chocolate products. Judy Bender is the buyer on the account.

NORTHERN PAPER CO.

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

Six-week drives of nighttime minutes and 20's got underway earlier this month in selected markets including Omaha and

Milwaukee for AURORA tissue. Terry Nance is the timebuying contact.

PAPERMATE CO., INC.

(Foote, Cone & Belding, Inc., Chicago)

Short drives of day and night minutes and 20's are scheduled to break late in August for this firm's pens to catch youngsters on their way back to school. A large number of markets are involved. Pat Chambers is the contact.

PEARL BREWING CO.

(John W. Shaw, Inc., Chicago)

COUNTRY CLUB MALT LIQUOR breaks later this month with 13-week drives of nighttime minutes, 20's and breaks in selected southern markets. Marie E. Lehan is the agency contact.

PHARMACRAFT LABS

(Papert, Koenig, Lois, Inc., N.Y.)

Eight-week campaigns for a product called TRIPIRIN were scheduled to break earlier this month in selected markets at the rate of 12 spots per week per market. Prime minutes and ID's are the buys. Carol Lewis is the buyer.



WHY SALES CLIMB ALONG THE SKYLINE

You rope a tightly-bound "one-buy" TV market with population as large as the 25th metro area—but with Lumber-Building Material-Hardware sales that rank 6th!



SKYLINE TV NETWORK

P.O. BOX 2181 • IDAHO FALLS, IDAHO
CALL MEL WRIGHT, AREA CODE 208-523-4587

Call your Hollingbery office or Art Moore in the Northwest or John L. McGuire in Denver.

KOOK Billings / KFBB Great Falls / KXLF Butte
KID Idaho Falls / KBLL Helena / KMVT Twin Falls

WECT

serves
173,000
homes
in the
Eastern
Carolinas

WECT
WILMINGTON, N. C.
Rep: Advertising Time Sales

Personals

WALTER ADLER has been appointed media director in the San Francisco office of Dancer-Fitzgerald-Sample, Inc. He had been in the media department of D-F-S in New York. In San Francisco he will replace SEVER TORRETTI, who is returning to the New York office.

JOHN OLIVER has been promoted to full buyer at Grey Advertising where he will be handling Procter & Gamble's Premium Duz, and Samsonite luggage. He was formerly an assistant buyer.

LAWRENCE M. RAINES JR. has joined Cargill, Wilson & Acree of Richmond as a media buyer and researcher. He recently received his Master's



degree in business administration from the University of Virginia.

JOSEPH E. BARKER has been appointed tv-radio timebuyer at Gray & Rogers, Inc., Philadelphia and Newark. He was most recently associated with Donahue & Co., and prior to that was a broadcast supervisor at J. Walter Thompson.

JAMES F. DUNN has been appointed media director at LaRue & Cleveland, Inc., Detroit.

PROCTER & GAMBLE CO.

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

ZEST is currently revamping existing year-long schedules of non-prime minutes in certain markets. Spots average two per week per market. Jack Michum is the buyer.

PROCTER & GAMBLE CO.

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

CRISCO oil is scheduled to break this month with contract-year drives in a large number of markets using early- and late-evening minutes. Robert Pape is the buyer on the account.

PROCTER & GAMBLE CO.

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

PREMIUM DUZ goes into more than 100 markets with year-long drives of nighttime minutes featuring a new premium: glass-ware instead of the traditional dinnerware. John Oliver is the buying contact.

PROCTER & GAMBLE CO.

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

In a move to capture an additional share of the deodorant soap market, P&G is spot testing SAFEGUARD in various selected markets. The product competes with Armour's Dial as well as P&G's own Zest brand for a share of the \$90 million pie.

E. R. SQUIBB & SONS

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

Four-week drives of early and late evening minutes are currently running in selected markets for SWEETA dietary sweetener through this agency. Buys average 70 ARB rating points per market. Tom Peschal is the buyer.

STOKELY-VAN CAMP

(Lennen & Newell, Inc., N.Y.)

This month is start of a ten-week drive of nighttime 20's for various of the foods handled by Lennen & Newell. Marian Jones is the buyer on the account.

ST. REGIS PAPER CO.

(Cunningham & Walsh, Inc., N.Y.)

To catch the back-to-school audience, NIFTY BINDERS is reported lining up kid-show minute avails in 145 markets for

two-to-three-week drives to start at various times this month. Robert Jeremiah is the buyer on the account.

UNITED VINTNERS

(Honig-Cooper & Harrington, S.F.)

Saturation spot drives for ITALIAN SWISS COLONY and G'D wines are planned by this vintner to break early in September in nearly 100 major and minor markets. The buyer on the account is Clarice McCreary.

WARNER LAMBERT PHARMACEUTICAL CO.

(BBDO, Inc., New York)

Early September sees the start of 26-week spot drives for BROMO SELTZER in a large number of markets using early- and late-evening minutes. Hal Davis is the buyer on the account.

WEST BEND CO.

(Geyer, Morey & Ballard, Inc., Racine)

Five to eight-week drives of nighttime minutes reportedly break late in October for this firm's coffee maker in a number of eastern markets. The contact on the account is media director Tom Kallas.

WHICH IS THE IOWA FARMER'S "SPENDABLE INCOME"?

As you probably know far better than we—it's the *extra* dollars of spendable income (extra dollars over and above *subsistence* needs) that determine a family's ability to purchase most products.

Iowa farmers are better "prospects" for more products, because they have *more* of such extra dollars to spend.

You see, Iowa has far more than its share of Grade A land—and this automatically means more prosperous farmers. In Iowa, gross farm income divided by farm population comes to \$4,214 *per person*. In comparison, Indiana (also a good farm state) has an average of \$2,869. In Ohio, it's \$2,402.

WHIO Radio has always been the vastly-preferred farm station in Iowa. WHO-TV is the natural heir to that preference. There are many segments in which WHO-TV can give you more high-income farm people, at lower cost, than any other station in the U.S. Ask PGW for the facts.



CHANNEL 13 • DES MOINES **WHO-TV**

 PETERS, GRIFFIN, WOODWARD, INC.,
National Representatives

 AFFILIATE



Why Mrs. White never lights the oven any more -without looking inside first

Irene White of Oakland, Maine, still tells this one on her husband, Clayton.

It seems that on moving day Clayton thought it would be a good idea to put his Savings Bonds and other valuable papers in a safe place. He picked the oven.

Like most safe places, it was completely forgotten. Until next morning when they lit the stove—and Clayton smelled something burning.

The story has a happy ending, though. Clayton sent the charred remains of the Savings Bonds to the

Treasury Department and received new ones in exchange.

The Treasury keeps a microfilm record of every U.S. Savings Bond sold. So a Bond can never be *really* destroyed, no matter what happens.

This important fact is just one of the reasons why millions of American families own Savings Bonds. As they provide for their personal security they add to the security of their country, too. For the strength of Americans is the strength of America.

Why not put part of your savings

in U.S. Savings Bonds. Do it regularly, and see if you don't feel pretty good about it.

Quick facts about U. S. Savings Bonds

- You get \$4 for every \$3 at maturity
- You can get your money anytime
- Your Bonds are replaced free if lost, destroyed or stolen
- You can save automatically on Payroll Savings



Help yourself while you help your country - BUY U.S. SAVINGS BONDS

This advertising is donated by the Advertising Council and this magazine.

