

Television Age

Agency executives debate efficiency of all media buying **PAGE 25**

Average timebuyers spend \$3 million annually, survey shows **PAGE 29**

Toronto toll experiment faces product and cost problems **PAGE 32**



SPECIALIST IN SPOTS

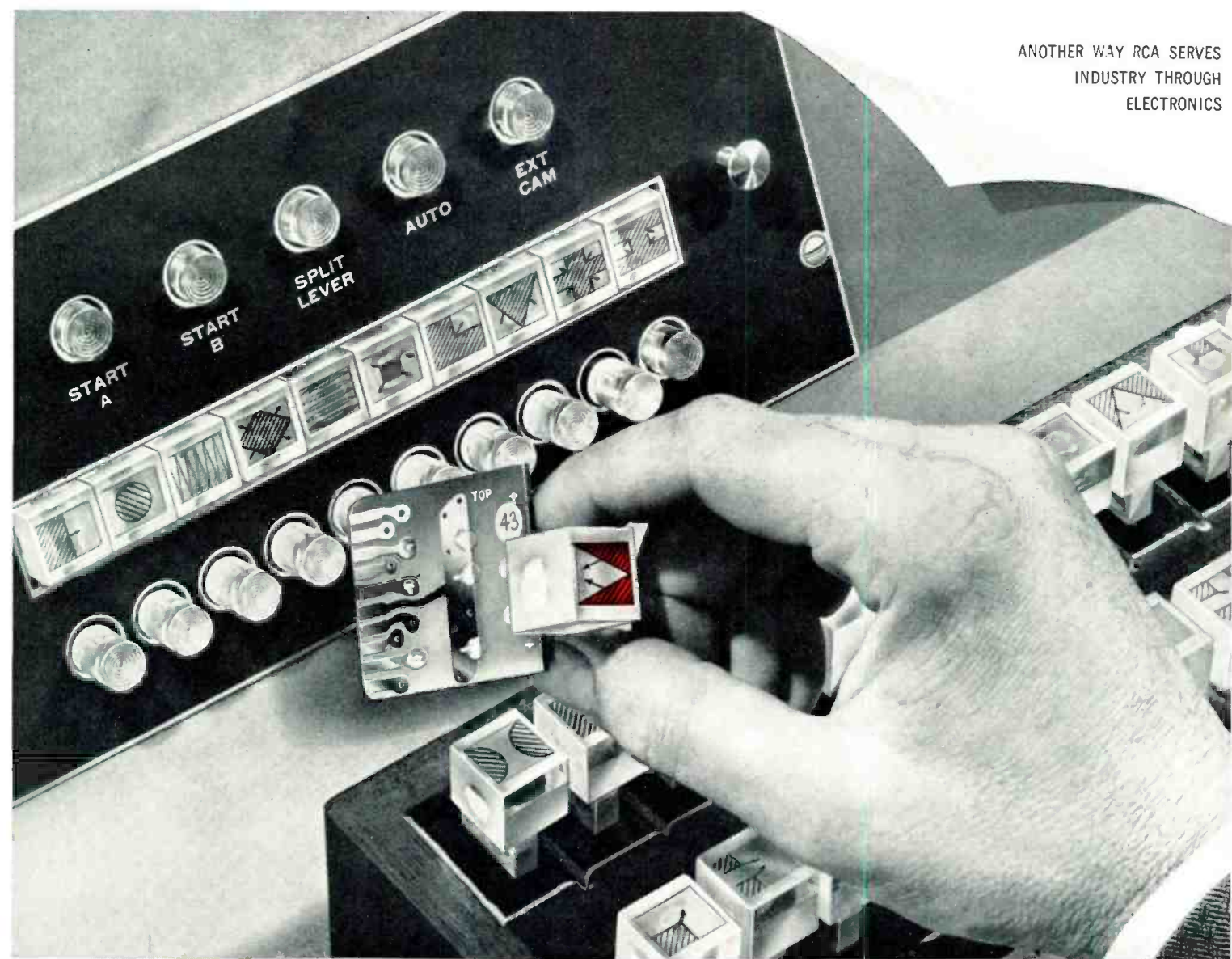
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| WBAL-TV | Baltimore | KWTV | Oklahoma City |
| WGR-TV | Buffalo | KMTV | Omaha |
| WGN-TV | Chicago | KPTV | Portland, Ore. |
| WFAA-TV | Dallas | WJAR-TV | Providence |
| WNEM-TV | Flint-Bay City | WTVD | Raleigh-Durham |
| KPRC-TV | Houston | WROC-TV | Rochester |
| KARK-TV | Little Rock | KCRA-TV | Sacramento |
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Television Division

Edward Petry & Co., Inc.

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Now...pick an effect from more than 150 possibilities!



Here's the ultimate in convenience for selection and presentation of program effects—the all new RCA Special Effects System. Key circuitry for each effect is contained in plug-in modules. Any ten effects may be pre-selected—simply plug ten modules into the control panel. Each module has illuminated symbol showing the effect it will produce. Slide an effect out—slide another in—it's just that easy. You get just the right effect to add that extra **SELL** to your programs and commercials.

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RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT, CAMDEN, N. J.

been developed which projects pictures of teeth on a closed circuit tv screen by probing the mouth of a dental patient with a tube of special optical fibres.

NEW PRODUCTS. Apart from these areas, the company's new-idea division, accounting for approximately nine per cent of the total volume, has added several new products to its line, which originally started with a manure spreader and today includes a wide range of farm equipment. It recently introduced a hay conditioner which speeds the curing time of mowed hay, a harvester shredder which cuts hay for "green feeding" and a new 10-foot rake.

The Crosley division, accounting for 23 per cent of total volume, has gone into electronics heavily. One of its first commercial products is Comex, a communications unit which compresses messages to be transmitted over long-distance lines in one-tenth of the time normally required and then expands and prints the message on the other end.

OTHER DIVISIONS. The Nashville division, accounting for 19 per cent of the volume, produces laundry equipment and ranges under contract for another manufacturer while also turning out plane component parts.

Finally the company's Canadian subsidiary, Moflats, Ltd., continues as the largest maker of gas and electric ranges in Canada and contributes five per cent to Avco's overall volume.

For the first fiscal quarter ended Feb. 29, Victor Emanuel, Avco chairman, announced sales up 15 per cent to \$78 million and earnings totaling \$2 million, equal to 20 cents per share, compared with \$1.3 million, or 14 cents a share, in the first quarter of 1959. Earnings in the second quarter are also expected to exceed the second quarter of '59.

For the full year of 1960 it's anticipated that Avco earnings should be in the neighborhood of \$1.20 per share. Moreover, if, due to the continuing breakthroughs in technology, new and better defense equipment emerges, it would seem that Avco would be in a position to benefit substantially.

Profits (Continued from page 36)

we consider it literally 'the best location in the nation.' Making Cleveland a prominent market for us are Ohio's tax structure, which is very favorable for new business; the tremendous industrial growth anticipated in the years ahead, with construction—residential and industrial—going hand in hand with the burgeoning economy, and farsighted state, county and municipal building codes specifically permitting use of copper tubing."

Sales Up 283%

When Scovill opened its mill depot in Cleveland in January 1958, it then possessed an unspectacular portion of northern Ohio's heating- and plumbing-supply business. By 1959 sales were up 283 per cent over the previous year, while the industry growth during this same period was 130 per cent.

The depot services wholesalers throughout the region extending from western Pennsylvania to Indiana and from Michigan to Tennessee. A million pounds of tubing are kept on hand at all times for quick and reliable support of the plumbing and heating trade spread across the area.

Liked Sports Show

"Having decided to embark on our television advertising experiment in northern Ohio because of the region's great growth potential," says Kenneth Howell, Scovill's advertising manager, "we picked a tv sports program because our research had revealed people in this area to be quite sports-conscious. We decided on KYW-TV's *Eye Witness Sports* because of its key time, its reputation for complete and accurate coverage and its large adult audience throughout northern Ohio."

Scovill's advertising agency is the Edward W. Robotham Co. of Westport, Conn.; James A. Bayard is the account executive. The account was placed on KYW-TV through David E. Henderson of Television Advertising Representatives, New York. TvAR and the Robotham agency, along with Scovill, will be watching closely the

progress of the company's unique ad campaign, since the results will definitely determine the use of television by Scovill in other key markets.

Scovill Manufacturing was founded in 1802 and is the only major brass and copper fabricator still operating as an independent firm and without any ties to copper-mining companies. It has paid dividends continuously since 1854 and is allegedly the only industrial firm on the New York Stock Exchange with such a record of stability. Total sales during 1959 were \$152,668,958, with earnings of \$4,031,591.

Wayne (Continued from page 48)

took him three months to pen that letter—but it paid off.

The Huston firm's advertising was handled by the Greene agency, and in 1932 Mr. Wayne left Huston to become a Greene account executive. Six years later—with "\$17 in stamps and a lot of ambition"—he bought the Greene firm.

The executive has never forgotten when it was touch-and-go. Those years of adversity spawned his drive. "I sold more in the depression years from 1932 to 1936 than in any other period. I had to do it," he says, "because I had to eat. I cut my teeth on adversity. It was about all I had known. We had to use our wits to find plateaus to reach. We had to be resourceful."

Apart from James Greenc's agency, Mr. Wayne obtained something else from that advertising pioneer. "Mr. Greene once asked me where his bookkeeper's old shoes were. I said, 'Hell, I don't know.'" Mr. Wayne remembers. "Mr. Greene then said to me, 'Get your hat and get out. You're fired.' You had to know where everything was in that agency."

It was a lesson well learned. Mr. Wayne went back to work for Mr. Greene, all right, and he remembered the moral: know where you've been and where you are. With that information, as in Tucker Wayne's case, you know where you're going. Up.

Wall Street Report

INTEREST IN AVCO. There has been renewed interest among analysts and sophisticated investors in the Avco Corp., whose shares are now selling on the Big Board in the \$12-per-share price range. To followers of the television industry, Avco is identified primarily through its ownership of Crosley Broadcasting's five television stations in Cincinnati, Columbus, Dayton, Indianapolis and Atlanta. The ownership of WLW-TV Indianapolis is under dispute. The U.S. District Court of Appeals for the District of Columbia recently ordered a reargument of the case before the Federal Communications Commission on the ground that one of the commissioners who participated in the initial award decision had not heard the oral argument and was consequently disqualified. The reargument has been held, and a final decision is awaited while Crosley continues to operate the station.

The Crosley division of Avco was a steady, dependable money-maker for the company during the '50s while the management was going through the ups and downs of being a manufacturer of defense equipment, shifting into large-scale consumer output and then deciding to head back into defense.

In 1959 Avco's sales totaled \$306 million, an increase of over \$24 million from the 1958 level. Earnings totaled \$9.5 million, equal to 95 cents per share and representing a decline from the \$1.25 per share earned in 1958. However, the 1958 figure included a special 22-cent-per-share credit adjustment on the depreciated value of some property.

COLOR PROGRESS. The Crosley division accounts for approximately five per cent, or over \$15 million, of the company's total volume—but a proportionately higher share of its profit. Crosley has been very aggressive in the promotion of color tv, programming color shows locally in addition to carrying network color programs. Consequently Cincinnati,

for example, has a higher percentage of homes equipped with color sets than the national average. Crosley also teamed up with General Electric to produce a new super-sensitive tv camera tube designed to permit colorcasting with no more illumination than now required for black-and-white telecasting. This move cuts down on the intense lighting—and heat—previously needed for color telecasts. It also permits color telecasts of night baseball or indoor basketball games.

While the record of the Crosley Broadcasting division has been consistently good, only recently has Avco itself attracted new investor interest because the company appears to be in a position to benefit from the turn-around the management has been working on for the past four years, starting in 1956 when it decided to get out of the production of appliances and other consumer products, at least in the United States.

The management turned its energy to missile and space-age technology and in a short time has made tremendous contributions. It has, for example, in its research division, conquered the problem of re-entry for space vehicles and ballistic missiles with the development of a new heat-shielding material called Avco-ite. The importance of this step was highlighted recently when the U.S.S.R. fired a four-ton satellite into space on the eve of the summit

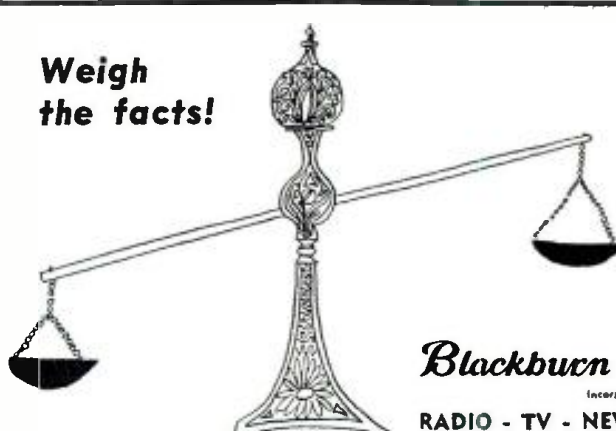


conference. The weight of the space ship was impressive, but the Soviets had to admit it could not return to earth—tacit admission they had not licked the problem of re-entry.

SIGNIFICANT STEPS. Since then Avco has developed additional methods of solving the re-entry problem, including a special "drag-brake" technique involving use of a metal parachute. It is questionable perhaps as to the immediate profitability of such technical accomplishments, but there's no doubt that, apart from their importance to the national security, these steps help advance the art of technology, and each breakthrough has a significance of its own for peacetime use that eventually will disclose itself.

The same division also undertook studies in medical technology, and new advances are expected in that area. An optical monitory system has

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the facts!**



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RADIO - TV - NEWSPAPER BROKERS

WASHINGTON — ATLANTA — CHICAGO — BEVERLY HILLS

Orleans office, opened in April 1958, is managed by Dennis Bryant. The Jacksonville branch, which opened last Oct. 1, is run by Thomas P. Wright).

Of prime importance, however, is creativity. Tucker Wayne works on the basic premise that "people's buying motives are the same," and "we make no special concession, because of the market, in our tv commercials." Further, "we don't want to work for anybody for whom we don't feel we can provide a service. We try to stay within an area in which we *know* we can make a contribution," says Mr. Wayne. "Because of that, we have turned down clients."

State Promotion Plan

An example of the agency's sound thinking was demonstrated a few years ago when Tucker Wayne claims to have spurred the need for the state of Georgia to advertise its industrial attractions. A state advertising commission was formed and agencies invited to submit ideas. Tucker Wayne, one of the 13 which did so, came up with a simple suggestion—that the state and its businessmen share the cost of advertising.

The agency got the business—\$100,000 a year. It was called the "50-50" plan. It won a salute from *Fortune* magazine as "the year's outstanding new idea in state industrial-development advertising, 1957." It also earned the agency the Atlanta Advertising Club's 1958 Award for distinguished service to advertising.

Such citations are common to the agency. Among them: the Golden Reel Award was presented to it by the Film Council of America for American Bakeries Co.'s *A Message from The Lone Ranger*, a 22-minute color movie produced and written by the agency to promote safety among school children (1955): the National Research Bureau recognized the Central of Georgia Railway's 1955 Wayne campaign as "the outstanding job in railroad public relations" that year; the Golden Reel Award came to the agency again in 1957 for *Menu Magic*, a 23-minute

color movie again prepared for American Bakeries, and Central of Georgia Railway's 1957 advertising program won the Advertising Award of the Year in the seventh district, Advertising Federation of America, for promoting the deep south.

Critical Approach

Mr. Connah, chairman of the agency's administrative committee, is one of the agency's realists. Though he acknowledges the spiraling of tv billings, he takes a hard look at the medium. "While tv has proved spectacularly successful as an advertising medium and has even more spectacular potential—particularly when color digs in—some present trends cause an agency man to wonder if tv might not be diluting its effectiveness," he asserts.

He argues that "there is too much mediocrity in programming, too many carbon copies coupled with the overwhelming proportion of westerns and private eyes. As to musical and variety shows, the same old faces appear over and over. More fresh approaches are needed."

There is "too much overlapping of commercials by stations," Mr. Connah continues, criticizing "double, triple and quadruple spotting." He states: "More creativity is needed in commercials as well as in programs. And more restraint is needed in regard to products of personal nature; the bathroom is too much present in the living room."

Constantly conscious of taste, Mr. Connah adds: "There is too much preoccupation with diagrams of people's insides, and the like, in medical commercials. And there is too much sameness of many products making the same claims, each a little louder than the other—tending to reduce public confidence as well as to annoy."

Costs Are Attacked

Mr. Connah also attacks the "continuing increases in tv's costly time and production charges, which might be approaching the point of no return for many advertisers." He further criticizes the "danger of lack

of identity for advertisers on many of the big network spectaculars."

Leigh Kelley, the agency's radio-tv director and chairman of the executive committee, calls video tape "one of the single most outstanding contributions" to tv, "greatly increasing the mobility and flexibility of live performances." But he, too, warns of a pitfall: "Artistically and aesthetically, I feel tv still has a long way to go. For the most part, tv has borrowed from the stage and the motion picture and has failed to develop its individual art form. The documentary and news-reporting techniques have come the closest to being an individual art form expressly designed for tv."