Forecast (Continued from page 29)

tions and bottlers were not included in the list, insofar as their spot dollars are often placed on a co-op basis at local rates, the remaining figures are significant of spot tv's worth in the marketing picture.

The one non-tobacco company to show a sales dip in spite of increased spot dollars in '62 vs. '61 was General Mills. In conversation with a media executive at one of the company's quintet of ad agencies, TELEVISION AGE was told that the General Mills products handled by the agency were slated for *increased* spot dollars this fourth-quarter. (The implication was made that the client had faith in the medium, although the agency man admitted he couldn't speak for spot budgets on other products at other agencies. He said, however, that he felt the General Mills sales decline last year was due to "outside" factors, and that the firm had sold off an unprofitable operation recently.)

Various of the media personnel and agency executives contacted took an opportunity to give their views on the chief difficulties they were currently encountering as they prepared for fall spot activity. Product protection—or the lack of it—was a primary (and not unexpected) cause of complaint, as were complex rate cards and rising prices.

"The rate cards are getting so segmented and have so many footnotes that we'll have a separate price soon for every minute of the day," said a Ted Bates media man. "You have to be a Philadelphia lawyer to figure them out already." (A source at N. W. Ayer in Philadelphia admitted he had difficulties, too.)

But one problem appeared to be overriding all others: growing difficulty in finding good availabilities for spot clients. As noted earlier, several agencies indicated they had given up on the task and had moved suitable accounts into network participations. (One executive thought the tempo of swinging from spot to network planning for fall would increase as the networks became more desperate in their efforts to fill the holes remaining in the schedules.)

In only one field—children's programming—was there talk of an easing of the tight availability picture. "I think things reached a peak last year," said a woman media chieftain on a million-dollar toy account, "and buying has definitely been simpler for this fall." Her counterparts at other agencies handling toy clients readily agreed. One noted that the field looked like it was narrowing down to just the big names—the Ideals, Remcos, Mattels, Deluxes, etc.—and that the small firms were being forced out by the economic factors of mounting a major campaign. Another thought fewer toys meant stations would have to go out after more advertisers of candy, soda, footwear and the like to fill the openings.

Local Monitor

Other major topics of concern were the ratings investigation (for more on what media men are saying on this topic, see page 30) and the matter of getting proof of commercial performance—without setting up your own monitoring operation. "Affidavits are no longer acceptable," said a media chieftain. His recommendation; all stations should subscribe to a local monitoring service.

An important media director-time-buyer reported dissatisfaction with summer spot schedules: "Stations plead they need the business, but you try to get in and you can't find avails, and the prices are no bargain. From here on, I'll keep my budget for fall—where I can do better than the \$5 cost-per-thousand they were giving me."

"We're giving more and more consideration to whether we go into network or spot," was a statement heard from half-a-dozen agency sources. "With spot prices going up, and network prices coming down somewhat, you have to look at both carefully before you move."

The problems, all agreed, are numerous, but few media men would admit they had time to sit and think about them. From the record of activity and from the predictions for the coming season, the problems can be overcome—and spot tv will hit yet one more peak this fall.

Buyer (Continued from page 31)

ton, timebuyer for Campbell-Mithun, Minneapolis: "The investigation was *not* impartial, but it did reveal weaknesses and carelessness. Therefore it was probably justified." Says Charles W. Haines, Jr., media director of Krupnick & Associates, St. Louis: "It was justified. But I question the competence and methods used by the investigators. Like many congressional investigations, the 'accused' were 'assumed to be guilty.'"

This ambivalent attitude was reflected in many returns to the TELEVISION AGE questionnaire. "It is unfortunate," says Alan R. Kraiger, media director of Doremus & Co., San Francisco, "that a government agency has to step in and point out the inaccuracies. But since the broadcasters, sponsors and advertising agencies won't combine to the benefit of all, I would say it was indeed fortunate that someone did." Says Stephen W. Rule, media analyst for Gardner Advertising, St. Louis: "I think it was time to do something, although the committee may have been a little rough."

Witch Hunt?

Sheldon Kaplan, radio-tv director of Rogers & Smith, Dallas, goes further: "I feel the hearings were justified at the outset, but they degenerated into a witch hunt." Dick Neice, media director of MacManus, John & Adams, Minneapolis, agrees: "We all have recognized the inherent weaknesses in some of the services, but the Washington probe took on the aspect of a Salem witch hunt."

And some buyers felt that the "revelations" at the hearings were old hat. "The investigation did not reveal anything new to knowledgeable advertising people. They only aired problems for the general public. The investigations, if not justified, were inevitable, since broadcasters could not, or would not, resolve their own problems," says Eula Reggin, radio-tv director for the Ralph H. Jones Co., Cincinnati.

"The aware buyer," says Andrew Hiken, media buyer for Fuller & Smith & Ross, Chicago, "is one who realized the limitations of the rating services without needing an investigational

scare to prompt him, and thus should not have been surprised by anything . . . revealed in Washington. The investigation was certainly justified to the extent that it placed the value of rating services in perspective for the entire industry."

G. W. Hawley, of Valentine-Radford, Kansas City, was not terribly astonished by the findings of the Harris committee. "I believe the revelations about the ratings weren't particularly surprising to most people in the advertising business. We've been using them with caution for years—if the investigators were surprised at what they found, maybe they would get a clearer picture by asking agency people how ratings are used."

John Harper, a timebuyer with J. Walter Thompson, Chicago, thinks the hearings were "unjustified since they failed to reveal imperfections in research techniques not already known."

Moon Highway

A sort of "damn-both-your-houses" approach was taken by John McLaren, Jr., vice president of Fairall & Co., Des Moines, Ia. "I have never had any faith in the reported data from the eternal, infernal government investigations. In addition, I have never had much faith in the reported data from the eternal, infernal rating bureaus, either. Ratings are fun, confusing indications of the particular habits of one city, area, program, station, etc. To use them as an accurate buying guide at some actual 'face value' is like buying a share of some future highway to the moon."

This generally skeptical attitude toward ratings was voiced by many buyers (many of whom, nevertheless, said they were still needed). Anne Bogis, media buyer for D'Arcy Advertising, Los Angeles, says that the agency never bought ratings alone, and therefore will not change its buying methods. "We never believed they were completely accurate, so they will still serve their purpose," she says.

This somewhat confusing evaluation is explained by a New York buyer who noted that, despite imperfections, "ratings of some sort are essential. No advertiser would be willing to risk his money on pure faith in the judgment

Paints and Television

There is nothing like a major advertising crisis to open up new vistas for an advertising manager. New York's 114-day newspaper strike shut off the primary advertising outlet for a regional paint producing and retail outfit called Martin's. Prior to December, 1962, most of the Martin's budget had been placed with the New York *Daily News*; extensive support was placed in local papers in the surrounding suburban areas.

But without the *Daily News*, Martin's Paints and Paint Stores (the exclusive outlet for the Martin products) had to look elsewhere. Happily, Martin's and its agency discovered television. The agency, Metlis & Lebow, made up 10 ID's, each featuring one of the Martin's products, and placed them with WNBC-TV, WABC-TV, WPIX and WNEW-TV. Account executive Harvey Pearlman bought as much time as he could in late evening time periods. "We felt it was most important to get maximum exposure. I prefer to have a multitude of spots rather than only one prime spot. Regardless of the time, if enough people see it over several days and the commercial is good, the campaign will work."

Advertising on tv not only improved the "image" of Martin's Paint Stores ("People think, 'this must be some outfit, they use tv.'") It noticeably raised store traffic and sold paint. "Frankly," says Mr. Pearlman. "we may get some of the benefits of institutional advertising, but we are mainly interested in improving sales."

Although no accurate figures are available to compare the company's previous newspaper advertising campaign with that on tv, the company is sold on tv. This fall Martin's will have 65 spots on each week, on three New York stations. Of these, 55 per cent will be ID's, similar to those used this spring. But 45 per cent will be minutes featuring Martin's Paints' quality control supervisor. He demonstrates and explains all the wonders of the product. ("Our version of the little, old brew master.")

Although the company has moved extensively into television, Mr. Pearlman will still buy space in the *Daily News*, and he hopes to tie the two campaigns together. The line, "as seen on television," will appear in the *News*, and the hard working quality control supervisor will be mentioned throughout. He will even pop up in point-of-sale promotional material.

No one is certain how Martin's will spread its advertising dollar in the future but both the agency and the paint company are convinced that television can do a great deal for them. President Robert Glick explains that the tv effort is "still in the embryonic stage," but he is excited about the medium's future possibilities. Harvey Pearlman insists, "The newspaper strike did tv and Martin's Paints a great service."

of one or more people. Some kind of guide and substantiation is needed for buyers to use to back up even the best of judgments."

Although many station sales executives and sales personnel for the reps may lift their eyebrows, many respondents, as previously indicated, stated that ratings were secondary considerations in a buy. "We have always used ratings as yardsticks," says William J. Brewer, radio-tv director for Potts-Woodbury, Kansas City, "and have never 'lived' by them. We feel ratings are only a problem if they become *too important* in the selection of

a schedule."

Other basically anti-rating sentiments:

"In my opinion, ratings were always over-rated. They were used as a crutch by incompetent buyers who wanted something to fall back on if things didn't go right. The only important rating is the ring of the cash register." Al Maescher, Jr., president, Al Maescher Advertising, St. Louis.

"The main reason my evaluation (of the services) hasn't changed is that it wasn't very high to begin with. However, they are all we have, so we use them . . . but with the proverbial grain



... twelve of 268 syndicated
TV film series which use*

BMI

*licensed music and
were telecast locally
during the past year*

BMI

*

**out of a total of 390
syndicated TV film series*

BROADCAST MUSIC, INC.

589 FIFTH AVENUE • NEW YORK 17, NEW YORK
CHICAGO • LOS ANGELES • NASHVILLE • TORONTO • MONTREAL

August 5, 1963, Television Age 67

of salt." J. Blackman, media buyer, Kenyon & Eckhardt, Chicago.

"Up to now, there has been too much variance between reports of different services. "Also, too many 'revisions' of reports on a market when *obvious* errors were pointed out. I have relied on ratings much less since the investigation." Jerry Gilley, media director, Guild, Bascom & Bonfigli, Seattle.

"The biggest problem with ratings is their use as a buying criteria rather than as one consideration among many, i.e., merchandising, service, coverage, and, most important, the suitability of station format and avails to commercials." Glenn F. McIntyre, media director, L. C. Cole, San Francisco.

"We all knew that they couldn't be trusted, but so far, no one has given us anything to use as a guide in their place." Kay Nesom, media director, Liller Neal Battle & Lindsey, Dallas.

"There are obviously many ways and reasons to buy and I doubt that a seasoned buyer is governed solely by a given rating." Dorothy Staff, media director, Cole, Fischer, Rogow, Beverly Hills, Calif.

Personal Dependency

With these attitudes, what do buyers hope for in the future? Says Tony Egan, senior media buyer, Young & Rubicam, New York: "Ratings will always be a problem, based on the individual buyer's personal dependency on them. Realistically, they're all we have at this time, and must be used accordingly. Millions of dollars of somebody else's money cannot be spent just on one media buyer's judgment. The hearings were justified and the resulting publicity should force the services to re-evaluate their sample size, etc. Reliability and service should improve."

But John L. Shaw, radio-television director for Doe-Anderson Agency, Louisville, doesn't think that there will be many changes. "The investigations helped by pointing out extremely shallow sampling, plus sloppy procedures. I doubt that they will change the business to any extent, other than to improve rating company procedures to the extent that this is financially possible. It will also help by showing the client that numbers alone are not the

most important factor in making a purchase. I doubt that the rating situation will improve much.

"Rating buyers are not likely to pay a great deal more than they have in the past, therefore the rating companies won't have the dollars to improve services. I doubt that the management of the stations of the country would ever agree on any single rating company to be supported by the industry as a whole, though I believe this is what the industry really needs. Pressure from the government may bring this about, but I doubt it. Ratings *are* really a problem in that they are the only standard measurement available for buying markets away from home. You realize that they are not entirely dependable, but you have little else with which to evaluate stations in a given market."

FS&R's Andrew Hiken, quoted earlier, is much more optimistic about the results of hearings. He is of the opinion that "the numbers should never be more than a limited guidepost to the buyer." And he thinks that "if the investigation has any truly significant effect, it will be in a move on the part of the networks and stations to rely more on program content and less on ratings in planning the most saleable properties. This is an end devoutly to be desired by all in the communications industry."

Most buyers, however, were somewhat more cautious about the future. Many expressed the feelings of Zee



Sydney A. Grayson has been appointed general manager of KOVR Sacramento. He is the former president and general manager of Grayson Enterprises, Inc., owner and operator of KSYD and KSYD-TV Wichita Falls, Tex.

Guerra, chief timebuyer for Wexton Advertising, New York, who thought that the only change that could be anticipated is in the *use* of ratings; that is, a change in attitude of those people "who treated ratings as a 'bible' and took no other facts into consideration for a buy."

And some respondents felt that no matter what the weakness, some sort of criteria are needed. Says Bill Smith, chief timebuyer for Potts-Woodbury, Kansas City: "Buyers of broadcast media must have some measurement of the relative strength of program formats and specific programs in the markets in which they are interested, and until some better rating systems are developed, they must continue to use those which are available and which they can afford. . . . Smart buyers will continue to use existing ratings only as a general guide, and attempt to give full consideration to all other factors which should affect any buy."

Use with Confidence

In general, respondents to the TELEVISION AGE poll were convinced that the hearings will bring about changes in the rating services. ("They probably will force Nielsen to increase sample sizes and will also cause a tightening of field operations." Joel M. Segal, senior media buyer, Benton & Bowles, New York; "Hopefully the investigations will lead to refinements in procedure which will allow us to use ratings more confidently," Daniel R. Fineberg, media buyer, Gardner Advertising, St. Louis.)

Several conclusions suggest themselves: buyers generally are suspicious of the rating data they use, and the hearings confirmed their suspicions; many feel errors in reported data are compounded by slipstick-only buyers who ignore "other" data; the Harris investigation has been something of an eye-opener to some members of the profession; the rating services will continue to be used, because some sort of raw audience data is essential.

And if the general frame of mind of the buying fraternity could be summarized, judging from the survey, it would go like this: we're not sure of the information we use, but at least it's information.

that *hasn't* been done on television, thematically speaking."

He still wasn't personally involved until one day when he was talking to actor Boone "about something else. Dick then mentioned a 'theater of the air' and asked if I'd like to be involved. I said I'd be interested if he could pin it down. He pinned it down."