Says Mr. Kelley, "Our agency is now experimenting with a semi-abstract type of actual photographic commercial in which the images with appropriate soundtracks will tell the sales story of the product without the use of recorded dialogue or narration. We are attempting to weld the picture and the sound into a cohesive art form which will stand unlimited repetition without fatigue."

Wayne a Virginian

Tucker Wayne, a Portsmouth, Va., native (he moved to Atlanta at six when his father was a railroad man), was studying engineering at Georgia Tech when his father's health failed. Tucker had to go to work and took a job driving an electric-power company truck. About this time he became sold on advertising—through a car-card. "I saw this transit-car ad for a Cluett-Peabody collar. The girl in it was the most beautiful readhead I ever saw," he recalls.

He went to work wrapping collars for the firm, meanwhile taking correspondence courses by night in advertising, selling, business administration and law.

At 19—in 1914—he took a job as advertising manager with the Schwob Co.—makers of Schwobilt clothing—in Columbus, Ga. Four years later he became advertising manager of the Tom Huston Peanut Co. His tryout for the post consisted of "writing a good letter." He admits it

(Continued on page 50)

and the Sealtest Southern Dairies Division of Charlotte, N. C., became a Wayne client in 1949.

Other clients, attracted by Tucker Wayne's philosophy of giving "the Southern advertiser service comparable to that which he could get anywhere," joined the agency's client list in succeeding years.

They include Seatrain Lines, Inc., of New York City (1952); the Creomulsion Co., Atlanta (1953); the First National Bank of Atlanta (1953); the Capudine Chemical Co., Raleigh, N. C. (1955); the Department of Commerce of the State of Georgia (1956); Pharmaco, Inc., of Kenilworth, N. J. (1956); the Anderson Electric Corp., Birmingham, Ala. (1957); the National NuGrape Co., Atlanta (1957); the Write Right Manufacturing Co., Chamblee, Ga. (1957); Stevens Industries, Inc., Dalton, Ga. (1957); Viking Distilleries, Albany, Ga. (1958); the Cushman Food Co., Aiken, S. C. (1958), and the H. C. Cole Milling Co., Chester, Ill. (1958).

Eight of its 16 clients today use tv—but none uses that medium exclusively. Tv billings for 1959 show that the agency employs that medium second only to print (of all types) for its clients. (The agency's first tv client was American Bakeries, claimed by Tucker Wayne to have billed \$20,000 in video in 1949 on Atlanta's WSB-TV.)

Half Gross Broadcast

Today, broadcast media billings represent about half of Tucker Wayne's gross. The figures are impressive.

In 1938 the agency billed \$218,800 in radio; in 1959 it placed \$596,700 in that medium, it reports. There was, of course, no tv in 1938. But from that 1949 video billing of \$20,000, the agency placed \$1,576,700 in television in 1959, representing a percentage increase in 10 years that only an IBM machine can decipher. (In 1938 Tucker Wayne placed \$245,000 in print media of all types; in 1959 print took \$2,327,600 of the agency's billings.)



Merritt Coleman (l.) has been appointed CBS Television Network vice president and business manager, talent and contract properties, Hollywood. He has been director of business affairs for CBS-TV since July 1951. He joined the network in 1942 as a member of the program operations department. At the same time Salvatore Iannucci (r.) was named to succeed Mr. Coleman as director of business affairs. Mr. Iannucci has been director of contracts, talents and rights for the network's business-affairs department. He joined the department in 1954.

Keeping in mind the unavailability of tv for the Wayne agency's first decade, the broadcast- and print-media increases (percentage-wise) are on a par. The firm reports an 893-per-cent increase in broadcasting billings since 1938 and an 894-per-cent increase in print.

Mr. Wayne adds that six of his 16 clients account for 70 per cent of the agency's total billings today, and that about 70 per cent of the tv billings are through outlets in the nine-state southeastern region.

The success story is woven from a variety of fabrics. One of them lies in the departmentalization of the agency. Its 11 sections are classified as plans and contacts; copy; art; media; production; marketing; research; accounting; personnel; merchandising; public relations.

A major second factor is the agency's desire to broaden the usefulness of its personnel. "One of our strengths," says Mr. Wayne, "is the desire of our people who want to excel, people who cannot stomach mediocrity. These people have an indescribable something that makes them want to work from 'can' to 'can't.' After all, the only thing an agency has to sell is its people."

He cites how during Georgia's ice storm last winter—the worst in decades—the agency's personnel braved all sorts of obstacles to hold an emergency meeting to prepare copy for the telephone company, which sought to advertise its efforts to keep its services intact.

People Important

"We send our people to tv stations in distant parts of the country to study their needs. We also send them to advertising and production seminars, to furniture shows and various marketing sessions," says Mr. Wayne. He admits, however, that "our biggest problem is not billings but people—getting and holding them. After a while, they get 'New Yorkitis,' and some depart for the big city. New York looks on us as the greatest training agency it has. The acid test of an agency is not the ability to hold its clients but to hold its personnel."

Mr. Wayne points out that his agency not only strives for "coast-to-coast service" but recruits personnel from widely separated, cosmopolitan points, giving his firm a broad concept of various advertisers' needs in various areas.

Thus, Matthew Connor, the agency's executive vice president, is a Maryland native who was the assistant national advertising manager of a major daily newspaper; Douglas D. Connah, a New York City native who worked for CBS for five years and for BBDO in New York for two, is one of the authors of *How to Build the Radio Audience*, a standard text, and serves as chairman of the agency's administrative committee; Leigh Kelley, chairman of the agency's executive committee and radio-tv director, is a native of Nevada, former 20th Century-Fox cameraman and winner of a Bausch & Lomb award.

Facilities Good

A third facet of the agency is modern, high-speed physical facilities. Today, Tucker Wayne occupies 15,000 square feet in a two-story building and part of an adjacent one in a busy center of Atlanta, 14th and Peachtree streets. (The New

Buy One (Continued from page 28)

The same buyer's comment on the final survey question—"What, if any, station promotion material do you find helpful?"—also summarizes the statements of a number of other respondents. "The material that's helpful," he said briefly, "is any with *truth* in it."

"Facts" was the way another buyer put it, while a media director expressed a preference for "legitimate news and original—but not *too* original—research," and a tv-radio director called for "factual material beyond mere ratings, that is supplied as it is needed—not indiscriminately mailed in."

Unfortunately for the hundreds of station promotion men across the country busily engaged in preparing broadsides, staging contests and employing beautiful girls to pose as "Miss Vhf" or what-have-you, fully one-quarter of the buyers queried reported they had practically no use whatsoever for any promotion material received.

"If a station delivers a good rating and the right audience sample, I'm happy," was one opinion. "Too much promotion information is colorful, verbose and non-pertinent," said Jack Walsh of D. P. Brother & Co. "Blot- ters sometimes come in handy," replied a semi-facetious media man.

Mal Murray at Kudner Agency, Inc., New York, said, "Most promotion material is junk—with the exception of those stations which put together worthwhile market data. Programming information is helpful, of course, but ratings, share of audience, position in the market, etc., are all easily accessible information that the stations could well do without sending."

"Save the promotion money and improve programming with it," noted a top agency's associate media director. "Too much material is prepared on a national level," said S. Kenneth Robins at D. W. Evans & Associates, Salt Lake City, "and we buy primarily local time. Studies would be much more useful if they were prepared with a specific market in mind. Some data which has been of help has been prepared on request by local stations for specific clients."

Conversely, and fortunately for those hard-working promotion managers, some 43 buyers were able to state they made use of various kinds of promotion material and cited specific examples. One buyer, Barbara Aiton of Ted Levy, Richard Lane & Co., Denver, furnished what she considers the "outstanding piece of station promotion material" she has received. Although for WFAA Radio Dallas, the simple folder presents information suitable to any tv station as well: dollar-volume sales for downtown and metropolitan areas, best retail shopping days, store hours, audience figures by time periods, etc. "Here is a graphic and brief presentation of a market *and* a station," said Miss Aiton, "with vital information—not mere puffery."

Any data on local personalities and programming gets immediate attention, noted Gardner Advertising's Pat Schinzing, KHCC&A's Beryl Seidenberg, Arkwright's Jim Hackett and others. Studio facilities, film libraries and "station image in the market" were other specifications requested.

Robert Widholm, DCS&S, brought out an interesting point involving the seeming truthfulness of promotion material. "If the data seems *incorrect*," he said, "it may compel the buyer to look further into the particular situation in order to come up

with the true facts." Obviously if the "true facts" turn out to be identical with the claims made in the promotion piece, the station is in good shape.