Mr. Odets thus became attached to television. He today regards it as a form of popular theater, the concept he most admires. "I feel for the popular theater, not the little magazines. I'm not going to buy a tv script limited in appeal. You have to please and entertain the audience." In this way, he adheres to values he held when his first play was performed 28 years ago.

Playwright William Inge, who scored his first Broadway success in 1915 with *Come Back, Little Sheba*, agrees with Mr. Odets' desire to go after the big audience. So high on tv and so down on theater is Mr. Inge that he made the first approach to the networks, without waiting for them to come to him.

"Broadway deserted us; it doesn't offer much any more; the audience is very small, the prices prohibitive." This is the reason Mr. Inge believes many playwrights have turned or will turn shortly to tv. "Broadway is not an atmosphere I want to be working in any longer. I've had it. I never go to the theater myself. It's claustrophobic."

But Mr. Inge may find himself locked in to Broadway once more. He has agreed to write a play for the Elia Kazan group, to be staged in Lincoln Center. Mr. Odets, too, will have another go at the stage after he completes his present duties.

"The tv audience is much bigger and more casual than any I've faced before," says Pulitzer-Prize winner Inge. "It is a real challenge to reach this type of audience. The medium is alive and responsive. I like the medium, the bigness of it. I like the one-hour form. You can do a script in one breath. It is the only medium today for the one-act play.

"The craftsmanship is like that necessary for films, but I don't think



Donald L. Chapin has been elected vice president in charge of sales of Taft Broadcasting, replacing Kenneth W. Church, retired. Mr. Chapin has been with Taft Broadcasting for the past 12 years.

action—a volcano exploding or submarine diving—is as important as it can be in motion pictures. For tv, I have ample opportunity to take the necessary time with dialogue, which is more important in television than it is in the cinema."

Mr. Inge has had as notable a success on the screen, with *Splendor in the Grass*, among others, as he had on the stage. The same is true for Mr. Odets, but just as Mr. Odets did, Mr. Inge reserves his highest compliments for the medium which he has yet to try, or be tried by ratings and criticism.

Lots of Fun

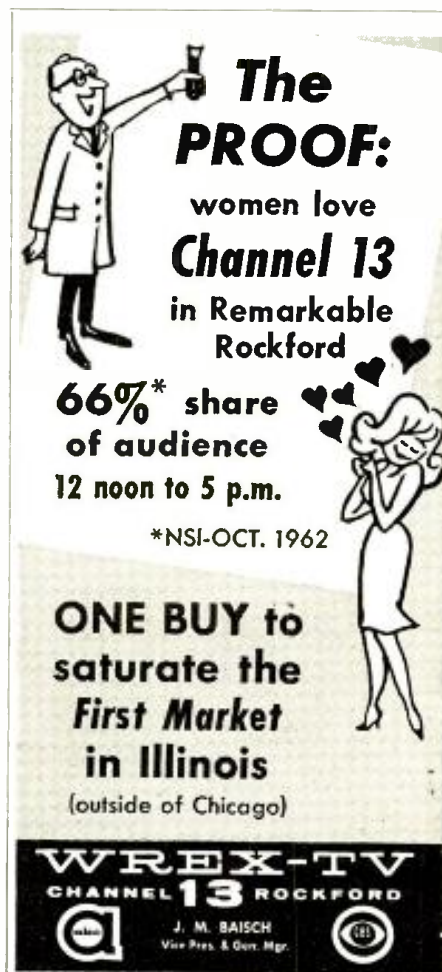
"Tv is developing its own style. I think it can bring something new to literature and the arts. I've watched tv for the past few years and I find the variety shows, particularly, are lots of fun. I've seen several episodes of dramatic series that I've liked and, even when the scripts are bad, the acting is invariably extraordinarily good.

"Personally, tv will give me the opportunity, at least, to do something I couldn't accomplish as readily in another medium. It gives me more opportunity for variety than I might otherwise have. This is my first effort for tv. I'd thought about it for a couple of years and now I'm enjoying writing the scripts. I'll have complete supervision. I won't have time to write all the scripts, but I'll write as many as I can.

"And I'm writing the scripts pretty honestly. I haven't written around any subject yet—generally, I can stay on the level of honesty. Oh, I don't pretend to try to save or shock the world, but I do believe it will do tv some good to be a little more honest, to pry deeper into human nature."

Mr. Inge is attempting an as yet untitled biography of "a nice, average, American town," a series with continuing characters. Rather than attempting to please everybody, though, he said: "I think it's a nice place to live, but a lot of people wouldn't want to live there, just as they wouldn't want to live in a real, average American town."

Artist and medium are not yet wed, however. "Maybe the scripts won't ever get on. I'm not sure it will work out, but I do think I can bring something new to tv and that the medium is giving me the opportunity to do what I had in mind. I haven't had time, though, to think whether I will mind being judged by ratings. I really don't know what to expect." As for the



The PROOF:
women love
Channel 13
in Remarkable
Rockford

66%* share
of audience
12 noon to 5 p.m.

*NSI-OCT. 1962

ONE BUY to saturate the First Market in Illinois
(outside of Chicago)

WREX-TV
CHANNEL 13 ROCKFORD

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

critics' reviews, Mr. Inge's works have been surveyed more critically on Broadway than they will be on television. He's got another yardstick for tv. "Only time will tell, I guess, whether I'll stick with tv."

Another waiting in the CBS wings for his tv debut is Jerome Weidman, perhaps best known for his *I Can Get It For You Wholesale* and the book for the Pulitzer Prize-winning musical *Fiorello!* Philosophically he might be considered in tune with the anti-materialism of the early Odets. Like both Odets and Inge, Mr. Weidman has found his sympathy lies with characters just around the corner from destitution or dereliction. And like the others, he now recognizes that most of his fictional personalities have moved on to a better way of life than existed in the 1930's and away from some of the nightmares of the 1940's. He sees his people in every day life getting through without shaking the world, and he views tv as the medium to convey this image.

Simple Problems

His projected series is to be based on "the story of an innocent in the jungle, going from suburbia to the big city. It's the everyday problems most people face that I want to deal with here, not world-shaking experiences. It's not the doctor rushing off to save a patient, or a lawyer a client from death. I hope its very simplicity

will appeal."

So does CBS, whose officials first read series possibilities into Mr. Weidman's novel entitled *The Third Angel*. In the story, as adapted for television, the innocent is a young professor at a midwestern college who comes back to his home town to get a family newspaper back on its feet. "It's the problem of how to earn a living while keeping yourself unsoiled," says Mr. Weidman.

"I'm interested in exposing the compromises you have to make and the decisions you have to reach in everyday life. I want to touch on the small moral issues, like how to pay the rent and the grocer, not the big ones. I don't think we go from day to day in crisis, as other series might indicate, but we do have to make decisions in that everyday world from 9 to 5.

"I have done a certain amount of tv watching, because I've got growing children in the house; generally I do not find it true to life, nor have I seen much that would constitute literary merit. Actually, it's kind of scary for me. I don't usually function in that unreality.

"I don't think it has been as aggressive a medium as it might have been. That's sort of puzzling to me, since tv essentially is a medium for fiction, and in fiction you can say what you want to say without touching real-life people.

"But I've been given plenty of lee-

way by the network. I find it exciting. I'm hoping that I can present any theme I think worthwhile. Anti-semitism could be a topic—a lot depends on how you want to treat it. Sex? I think it is possible to convey sex on tv. Sex definitely is part of the everyday tensions, and it can be illustrated through the relationships of people in the offices and stores, as well as those in the home. I certainly intend to try."

Mr. Weidman has been approached before to do a tv series. "I was told I could do anything I wanted to do. But then after the first conference, subordinate clauses came into the conversation—'you must recognize this is the medium for the many; we can't afford . . .'—that type of thing. I'm not a hard man to deal with, but I like to get matters like this straightened out in advance." He has had no problems with CBS-TV, to date, and he's grateful.

'Unbelievable' Pressures

Mr. Odets also has felt this kind of pressure in the industry, but says the producer bears the brunt of it. "I wouldn't want the job of producing the Boone show for all the money. The pressures in this business are unbelievable."

The pressures, he states, are not necessarily created by individual or group reactions, but by the nature of the business itself. Mr. Odets said: "I'm the kind of guy who likes to take

Viewpoints (Continued from page 37)

Television may not need the Harry Kurnitz's (*Shot in the Dark*), having so many of them already, but how about the Herb Gardners (*A Thousand Clowns?*)

Tv critics wouldn't be much entertained by Henry and Phoebe Ephron—(*Take Her, She's Mine*)—but Americans would be.

Ossie Davis in *Purlie Victorious* has insinuated that the race problem in America can come out right. And that while this is coming to pass, we can all hang on to our senses of humor besides.

Robert Bolt should be wooed. He could teach a lot of history (Americans don't know any at all, including their own), and teach it to us without our knowing we were "learning." *A Man For All Seasons* is a permanent addition to the theatre, not just a trophy for the shelf. It is a living, portable, organic reality that will be around for years and years.

Harold Pinter should write for television. And Donald

McWhinnie should direct some. Neil Simon, Arnold Weinstein, Jerome Lawrence and Robert E. Lee should write for television. Very often television is kinder to writers (in its 48-minute hour) than is the theatre with its two hours-plus. Pierre Boulle's novel, *Face of a Hero*, came out far better on television than it did on the stage. And ditto for James Costigan's *Little Moon of Alban*. Novelists and playwrights don't have to feel that they are bound to get hurt. They might get rescued.

Probably a novelist like Morris West, and a dramatist such as Terence Rattigan are out of reach. But this reviewer has the feeling that producers could produce more if they beat the bushes a bit. This reviewer has the feeling that they get spoiled, that they don't hunt; that they say they do but that they really just use what's there.

Perhaps David Susskind will take care of all of this now that he plans to hit Europe several times a year. It would be a comfort if he'd do a bit of reverse lend-lease and take a boat-load of third-grade American television writers to England with him and just leave them there.—GBR

What can one company do to improve audience measurement?

First to use the interviewer-supervised family viewing diary for syndicated television audience measurement . . . to offer instantaneous television audience measurement via ARBITRON . . . to implement a means within the diary to record viewing by individual members of the family . . . to provide detailed information on the survey area . . . to define and survey total television market areas . . . to provide simultaneous nationwide audience measurement . . . **First** to combine all local market report data in a convenient Television Market Summary . . . **First** to provide a complete, county-by-county coverage study based on viewing diary information . . . **First** to develop a time-saving Spot Breakage Report . . . **First** to offer detailed local audience composition information by time period . . . **First** to use the interviewer-supervised family viewing diary for syndicated television audience measurement . . . to offer instantaneous television audience measurement via ARBITRON . . . to implement a means within the diary to record viewing by individual members of the family . . . to provide detailed information on the survey area . . .

**Continue
Research
Leadership!**

It is a simple and certain fact that any improvements in any industry come from the innovator . . . the developer of new and advanced techniques. Isn't it more likely then that future refinements in audience research will come from a company who has consistently contributed these advances for more than a decade?

ARB thinks it is . . . and we're set on proving it. The quickest review of ARB's contributions will indicate we were first to use the interview-supervised family viewing diary for syndicated television audience measurement . . . to offer instantaneous television audience measurement via ARBITRON . . . to implement a means within the diary to record viewing by individual members of the family . . . to provide detailed information on the survey area . . . to define and survey total market areas . . . to

provide simultaneous audience measurement for every television station in every U.S. market . . . and, to expand local audience composition estimates. And these are only **some** of ARB's contributions.

While these advancements have been incorporated as beneficial additions to ARB reports, they are by no means the end. Responsibility to both clients and ourselves dictates continued leadership in audience research through self-initiated search for improvements.



DIVISION OF C-E-I-R INC.

**AMERICAN
RESEARCH
BUREAU**

actresses out, but with tv you have to remember that you have to get up the next morning. You're lucky if you have time to eat dinner the night before. With the time element always bearing down on you, quality is hurt by the temptation to let something go by."

In addition to the talented trio readying for its electronic baptism of fire, two of the literary world's youngest new lights have evidenced only slight interest in television. Joseph (Catch 22) Heller and Edward (Who's Afraid of Virginia Woolf) Albee, however, continue to concentrate on the novel and stage forms, largely because of the aforementioned pressures encountered in tv and because of a desire to reach for an understanding, emphatical audience, albeit not necessarily a large one.

Mr. Albee has submitted scripts of his one-act plays previously staged theatrically to Mr. Odets for consideration in the Boone anthology series, but has no originals in mind for tv. Sections of Mr. Heller's Catch 22, a zany novel of peace-loving warriors, were done "very well" on television, said the author, who also did a script for McHale's Navy. ("I don't think I'll write again for tv, because it doesn't pay as well. unless you're offered a piece of the show, and because the restrictions are greater than in any other medium," he now says.)

An interesting situation appears to be arising in television, if the attitudes of the younger authors and the Odets-Inge-Weidman group are contrasted. Tv scripting was once considered a training ground for writers preparing to break into the theatre, motion-picture houses and the book stores. Today, the newer authors must gain their penmanship marks outside the medium, and it is the older established talents who are looked to to provide television with a new note of stature and quality.

Gulf (Continued from page 35)

With the televising of *Projection '62* in January, 1962, Gulf began its second year of sponsoring *NBC Special News Reports*. Not only was Gulf satisfied that the "instant specials" the year before had done much to promote both the company and public understanding, but press reaction had been highly favorable. (Some 1,920 press clippings out of 2,000 had praised sponsor and series.)

Moreover, when United Press International announced its selection of the ten leading stories of 1961, Gulf found that seven of them had been covered in the series.

Gulf began its third year of sponsoring *NBC News Specials* in January of this year with *Projection '63*, an hour-long forecast of world developments. The decision to continue as sponsor followed the presentation of events of great significance in 1962 including the Cuban crisis, astronaut flights, the Telstar story and recently, the highly controversial and prize-winning *The Tunnel*, an account of an

underground passage escape route from East Berlin.

This fall, Gulf plans to sponsor a number of special news programs in addition to the "instant news" specials, including one on secondary education (to be telecast in September) and another on pro football, an account of the career of John Griffing, billed as the "next great quarterback" for the New York Giants.

Sponsoring the specials has had its headaches as well as its lighter moments. In one instance, during the Cooper man shoot, which lasted 40 hours from the morning of May 15, Mr. Strook said he and his associates maintained a continuous vigil throughout the day and night.