Several respondents looked at promotion from the merchandising-aid angle, with Lee Randon of Henri. Hurst & McDonald, Inc., Chicago, listing his choices of merchandising help as follows: "Primarily, personal calls by station people on the trade; second, a 'different' type of gimmick or giveaway to herald the opening of a campaign or to hypo a renewal; third, in-store displays, counter cards,

"The timebuyer should be the only one fully equipped to comment on the practicality of any plans, as well as having the information at hand to propose original plans."

**James Hackett
Arkwright Adv. Co.
New York City**

etc. Direct-mail pieces are at the bottom of the list."

Forbes McKay, Keegan Advertising Agency, Inc., Birmingham, supplied a similar list, again with personal contact at the topmost point and "jumbo postcards" well down the line.

The personal touch is most welcome in the matter of selling the station to the timebuyer, too, in the opinions of several buyers. "A good in-person pitch at the right time is worth a year of 'promotion' by mail," was one statement.

While coverage maps, audience-quality data and rate information (national and local rates) were among other promotional pieces that timebuyers reported useful, a BBDO buyer provided a concluding statement: "Too many stations appear to have a very low opinion of the timebuyer's mental capacities and knowledge of either the market or the media, based on the inaccuracies and reams of 'padded' verbiage that appear in some presentations."



ies), Campbell-Ewald; National Safety Council (public service), Campbell-Ewald; Corn Products Refining Co. (Bosco), Donahue & Co; Radio Corp. of America (refrigerators), K&E.
 In Production: National Safety Council (public service), Campbell-Ewald; California Texas Oil Co. Ltd. (Caltex gasoline). Gaynor & Ducas; Jacob Ruppert (Knickerbocker beer), NC&K; Vick Chemical Co. (Vick's Care Crusade, cough medicine). Morse; Nationwide Insurance Co. (insurance), Ben Sackheim; Blatz Brewing Co. (beer), K&E; Procter & Gamble Co. (Spic & Span), Y&R; Sweets Co. of America (Tootsie Roll Ice Cream), direct; Pat Boone Show opening, Campbell-Ewald; Blumenthal Bros. Chocolate Co. (Goobers), Wermen & Schorr; Beneficial Finance Co. of N. Y., Inc. (financial). Al Paul Lefton.

KLAEGER FILM PRODUCTIONS, INC.

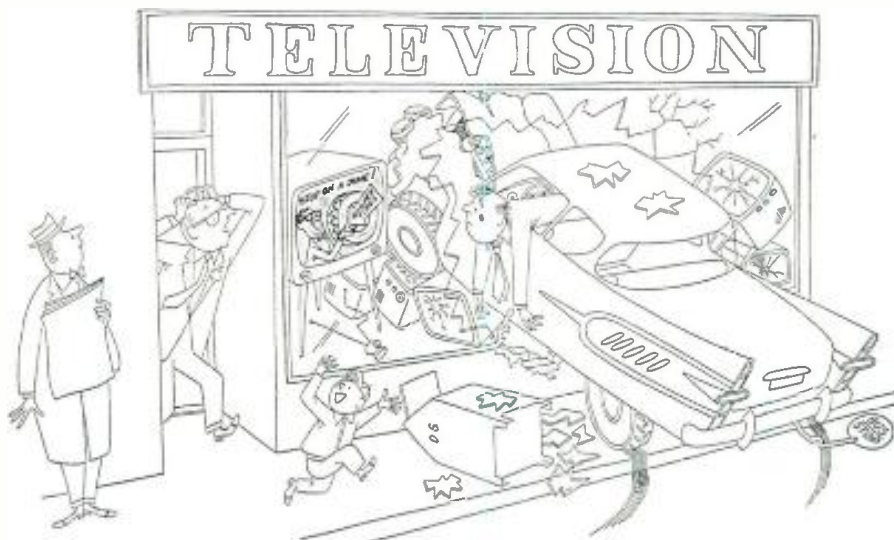
Completed: U. S. Rubber Co. (tires), FRC&H; Chesebrough-Pond's, Inc. (Vaseline), Esty; Sterno, Inc., (Sterno), Bates; E. I. du Pont de Nemours & Co., Inc. (paints), Ayer; Carreras (Sportsman cigarettes), MJ&A; H. P. Hood & Sons (Coronet ice cream), K&E; National Carbon Co. (Prestone), Esty; U. S. Treasury Dept. (savings bonds), M-E; Colgate-Palmolive Co. (Ajax), M-E; Chesebrough-Pond's, Inc. (Vicks), Morse; Corn Products Co. (Nigara starch), L&N; Colgate-Palmolive Co. (Vel), L&N; Cluett-Peabody Co. (Arrow shirts), L&N.

In Production: General Electric Co (presentation and radio), Maxon; E. I. du Pont de Nemours & Co., Inc. (car polish), BBDO; Ideal Toy Co. (toys), Grey; Remington-Rand Corp. (shaver), FRC&H; Dow Chemical Corp. (Saran Wrap), MJ&A; P. Lorillard Co. (Old Gold), L&N; Minnesota Mining & Mfg. (Scotchgard), MJ&A; Landers, Fray & Clark, Inc. (Universal Coffeematic), Grant; American Motors Co. (Rambler), Geyer; Phillips-Van Heusen Corp. (shirts), Grey; P. J. Ballantine & Son (beer), Esty; Dow Chemical Corp. (Dowgard), MJ&A; Westinghouse Corp. (tv sets), Grey; Watchmakers of Switzerland (watches), C&W; Nestle Co. (Nescafe), Esty; George A. Hormel Co. (sausages), MJ&A; Purepac Corp. (Project HOPE), MJ&A; U. S. Air Force (officers), MJ&A.



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

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

Name _____ Position _____

Company _____

Address _____

City _____ Zone _____ State _____

I enclose payment Bill me

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

**"Pick Of The Crop"
and
Growing All The Time!
Advantage of
Advertising
In Northern Michigan's
Paul Bunyanland**



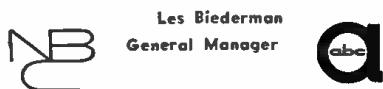
A Tall Tale and True

- 1941 WTCM Radio, Traverse City
- 1945 WATT Radio, Cadillac
- 1946 WATZ Radio, Alpena
- 1947 WMBN Radio, Petoskey
- 1950 WATC Radio, Gaylord
- 1954 WPBN-TV, Traverse City
- 1959 WTOM-TV, Cheboygan

Serving

89,654 Television Homes
72,670 Radio Homes

Paul Bunyan Network



Les Biederman
General Manager

national representatives

Venard, Rintoul & McConnell

Pulse Top 10 Mystery Shows for February

| Rank | Program | Distributor | National Wgt'd Average | Viewers Per 100 Homes Tuned In | | | |
|------|-----------------------|-------------|------------------------|--------------------------------|-------|-------|----------|
| | | | | Men | Women | Teens | Children |
| 1 | Mike Hammer | MCA | 15.3 | 82 | 89 | 16 | 23 |
| 2 | Johnny Midnight | MCA | 15.0 | 88 | 91 | 12 | 10 |
| 3 | Manhunt | Screen Gems | 12.1 | 83 | 89 | 11 | 13 |
| 4 | San Francisco Beat | CBS | 10.6 | 81 | 92 | 15 | 25 |
| 5 | N. Y. Confidential | ITC | 8.5 | 79 | 91 | 14 | 27 |
| 6 | Decoy | Official | 8.1 | 76 | 89 | 15 | 26 |
| 7 | Mr. District Attorney | Ziv-UA | 6.9 | 73 | 81 | 9 | 31 |
| 8 | Badge 714 | CNP | 6.7 | 78 | 89 | 17 | 16 |
| 9 | Official Detective | NTA | 6.5 | 81 | 91 | 14 | 23 |
| 10 | Dial 999 | Ziv-UA | 6.3 | 81 | 88 | 14 | 21 |

(Wool Suds), Rosenbloom; Humble Oil & Refining Co. (Carter gasoline), McCann-Erickson; Speedway Petroleum Corp. (Speedway 79 gasoline), W. B. Doner; Gold Bell Gift Stamps, W. B. Doner; Capri Cosmetics, direct; Standard Oil Co. of Indiana (Atlas Weatherguard tires), D'Arcy; Montgomery Ward & Co. (Ward's Certified Paints), direct; Sugardale Provision Co. (meat products), Lang, Fisher & Stashover.

RAY PATIN PRODUCTIONS, INC.