Chet Hagen, who has produced the shows since their inception in 1959—when they were quickly tabbed "Instant" specials because of the speed with which they were put together—tells this one: Just as newsman Frank McGee in New York was about to begin narrating the Gordon Cooper orbital shoot, his monitor went dead and he had to ad lib for 14 minutes

Just a Jet Away

With the express purpose of making Charlotte, N. C. into the "Hollywood of the South", Jefferson Standard Broadcasting Co. has announced plans to build a half million dollar extension to the WBT-WBTV studios in that city. The new facility, to be known as Jefferson Productions, will specialize in commercials and program production for both radio and television.

The studio, already under construction, will be available Nov. 1 and will include five studio cameras, a 40-kilowatt mobile power generator, five video tape recorders and a high-speed audio tape duplicator. In addition, the new production house plans to operate a mobile video tape cruiser with a five-camera capacity to take advantage of outdoor scenery in the Charlotte area. The unit will be capable of producing color commercials and opaques as well as black-and-white commercials.

The company feels that Charlotte's easy access to New York by jet (one and a half hours), its supply of available talent and the fact that commercials and industrial films can be produced at lower cost make it attractive as a site for production.

The company already produces the *Arthur Smith Show* which is seen in 13 markets—Charlotte, Norfolk, Bristol-Johnson City, Richmond, Charleston, Knoxville, Columbia, Roanoke, Greensboro-Winston-Salem and Greenville-Washington, N. C.

John P. Dillon, formerly promotion manager for WBTV, has been named sales manager of Jefferson Productions. James R. Rogers, who has been serving as WBTV's commercial coordinator is production coordinator. Jefferson Productions will operate under the supervision of Wallace Jorgenson, vice president and managing director of WBTV and Paul B. Marion, assistant vice president and managing director of WBT radio.

The extension will contain roughly 7,500 square feet of floor space.





James Gerity, Jr. (l), President of the Gerity Broadcasting Co., Michigan, presents a gift of a \$5,000 bond to Dr. Earle B. Pleasant (c), National Director for Religion in American Life, as Mr. Martin E. Carlson (r), assistant to the president, Lutheran Church in America, looks on. The gift will be used to establish a Pope John XXIII memorial fund to further the late Pope's efforts for the ecumenical church movement.

while the producer at Cape Canaveral described each scene in detail verbally.

Mr. Hagen also recalls the occasion when he happened to be out in his own backyard in New Jersey at 3 a.m. phoning into the office from his barbecue pit. The John Glenn shoot had been postponed and he'd gone home, arriving just in time to hear the phone ring out at his backyard pit.

"Imagine what anyone would have said if I'd told them I was talking to the office in the middle of the night?"

Mr. Hagen said that his unit (Jerry Jacobs, associate producer, Gene Farinet, news editor, Mona McCormick, research, Marian Eiskemp, production associate, and Bob Sorenson and Clay Cassels, film editors) is now so proficient in putting together specials that they turn out more work than any other unit in the business—123 hours so far this year.

One way it's able to turn out so much work is by staying ahead of the story. For example, guessing that the atom test-ban talks in Geneva would bog down as they had before, the team contacted Arthur Dean for a filmed interview on why he was having trouble with the Russians, with the understanding that the film would not be released unless the talks actually failed. When they did six weeks later, NBC had an instant news special on the air

at the very time that Mr. Dean himself was on his way back to Washington.

By far, one of the most ticklish situations occurred when Herb Kaplow was narrating astronaut Walter Shirrah's landing in the Pacific in October 1962. Since there was no possible way to televise the event, reporter Kaplow handled all the details of the recovery by radio.

The problem was to get his audio report on television at the same time the Dodgers and the Giants were on the air with a playoff game. Fortunately, just as the newsman began to speak, a lull came in the game while one of the teams changed pitchers. On went the Herb Kaplow logo and his voice over. By the time a new pitcher had been selected, the landing report was over. Additional details followed via a traveling line below the television picture.

Dream Assignment

In the course of the past few years, Instant News Specials have become, as NBC's Julian Goodman suggests, very much a part of the television news scene, and they have done as much to inform the public as virtually any other type of news program. From a newsman's standpoint, they are a "dream" assignment.

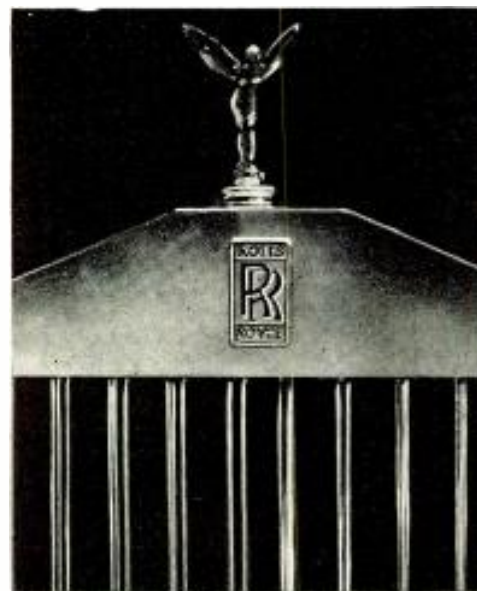
"Gulf never tells us what subjects

to cover and we don't tell them what commercials to run. It's a perfect arrangement," Mr. Goodman remarked.

"Of course," he added, "like anybody else they will comment on what we've presented but they never make suggestions."

In the course of the past few years, Gulf has spent an ever-increasing amount on its Instant News Specials and other regularly scheduled news programs. In 1960, when it began scheduling the programs, it spent about \$1,564,290 in network and spot television—\$1,334,609 in network and \$228,690 in spot. In 1961, the total jumped to \$3,742,484 in both media—\$3,034,734 in network alone and \$725,970 in spot. By the end of 1962, the total was \$3,982,421—\$2,393,721 in network billings and \$1,561,120 in supplementary spot campaigns. All told, that year the company spent \$8,662,016 in all media, including \$389,902 in magazines, \$246,051 in outdoor and \$4,662,016 in network.

On the average, the company sponsors about 25 instant specials a year—



Rent a Rolls Royce (or a Cadillac)

Enjoy the luxury of a new, chauffeur-driven Rolls Royce Limousine for only \$10 an hour. Special theatre and shopping rates. Airport and pier service. Corporate and personal charge accounts invited. Diners' Club honored.

Buckingham Livery
349 E. 76th St., N. Y. C. YU 8-2200

although average can be misleading since several weeks may elapse between shows and then one may follow another in rapid sequence.

Gulf's success with its Instant News program led to a counterpart on CBS where Metropolitan Life sponsors *CBS News Extras*. Metropolitan began sponsoring its news programs last October with the option of continuing until the end of this year.

Although it may not be a direct result of tv advertising, Gulf enjoyed record earnings this past half year. They amounted to \$180,032,000, or 19.3 per cent more than the \$150,968,000 it earned in the first half of 1962.

Next year, Gulf has already agreed to sponsor NBC's election coverage. In fact, it was the first sponsor to do so, having signed a contract with the network in April.

This coverage, plus its regular campaigns and with its instant specials throughout the year, will add immeasurably to the company's reputation and to the public knowledge as well.

News (Continued from page 22)

study, sponsored jointly by the Columbia Graduate School of Business and the AAAA, shows that the nation's leading graduate schools are decreasing any emphasis on the teaching of advertising per se.