Completed: Kellogg Co. (Sugar Snacks, Cocoa Krispies, Sugar Pops), Burnett; Toni Co. Div. Gillette Co. (Silver Rain), Tatham-Laird; General Mills, Inc. (Cheerio), D-F-S; Jos. Schlitz Brewing Co. (beer), JWT.

In Production: Jos Schlitz Brewing Co. (beer), JWT; Louisiana State Rice Milling Co., Inc. (Mahatma Watermaid rice), Fitzgerald; Bardahl Mfg. Corp. (oil), Miller, Mackay, Hoeck & Hartung; Northwestern Mutual Life Insurance Co. (insurance), Miller, Mackay, Hoeck & Hartung; Union Oil Co. of Calif. (oil), EWR&R; S. C. Johnson & Son, Inc. (Glo-Coat), NI&B.

PINTOFF PRODUCTIONS

Completed: General Electric Co. (vacuum cleaners), Y&R; Iodine Pharmacal Corp. (gargle), Reach, McClinton; Ward Baking Co. (Tip Top bread & Lucky cakes), Grey; Kings Wine Co. (wine), Wermen & Schorr; Aluminum Co. of America (Alcoa), F&S&R; Texas Co. (Texaco), C&W. In Production: American Heritage Foundation (election promotion); FC&B; Ward Baking Co. (Tip Top Lucky cakes); Grey; Esso Standard Oil Co. (Esso extra gasoline), McCann-Erickson; Union Underwear Co. (underwear), Grey; Nestle Co. (Zip), McCann-Erickson; Pintoff Productions (*The Interview*), direct; Helene Curtis Industries, Inc., Screen Gems; Reynolds Metals Co. (aluminum), Clinton E. Frank; Singer Sewing Machine Co. (sewing machines), Y&R; U. S. Steel Corp. (steel), BBDO.

BILL STURM STUDIOS, INC.

Completed: Blatz Brewing Co. (beer), K&E; Vick Chemical Co. (Vaporub), Morse International; Chevrolet Motor Div. General Motors Corp. (cars), Campbell-Ewald; National Biscuit Co. (cereals), K&E; Delco-Remy Div. General Motors Corp. (battery).

Two Into One

A merger agreement was in the final stages at press time between Anderson & Cairns, Inc., New York, and James Thomas Chirurg Co., New York and Boston. The merged agency, which will probably bear the name of Chirurg & Cairns, Inc., will have billings of approximately \$11 million.

Headquarters will be established in New York to serve such clients as Dow Corning Corp., G. R. Kinney Shoe Corp. and Seeman Bros., Inc. (A&C clients at present), and Chirurg's James Welch candies, Binney & Smith crayons and other accounts in New York and New England.

DON'T PAY RESIDUALS

SKILLED TALENTED PERFORMERS FOR TELEVISION COMMERCIALS & SHOWS

ALL-TAME ANIMALS

550 FIFTH AVENUE, N. Y.
Circle 7-2550

music!
to score your films by
COMPOSED AND RECORDED
WITH YOUR NEEDS IN MIND
WRITE TO
BOOSEY & HAWKES, INC.
30 WEST 57TH STREET
NEW YORK 19, N. Y.
FOR CATALOG AND INFORMATION

Pulse Top 10 Western Shows for February

| Rank | Program | Distributor | National Wgt'd Average | Viewers Per 100 Homes Tuned In | | | |
|------|---------------------|-------------|------------------------|--------------------------------|-------|-------|----------|
| | | | | Men | Women | Teens | Children |
| 1 | Death Valley Days | U. S. Borax | 16.1 | 75 | 84 | 15 | 58 |
| 2 | Shotgun Slade | MCA | 14.1 | 79 | 83 | 15 | 46 |
| 3 | U. S. Marshal | NTA | 12.6 | 73 | 83 | 16 | 41 |
| 4 | Cisco Kid | Ziv-UA | 11.7 | 58 | 62 | 15 | 84 |
| 5 | Man Without a Gun | NTA | 11.6 | 75 | 83 | 17 | 48 |
| 6 | Sheriff of Chochise | NTA | 9.7 | 79 | 88 | 15 | 35 |
| 7 | Frontier | CNP | 7.0 | 61 | 69 | 16 | 73 |
| 8 | Hopalong Cassidy | CNP | 6.6 | 46 | 62 | 13 | 43 |
| 9 | The Californians | CNP | 6.5 | 65 | 71 | 17 | 78 |
| 10 | Union Pacific | CNP | 6.4 | 72 | 76 | 15 | 61 |

Pulse Top 10 Miscellaneous Shows for February

| Rank | Program | Distributor | National Wgt'd Average | Viewers Per 100 Homes Tuned In | | | |
|------|-------------------------|-------------|------------------------|--------------------------------|-------|-------|----------|
| | | | | Men | Women | Teens | Children |
| 1 | Huckleberry Hound | Screen Gems | 15.3 | 61 | 68 | 15 | 85 |
| 2 | Quick Draw McGraw | Screen Gems | 14.5 | 51 | 59 | 14 | 93 |
| 3 | Popeye | UAA | 14.0 | 22 | 29 | 14 | 103 |
| 4 | Bugs Bunny | UAA | 12.9 | 46 | 57 | 13 | 99 |
| 5 | Superman | Flamingo | 11.5 | 51 | 62 | 17 | 92 |
| 6 | Bozo the Clown | Jayark | 10.3 | 21 | 36 | 13 | 104 |
| 7 | Little Rascals | Interstate | 9.4 | 59 | 65 | 15 | 87 |
| 7 | Looney Toons | Guild | 9.4 | 11 | 43 | 9 | 108 |
| 9 | Terrytoons | CBS | 7.4 | 29 | 39 | 11 | 101 |
| 10 | Science Fiction Theatre | Ziv-UA | 7.3 | 73 | 84 | 17 | 46 |

In Production: J. A. Folger & Co. (regular coffee), C&W: American Doll & Toy Co. (dolls), Webb.

FORMAT FILMS, INC.

Completed: Gold Bond Stamp Co. (stamps), direct; Helene Curtis Industries, Inc. (Adorn hair spray), North; Midas, Inc. (muffler), Edward H. Weiss; J. A. Folger & Co. (coffee), FRC&H.
In Production: J. A. Folger & Co. (coffee), FRC&H; Union Starch & Refining Co. (Liquid Mist Reddi-Starch), Baer, Kemble & Spicer.

GRAY & O'REILLY

In Production: Tasty Baking Co. (cakes & pies), Aitkin-Kynnett; Gulf Oil Co. (gasoline), Y&R; Reader's Digest (sales), JWT; Liberty Life Insurance Co. (insurance), Merrill Anderson; General Cigar Co. (White Owl), Y&R.

FRED NILES PRODUCTIONS

Completed: O' Cedar Corp. (Instant Dri-Glo & Sweep Queen broom), Turner; Black Panther Co. (E. Z. Lite Charcoal), direct; United Air Lines (travel), Ayer; Anheuser-Busch, Inc. (Busch Bavarian beer), Gardner; Jewel Food Stores, Earle Ludgin; Mickleberry Food Products Co. (food products), Ramsey; Oklahoma Oil Co. (gasoline), NL&B.
In Production: Nat Buring Packing Co. (King Cotton meats), direct; Langendorf United Bakeries, Inc. (Holsum bread), W. E. Long; Detroit News (newspaper), W. B. Doner; Chemical Corp. of America (Freewax), direct; Bohemian Brewing Co. (beer), W. B. Doner; Scott Chemical Co.

LIGHTING

CHARLES ROSS, INC.
333 West 52nd Street, New York 19, N. Y.
Circle 6-5470
LIGHTING, GRIP EQUIPMENT,
PROPS AND GENERATORS
For Motion Pictures and Television
SALES • SERVICE • RENTALS

STOCK SHOTS

MAURICE H. ZOULARY
333 West 52nd St., N. Y. C., 19
JUDSON 2-6185
35mm MOTION PICTURE
BLACK & WHITE • COLOR
OVER 10,000,000 FEET

SCREENING ROOMS

PREVIEW THEATRES, INC.
1600 Broadway, New York 19, N. Y.
Circle 6-0865
President William B. Gullette
16mm, 35mm; magnetic or optical; all
interlock combinations. Editing equip-
ment and facilities. Film storage vaults.
All facilities available 24 hours a day.

Advertising Directory of TV SERVICES

FILM EQUIPMENT

S. O. S. CINEMA SUPPLY CORP.
New York City: 602 West 52nd Street, PLaza 7-0440
Hollywood, Calif.: 6331 Hollywood Blvd., HO 7-2124
SALES • LEASING • SERVICE
The world's largest source for film production
equipment: Animation, Producing, Lighting,
Processing, Recording, Projection, etc.
Send for our huge 34th year Catalog on your
letterhead to Dept. N.