What is happening is that the number of courses in advertising are being (and have been) reduced at such schools as Cornell, Dartmouth, Harvard and Stanford to not more than one or two on a graduate level. The University of Chicago and Carnegie Institute of Technology have no such courses at all. On the other hand, numerous courses in "marketing" are offered—which someday may lead to the renaming of Madison Avenue's major firms as "marketing agencies."

A chief problem faced by the schools which wish to produce advertising graduates, according to the study, is that there is little agreement among agency executives as to what qualities such graduates should possess. BBDO's vice president for research, Clark Wilson, feels graduate work in advertising is essential for a large percentage of agency employees, while others quoted had little use for such study, preferring basic all-around education and, as James Webb Young, senior consultant for J. Walter Thompson, put it, "an ability to write and some kind of selling instinct."

Two other problems facing the educators are the lack of any basic advertising theory developed by either agency or advertiser, and the reluctance of either (particularly the agencies) to part with up-to-date information on the "how-we-do-it" aspects of advertising.

Campbell-Mithun board chairman Ray Mithun noted that agencies probably threw away more case histories in a month than are generally available for teaching in most universities."

Other executives agreed that more realistic data was needed on budgets, advertising effects, the relationship between advertising and human behavior, and similar topics—and that such material could come from scholarly studies at the graduate level, if they were encouraged by the industry. Such encouragement, it was felt,

would also produce better teachers of advertising from the ranks of students working on their doctorates. "Only four or five teachers of advertising in the country," said one executive, "are devoted to advertising as a professional field."

Finally, the opinion was virtually unanimous that grants and scholarships, and additional major research in advertising fields, would be worth the investment by the industry.

The survey authors recommend, among others, that the American Council for Education in Journalism create standards to accredit graduate ad courses, that the AAAA set up scholarships for graduate students, and that the AAAA Information Center, proposed last year by then chairman Marion Harper, be established to provide data to schools.

New Outlet

E. A. ("Buzz") Hassett Jr., formerly commercial manager of WAGA-TV Atlanta, has been appointed assistant general manager and sales manager of WGHP-TV High Point-Winston-Salem-Greensboro. The new ABC outlet is scheduled to go on the air about September 20th.

Other appointments to the



MR. HASSETT

staff are: Nat Tucker, formerly program director of WBTV Charlotte as program director; Leo Derrick as promotion and publicity director, and Charles Harville as sports director. Both Mr. Derrick and Mr. Harville were with WFMY-TV Greensboro. The network rate for the station is \$550 per hour.

Luxury Living! Sensible Location!

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

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

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

In the picture

The career of **Philip Cohen** reflects in many ways the evolution of the broadcasting business. The recently elected senior vice president of Sullivan, Stauffer, Colwell & Bayles has moved through the worlds of radio, commercial television and television commercials to the position of management supervisor on the American Tobacco account. Puffing pensively on an appropriate Pall Mall, he discussed the state of tv today.

"You will get just as much good programming as there are people who will watch it. In spite of a lot of reminiscing about the Golden Days of Television, the subject matter is now much more adult. We have gotten much more skillful technically. Of course the broad spectrum is still entertainment, but we have also had shows like *Naked City* and the *Dick Powell Show*. And there is educational television. In addition, there are educational stations. If someone really checked with the *New York Times* on a Sunday, he would find more cultural shows than he would want to look at. Very often, I have found, the people who talk about good television, don't look at it. They read books. They talk about what *other people ought to be watching*. But I believe it is improving. As people mature, the medium will mature."

Mr. Cohen started in broadcasting before television had been heard from. His first exposure to radio was as a member of Harvard's debating team. The first international debate — between Harvard and Oxford — was broadcast on radio. "I found I liked it." He became a radio director and worked extensively in educational radio before the war. He was involved

in such disparate activities as directing live drama documentaries, running the New York University Radio Workshop, acting as program director for WNYC and working on a special radio project on a Rockefeller Grant under Archibald MacLeish. During the war he was asked to direct the American broadcasting station in London.

On his return from overseas, Mr. Cohen went into advertising. After a year at Ruthrauff & Ryan, he was asked by the founders of SSC&B to start the broadcast department, which still meant radio. "At that time we really did our own shows. I was more or less the whole department. I directed shows like *Ellery Queen* and bought time and everything. I really didn't know a thing about buying time, but I discovered a trick. When a salesman came into the office and quoted me a price, I would always ask, 'Is that net or gross?' and the poor fellow would have to go back to his office and find out. It gave me a little time to study the situation."

With the advent of big time television, Mr. Cohen found himself the head of the combined departments. He did not, however, move into tv direction. "I hired a young man who was only 21 and he had an ulcer. Sometimes he had to direct all bent over. I decided that was not for me. In radio it was different. There were only two or three people who had control over the show. In television there are 60 or 70. You really have to operate like a colonel in the army."

Although he was not directing, Mr. Cohen supervised most of the television production. And when the agencies no longer produced their



MR. COHEN

'They talk about what other people ought to watch'

own shows, he was still involved with the commercials. His most recent jump over to account management is not so drastic as it might seem. "The transition is not so difficult. For two reasons: first of all, I have been involved with American Tobacco ever since the account came into the agency. And, of course, a great deal of the budget is in broadcast." Mr. Cohen has not lost his early interest in educational broadcasting. He acts as a consultant and lectures to students in university broadcasting departments. "I think I have kept active enough while facing up to the fact of making a living."

Although Mr. Cohen is enthusiastic about his new post, he looks back on his early days of radio with a certain nostalgia. "You know, I put Robert Shaw and his Chorale on the air before he was known. He's a genius if we have such a thing." He ground out his cigaret. "I am really very proud of that."



Two creative advertising men, reportedly "each with mantels full of awards," have been awarded the mantle of vice presidency at McCann-Marschalk. **Henry Seiden** (r.) and **Arthur ("Hank") Hawkins** (l.) are both associate creative directors at the agency. For his work on Genesee Brewing, Mr. Hawkins received the Gold Medal award for the most outstanding outdoor campaign. He is a former art director. Mr. Seiden, a former copy director received the Gold Key from the Advertising Writers' Association for the best newspaper ad of 1962 for a Schrafft's ad.

Television replaced motion pictures in many theatres across the land the night Sonny Liston retained (to understate the case) his heavyweight championship. Pre-empted at one theatre in New York: The Ugly American. At another: Bye Bye Birdie.

The Better Vision Institute, *Captain Kangaroo*, *Time* magazine and others did a great job warning Americans they'd be struck blind if they watched the eclipse a couple of weeks ago—and advising them to “see it on tv and be safe.” The advice helped boost Saturday afternoon sets-in-use figures to new highs, although one lady was heard to complain that if the tv industry really had the public's interest at heart it would have scheduled the eclipse for prime time.

On the same topic, a warning from the Harness Horse Association reminded us that horses, too, could suffer eye

damage during the eclipse. Horse-owners were requested to see that their animals were inside when the celestial event was on. The organization didn't say a word, though, about putting a tv set near the stalls.

* * *

A literary type, convinced that the words of William Shakespeare can be applied to almost any situation, has come up with some apt quotes for television people:

The Code Office of the National Association of Broadcasters: “I would fain die a dry death.” (*The Tempest*).

Agency copywriter: “I will be correspondent to command, and do my spiriting gently.” (*The Tempest*).

Director of a commercials festival: “Lest too light winning make the prize light.” (*The Tempest*).