CAMERA EQUIPMENT CO., INC.
315 West 43rd Street, New York 36, N. Y.
Judson 6-1420
RENTALS—SALES—SERVICE
Motion picture and television equipment
. . . lighting equipment . . . generators
. . . film editing equipment . . . processing
equipment.

TV FILM TRAFFIC SERVICES

EAST-WEST DISTRIBUTORS, INC.
630 NINTH AVENUE
NEW YORK 36, NEW YORK
FILM CENTER BUILDING
JUDSON 2-4727

VIDEO TAPE DUPLICATING & FILM TRANSFERS

Complete film and videotape lab service
Videotape to film transfers
Videotape recording
Videotape duplicating
Videotape viewing and editing
ACME FILM LABORATORIES, INC.
1161 N. Highland Ave., Hollywood 38, Calif.
Hollywood 4-7471

ANIMALS AND ANIMAL DRAWN VEHICLES

CHATEAU THEATRICAL ANIMALS
608 West 48th Street, New York, N. Y.
Circle 6-0520
"FROM A FLEA TO AN ELEPHANT—
FROM A GOAT CART TO A STAGECOACH"
Our animals have never failed to perform
Our handlers are competent
Our stock is immaculate

HAULING & WAREHOUSING

WALTON HAULING & WAREHOUSE CORP.
609-11 West 46th St., New York 19, N. Y.
Circle 6-8685-6-7-8
THEATRICAL HAULERS
for
Television, Radio
& Legitimate Theaters

the studio until the appointment of Robert Weitman to that position two months ago.

SALES . . .

Ziv-UA continues to move its product, despite the sluggish syndication market. Latest market tally on *Home Run Derby* is now 147, which picked up several new advertisers recently. They include Esslinger Brewing, Philadelphia; Firestone Stores & Schlitz, Columbus, Miss.; Rambler dealers, San Antonio; Silver State Cadillac dealers, Colorado Springs, and Empire Nut Co., Schenectady. Market tally on *Tales of the Vikings* now stands at more than 130, with heavy assists coming from Kern's Bread, Fels Naptha soap and Gordon's bread, which accounted for approximately 10 new markets.

MCA TV's *Coronado 9* has been sold to eight additional stations, and its market total now stands at 130.

Two of the latest sales were completed with WNEW-TV New York and WTTG-TV Washington . . . California National Productions' *Not for Hire* was recently sold in another nine markets: Greensboro, Champaign, Zanesville, Parkersburg, W. Va., Seattle, Wilmington, N. C., Grand Junction, Lafayette, La., and Washington, D. C. . . . Heritage Productions has sold *Campy's Corner* to KRCA Los Angeles.

National Telefilm Associates has sold its new package of feature films in more than 66 markets. The package consists of six motion pictures new to television: *Little Women*, *Prisoner of Zenda*, *Bambuti*, *Gulliver's Travels*, *Adventures of Tom Sawyer* and *Hop-pity Goes to Town*. . . . *Seven League Boots*, distributed by Screen Gems, has been purchased by Seaside Oil Co. for three west-coast markets: Santa Barbara, Chico and Sacramento.

PRODUCTION . . .

Desilu Productions is entering into an expansion program at its Culver City Studios, at the conclusion of which the company, already the largest in the tv film industry, will have a total of 36 sound stages . . . Independent Television Corp. has completed its first major domestic co-production deal. With Twentieth Century-Fox Film Corp., a minimum of two series is to be produced at Twentieth's studios in Hollywood. ITC has already entered into co-production agreements in various parts of the globe.

Commercials

AMERICAN FILM PRODUCERS

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

In Production: Advertising Council, McCann-Erickson.

CULIHANE FILM STUDIOS, INC.

Completed: Colgate-Palmolive Co. (Ajax), McCann-Erickson; National Assn. of Insurance Agents (insurance), Doremus; J. B. Williams Co., Inc. (Geritol), Parkson.

Create the RIGHT mood every time with the

MAJOR MOOD MUSIC LIBRARY

MAJOR offers you a full twenty hours of mood music for titles, bridges, backgrounds.

WRITE FOR FREE CATALOGUE

THOMAS J. VALENTINO, INC.

Established 1932
150 WEST 46th STREET
New York 36, New York—CI-6-4675

Pulse Top 10 Drama Shows for February

| Rank | Program | Distributor | National Wgt'd Average | Viewers Per 100 Homes Tuned In | | | |
|------|------------------|-------------|------------------------|--------------------------------|-------|-------|----------|
| | | | | Men | Women | Teens | Children |
| 1 | Lock-Up | Ziv-UA | 13.6 | 81 | 89 | 14 | 25 |
| 2 | Grand Jury | NTA | 12.0 | 86 | 89 | 7 | 4 |
| 3 | Cameo Theatre | CNP | 10.6 | 11 | 62 | 12 | 58 |
| 4 | Divorce Court | KTTV | 9.3 | 83 | 97 | 9 | 11 |
| 5 | Jeff's Collie | ITC | 8.1 | 19 | 61 | 15 | 82 |
| 6 | Walter Winchell | NTA | 7.6 | 76 | 85 | 14 | 28 |
| 7 | Star Performance | Official | 7.1 | 65 | 73 | 15 | 47 |
| 8 | West Point | Ziv-UA | 6.9 | 73 | 81 | 15 | 55 |
| 9 | Panic | CNP | 5.9 | 78 | 87 | 16 | 19 |
| 10 | Cannonball | ITC | 5.8 | 78 | 87 | 13 | 15 |

Pulse Top 10 Comedy Shows for February

| Rank | Program | Distributor | National Wgt'd Average | Viewers Per 100 Homes Tuned In | | | |
|------|----------------------------|-------------|------------------------|--------------------------------|-------|-------|----------|
| | | | | Men | Women | Teens | Children |
| 1 | Phil Silvers | CBS | 12.7 | 72 | 76 | 19 | 67 |
| 2 | Three Stooges | Screen Gems | 11.8 | 58 | 63 | 16 | 97 |
| 3 | How To Marry a Millionaire | NTA | 9.1 | 73 | 84 | 16 | 43 |
| 4 | Honeymooners | CBS | 8.1 | 67 | 73 | 17 | 63 |
| 5 | Life of Riley | CNP | 7.9 | 61 | 68 | 11 | 58 |
| 6 | Laurel and Hardy | Governor | 7.7 | 19 | 31 | 11 | 97 |
| 7 | This Is Alice | NTA | 7.5 | 72 | 78 | 15 | 56 |
| 8 | Glencannon | NTA | 7.2 | 71 | 82 | 15 | 47 |
| 9 | People's Choice | ABC | 7.1 | 61 | 76 | 16 | 55 |
| 10 | Amos 'n Andy | CBS | 6.7 | 41 | 14 | 16 | 92 |
| 10 | Topper | Schubert | 6.7 | 27 | 59 | 12 | 53 |



president in charge of the Los Angeles office of Cunningham & Walsh. . . . Format Films is doing a series of nine animated ID's for Reddy-Starch (Baer, Kimball & Spicer). The spots will feature a variety of characters. Format has also added Eddie Rehberg, Rosemary O'Connor and Carol Bers to its staff for work on the *Popeye* series.

Animation, Inc. has completed a series of spots for Krambo Groceries (Campbell-Mithun, Minneapolis), a subsidiary of the Kroger chain, marking Krambo's introduction to tv. . . . Playhouse Pictures is filming a series of spots for Ford Dealers (J. Walter Thompson, Los Angeles) utilizes only a visual sales technique. . . . Ray Patin, president of Ray Patin Productions, has completed a tour of several southwestern cities, and is presently on a similar trip to New York, Detroit, Chicago and Minneapolis.

PERSONNEL . . .

Abe Mandell, director of international sales of Independent Television Corp., has been appointed vice president in charge of international sales. Mr. Mandell joined ITC in January of 1959, after 10 years in the Far East supervising distribution for Re-



MR. MANDELL

public Pictures. He also represented Allied Artists-Monogram International and operated a chain of theatres in Manila and Indonesia. Prior to joining ITC he was with the national sales division of Ziv.

William H. Fineshriber Jr. has been appointed an executive on television activities for the Motion Picture Association of America and the Motion Picture Export Association. In the post, a newly created one, Mr.

Fineshriber will work with the special television export committee established by Eric Johnston in the MPEA a year ago, which was set up to deal with matters relating to the collection and dissemination of information in foreign television markets.