A salesman to a prospective sponsor: “You have too much respect upon the world: they lose it that do buy it with much care.” *A Midsummer-*

Night's Dream.)

A network programming chief: “The little foolery that wise men have makes a great show.” (*The Merchant of Venice*.)

A hairdressing advertiser speaking of his rivals: “Sweep on, you fat and greasy citizens.” (*As You Like It*.)

Copywriter for Crest toothpaste: “For there was never yet philosopher that could endure the toothache patiently.” (*Much Ado*.)

An NAB Code suscriber: “Or, having sworn too hard-a-keeping oath, study to break it, and not break my troth.” (*Love's Labour Lost*.)

Tv critic: “We may pity, though not pardon thee.” (*The Comedy of Errors*.)

Dr. Kildare: “Give me your hand and let me feel your pulse.” (*The Comedy of Errors*.)

General Foods man: “Unquiet meals make ill digestions.” (*The Comedy of Errors*.)

A government investigator querying A. C. Nielsen: “What is't that you took up so gingerly?” (*Gentlemen of Verona*.)

Tobacco advertiser: “How use doth breed a habit in a man!” (*Gentlemen of Verona*.)

A critic of David Susskind: “Thou art the Mars of malcontents.” (*Gentlemen of Verona*.)

A Soviet producer explaining his programming philosophy: “This will last out a night in Russia, when nights are longest there.” (*Measure for Measure*.)

* * *

The television industry prides itself on keeping up with current fads and fancies. Sometimes it has even created them (e.g. Davy Crockett hats). But television stations are going to run into government trouble with the latest rage: the stampede of elephant jokes. Hard on the adverbial tail of Tom Swifties, elephantine humor is lumbering through the presentation circuit.

Why can't you fit an elephant on television?

Because under section 315, you'd have to leave room for the donkey.

Stations DO Have Personality



LES BIEDERMAN, PRESIDENT

STATISTIC -- The Northern Michigan Grade B Area of WPBN-TV and WTOM-TV lists annual drug sales of \$20,825,000.

ENTHUSIASM -- That's the keynote of OUR Les Biederman, up to his neck in an eager, very vocal push for civic improvements and growth of Northern Michigan.

Les starts campaigning and the public (most of it) joyfully joins in.

The enthusiasm boiling out of this man reflects in his stations. It is an enthusiasm that sells YOUR product.

The PAUL BUNYAN STATIONS

WPBN-TV WTOM-TV WTCM WMBN WATT WATC WATZ

Soren H. Munkhof, Gen. Mgr.

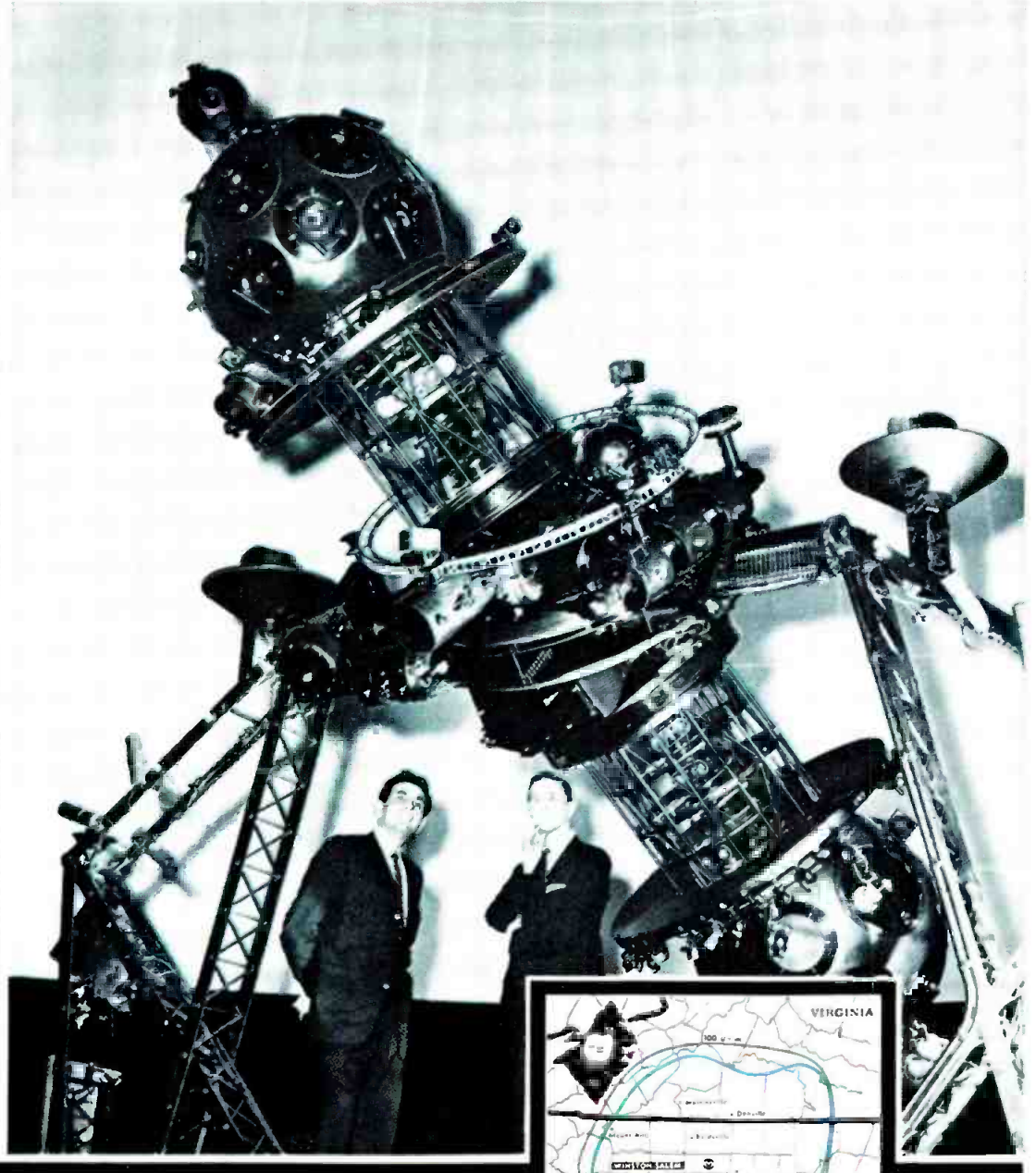
Paul Bunyan Bldg., Traverse City

Nat. Rep. - Venard, Torbet and McConnell -- Network Rep. - Elisabeth Beckjorden



in

CHAPEL HILL



THE SOUTHERN PART OF HEAVEN is how a noted illustrator describes the unique charm of Chapel Hill. Home of the University of North Carolina, Chapel Hill is both village and thriving community . . . cultural center and pleasant place of business . . . small town living and cosmopolitan thinking. Here WFMY-TV weatherman Dave Wright views the heavens at Morehead Planetarium, one of six in the western hemisphere and first in the world to be part of the equipment of an institution of higher learning. Astronauts also study the stars here. Along with cultural attractions, traditions and sprawling campus of over 100 buildings valued at \$75,000,000.00, people also remember Chapel Hill for its gracious way of life, which moved Thomas Wolfe to write, "It's got every other town beat all holler". Chapel Hill — typical of the eager, spirited 51-county area that looks to WFMY-TV for CBS and local interest television programs. Chapel Hill — a nice place to visit, but you wouldn't want to leave there.



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