Berton Schneider, assistant to the president at Screen Gems, has been appointed director of business affairs.



MR. SCHNEIDER

An assistant to Jerome Hyams since last October, Mr. Schneider was promoted to that position after four years in SG's business affairs department. . . . L. Boyd Mullins has joined CBS Films as an account executive in its San Francisco office, replacing Kenneth Flower, who was recently transferred to New York City. Mr. Mullins had been manager of the San Francisco office for Independent Television Corp. . . . Official Films has opened new offices in Hollywood which are to be used primarily for production coordination. Howard Landau and Barney Mackall are in charge of the offices.

Henry S. White, director of program procurement for Screen Gems, has been elected president of the New York chapter of the Academy of Television Arts and Sciences. David Susskind of Talent Associates was elected first vice president, and Betty Furness was elected second vice president. . . . Fred L. Johnson has been named national sales account executive for two NAFI Corp., stations, KOP Los Angeles and KPTV Portland. Mr. Johnson was formerly with Procter & Gamble and *The Saturday Evening Post*. . . . Richard Maibaum, production executive for MGM-TV, has resigned his position to enter into other production activities. Mr. Maibaum headed tv production operations at

Advertising Directory of SELLING COMMERCIALS

Pontiac • MacManus, John & Adams, Inc.



NATIONAL SCREEN SERVICE CORP., New York

Ralston Purina Co. • Guild, Bascom & Bonfigli



CONSUL FILMS, INC., Hollywood

Jos. Schlitz Brewing Co. • J. Walter Thompson



RAY PATIN PRODUCTIONS, Hollywood

Sealtest Chocolate Milk • N. W. Ayer & Son



WONDSEL, CARLISLE & DUNPHY, INC., New York

Advertising Directory of SELLING COMMERCIALS

P. Lorillard Co. • Lennen & Newell Inc.



KLAEGER FILM PRODUCTIONS, INC., New York

Oldsmobile • D. P. Brother & Co.



MPO VIDEOTRONICS INC., New York

Massey-Ferguson, Inc. • Needham, Louis & Brorby



PANTOMIME PICTURES, INC., Hollywood

Pablum • Kenyon & Eckhardt



GIFFORD-KIM PRODUCTIONS, INC., New York

Midas Mufflers • Edward H. Weiss & Co.



ANIMATION, INC., Hollywood

Pacific Telephone • B.B.D. & O.



TV CARTOON PRODUCTIONS, San Francisco

Nabisco (Millbrook Bread) • McCann-Erickson



RAY FAYATA PROD./Goulding-Elliott-Graham

Piels Beer • Young & Rubicam



PELICAN FILMS, INC., New York

them as associate producer with the various Sid Caesar shows on NBC-TV, CBS-TV and ABC-TV. . . . Larry Puck has resigned as executive producer of HFH to devote his time to free-lance activities.

Robert Lawrence Productions has opened up its Paris office, which serves as headquarters for coordinating production of American commercials on the Continent. . . . TV Cartoon Productions and Milt Kerr Animation, San Francisco production houses, have joined forces to form a new company—Imagination, Inc. Partners are Bob Hovorka, general manager; Milt Kerr, creative director, and Bob Mills, production manager. . . . S.O.S. Cinema Supply Corp., which is offering a special leasing plan for any item of major equipment or a complete installation (as long as it's over \$300), reports that more than 15 customers have been signed up. Major benefit of the plan, according to S.O.S., is that it allows a producer to obtain modern film-production equipment on very liberal terms.

Edgar A. Grower has been appointed sales-service coordinator of Videotape Productions of New York, Inc. Mr. Grower was formerly with Schwerin Research Corp., where he tested commercials. . . . Harlan J. Dunning has joined Dolphin Productions, Inc., as a vice president. Mr. Dunning was formerly supervisor of network programs for CBS Radio. . . . Frederick R. Cross has been appointed vice president in charge of sales of Roland Reed Productions, Hollywood, handling and coordinating sales of industrial and sales-training films and tv commercials.

Punch Films, Inc., is now producing six new 20-second commercials for Brylcreem (Kenyon & Eckhardt) which will be used in a summer campaign. The current commercial featuring the Brylcreem dolls was produced and animated by Punch Films, which is headed by Lou Bunin, who works exclusively in the realm of stop-motion puppetry.

On the west coast, Mark VII Productions has appointed Pete Peterson to head its commercials division. Mr. Peterson was previously vice

Advertising Directory of SELLING COMMERCIALS

place in a special Ziv-UA study of its top regional advertisers. Leading tobacco firms currently sponsoring the company's programs include Brown & Williamson with *Tombstone Territory*, R. J. Reynolds with *Sea Hunt* and *This Man Dawson*, and Consolidated Cigar Co. with *Home Run Derby*. Next leading categories were food, automotive products and breweries. Top tobacco advertiser was American Tobacco with a 62-market spread on *Lock-Up*.

TREND TO WHOLESOMENESS

Since the emphasis in programming this year is on "balance" of some sort or another, (resulting in a larger number of comedies on the networks for next season), it seems inevitable that some distributors would come up with their own versions of wholesome tv fare. Sports have been the answer: baseball, football, golf, Jai Alai. Two more such shows are set to go on the syndication market, and each has something different to recommend it. ABC Films will be offering soccer this fall—13 complete games of the International Soccer League schedule. Heritage Productions will be offering a golf show which is designed to improve everybody's game. The series, starring Dow Finsterwald, is entitled *Golf Tip of the Day* and consists of 260 five-minute segments.

COMMERCIAL CUES . . .

The third annual industry dinner of the Film Producers Association will be held Monday, June 13, at the Plaza Hotel in New York. Senator Jacob K. Javits (R., N. Y.) will be the guest of honor. FPA's membership has grown from 11 producers when it was organized in 1951 to 57 today. Over 200 film representatives, their members and guests are expected to attend the dinner.

Len Kanter, tv commercial producer of Carlo Vinti Advertising, Inc., has joined HFH Productions, Inc., as commercial sales manager. In his new post Mr. Kanter is responsible for the contact and supervision of commercial television accounts and agency liaison. He has had 10 years' experience in television, eight of

Bissell • Clinton E. Frank



TELEVISION COMMERCIALS INC., Hollywood

Formula 409 • ADCO Assoc.



ELEKTRA FILM PRODUCTIONS INC., New York

Beechnut • Young & Rubicam



HFH PRODUCTIONS, INC., New York

Gambrinus • Bayer & Bowman



BANDELIER FILMS, Albuquerque

Burgermeister Beer • B.B.D. & O.



PLAYHOUSE PICTURES, Hollywood

General Mills • Dancer Fitzgerald & Sample



LARS CALONIUS PRODUCTIONS, INC., New York

Max Factor



TELEPIX CORP., Hollywood

Golden Books, Inc. • The Wexton Co., Inc



WILBUR STREECH PRODUCTIONS, INC., New York

Film Report

GRANT RETURNS TO FILM

"Right now we're producing film spots in order to avoid difficulties," says Jack Sharp, producer at Grant Advertising, Inc., in explaining why Universal Coffeematic, one of its clients, is using film again after a spring campaign with tape. "We found that many of the taped spots were of extremely poor quality. In fact, the tapes were so bad that they couldn't be used in Chicago. The problem was in the compatibility between the equipment used here and the recorders elsewhere." Mr. Sharp says the electronic recording process will be used again in the future, but at the present time difficulties will be avoided with film.

PRODUCERS TURN TO TAPE

New tape programs for the market-by-market route continue to be made, despite the distribution problems associated with tape and despite the general tightness of the syndication market. Most recent vtr productions: *Living Should Be Fun*, a WOR-TV New York feature starring Dr. Carlton Fredericks, and *Life Begins at Forty*, an interview program with syndicated columnist Robert Peterson, produced at Termini Videotape Services, Inc. The pilot is now making the rounds of the agencies. The Fredericks show, being distributed by Herb Saltzman, merchandising manager of WOR-TV, has been sold in more than 15 markets.

UNION OUTCOME

Negotiations between Screen Actors and Writers Guilds on the one hand and producers and networks on the other are continuing, foreign residual rights still providing the key stumbling block to a new writers' contract. Directors Guild of America has come to terms with both the Alliance of Television Film Producers and the majors on a contract which, except for raises in minimums and provisions for a health and welfare plan, does not differ too much from the old pact. SAG, notably, is not asking for foreign rights, and since

the demands are basically similar to those of the directors, no strike by actors is foreseen. WGA, as the lone holdout in this area, is reportedly considering amending its demands, but membership feeling is that the issue should be settled now once and for all.

Probable outcome: an increase of 15 to 20 per cent in the cost of telefilm production, bringing the price of the average half-hour to near \$45,000.

PLAY OF THE YEAR

The Play of the Week may become the story of the year in syndication. Distributed by National Telefilm Associates, the award-winning series has

now been sold in more than 40 major markets. Major sponsors, in addition to the Standard Oil Co. of New Jersey, now include American Motors, Studebaker Packard, Procter & Gamble, National Carbon Co., P. Lorillard Co., Sears, Roebuck & Co., Sara Lee Kitchens, Miller Brewing Co., du Pont, Dristan and Standard Brands. A multiple market sponsor is the Maybelline Co., picking up the tab in Los Angeles, Pittsburgh, Albany, Schenectady, Atlanta, Dallas, Fort Worth and Portland, Ore. The story: there are sponsors in syndication in need of prestige vehicles.

TOBACCO LEADS IN SURVEY

Tobacco products ranked in first

FILM SUCCESS *Cloverdale Dairy Co.*

Clutch Cargo, a series of five-minute cartoons which has been described as television's first comic strip, has them all laughing—sponsors and audience—in Wheeling, W. Va. The program, distributed by George Bagnall & Associates, is presented by WTRF-TV in that market Monday through Friday at 6:55 p.m., and has brought about a noticeable increase in sales for one of its sponsors—the Cloverdale Dairy Co.

Cloverdale bankrolls the show Monday, Wednesday and Friday, and the Hood Rubber Co. has purchased Tuesdays and Thursdays. Both sponsors have expressed amazement at the success of the program (which recently was awarded an average American Research Bureau four-week rating of 22.9), and Cloverdale reports additional sales activity.

"We are very pleased with *Clutch Cargo*," says Milt Gutman, account supervisor for the Gutman Advertising Agency of Wheeling, which handles the milk company. "The sale of our dairy product has risen appreciably, and we attribute the biggest part of this increase to television and to *Clutch Cargo*. Proof of our belief



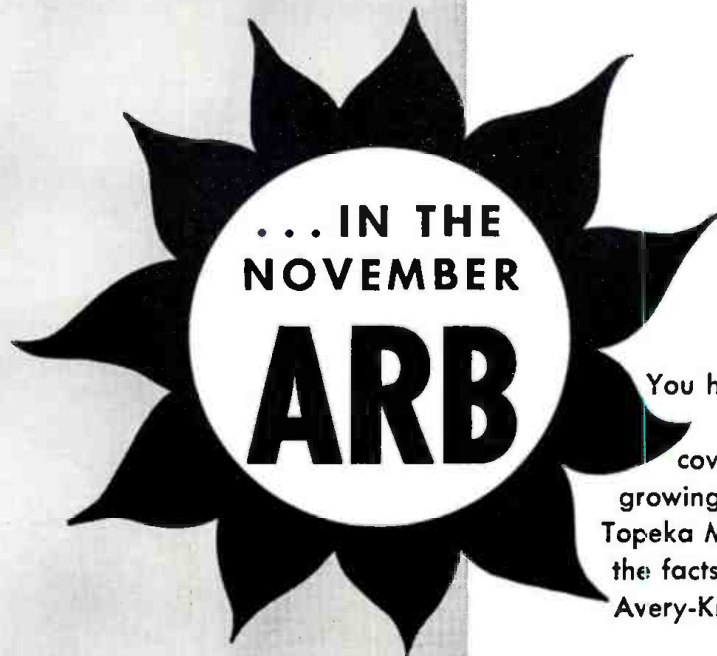
in tv and the show is that we plan to renew when our current contract expires."

The program, produced by a process called "Synchrovox," consists of 52 stories which are told in 260 five-minute episodes. These week-long cliff-hangers are concerned with the escapades of Clutch, his faithful dog Paddlefoot and his young friend Spinner. They consistently win good ratings in such top markets as New York and Philadelphia, and their sponsor list is a long one.

Sponsors in various markets include Kellogg Co., Ward Baking Co., Hires Root Beer, Bosco and Continental Baking Co., according to Bagnall Associates.

LOWEST cost per thousand

WIBW-TV PROVES IT



You have to buy
Topeka to
cover the rich,
growing 38-county
Topeka Market. Get
the facts from your
Avery-Knodel man.

LOWEST COST PER THOUSAND

The November Topeka ARB Report proves WIBW-TV is an outstanding spot and network buy, day or night. YOU GET WHAT YOU PAY FOR ON WIBW-TV.

* Lowest cost per thousand for CBS-TV nighttime and daytime programs when compared with five other CBS affiliates in Kansas and Missouri (November 1959 ARB)

WIBW-TV

CHANNEL 13

TOPEKA

CBS

NBC

ABC

Division of Stauffer-Capper Publications

“We’re talking to our own trade over the shoulder of the consumer.”

This is the descriptive way in which the Scovill Manufacturing Co. of Waterbury, Conn., the nation’s fourth-ranking producer of copper tube products and plumbers’ brass goods, envisions the unusual advertising experiment on which it embarked last month in northern Ohio.

The experiment is taking the form of sponsorship on KYW-TV, the Westinghouse Broadcasting Co. station in Cleveland, of a five-minute program, *Eye Witness Sports*, aired each week night at 11:15 and featuring Jim Graner, one of the area’s best-known local tv personalities. The Scovill company began sponsoring the sportscast on April 4 under a 13-week contract budgeted at approximately \$24,000.

This is the first venture into television for Scovill, whose advertising to date has been confined to trade publications. Further, this is reportedly the first time that a firm in the copper and brass industry has

engaged in a consumer advertising program via local television. Scovill’s aim in brief: to focus public attention on the benefits and added comfort and convenience of the latest advances in plumbing and heating installations.

Specifically, the commercials for the company, delivered live by sportscaster Graner, are covering such subjects as the importance of adequate installations in providing more than the conventional plumbing and heating services, planning for greater convenience and privacy for each family member, additional bathrooms for children, powder rooms and lavatories throughout the home for extra convenience, new ideas in home heating, converting cellars and attics into warm and attractive living areas and installation of coils under driveways and walks to end snow- and ice-removal chores.

A major objective of Scovill’s maiden effort in video is to enhance the prestige of licensed plumbing and heating contractors and to help channel more work through them. Augmenting the commercial mes-

sages is a continuing offer of a free booklet containing helpful suggestions for home-planners.

Credit for the idea of using television in one area to boost the sale of copper tubing—considered revolutionary for the copper and brass industry—goes to a Scovill executive, C. P. Goss, vice president and general manager of the mill-products division.

Mr. Goss believes that Scovill will get a sizable share of the anticipated increased demand for plumbing and heating products generated by the KYW-TV program. He feels that by helping contractors to use more copper products Scovill will see its own sales to wholesaler-clients jump.

The reasons that Cleveland was chosen for the tv campaign were the same ones which prompted the Scovill company to set up a regional headquarters in that city two years ago.

States C. W. “Cal” Seeley, Scovill regional sales manager: “We selected Cleveland over Detroit and Pittsburgh as the center of our expanded midwest operations because

(Continued on page 50)

Profits by proxy

*Scovill uses tv
to increase demand
for contractors’
services*

KYW-TV general manager George Mathiesen (r.) discusses Scovill’s tubing





Tr-radio director Kelley



Vice president Connah



Executive v.p. Connor

Though postage rates were lower in 1938. \$17 in stamps was hardly enough of an asset with which to leap into the advertising-agency business.

That was Tucker Wayne's cushion when he took over the James A. Greene Agency of Atlanta that year, buying it from his ailing employer. Mr. Wayne, then 33 and with a backlog of experience as an advertising manager and account executive, also borrowed \$30,000.

He was in business, and in debt, though the agency in 1937 billed about \$150,000 in advertising for its six clients. Mr. Wayne, with eight employes on his payroll, had to start playing it close to the vest.

"I sold my people on getting their salaries once—instead of twice—a month," he recalls. "I'd go out and collect receivables by noon of the 30th of each month and get to the bank just before it closed. The next day I wrote payroll checks."

Today, the Tucker Wayne Agency operates on a considerably less stringent margin of time. The company—headquartered in Atlanta and operating branch offices in New Orleans and Jacksonville, Fla.—now has 67 employes who service 16 clients. The employes get paid on time because

that 1937 billing of about \$150,000 soared to a total of more than \$4.5 million last year.

"As a matter of fact," says Mr. Wayne, "about half of our employes, from the supervisory level up, own stock in the agency. We pay out, in addition to salaries, a great deal—before our net—in 'adjusted compensation.'"

Waste Hater

The bonus system is made possible because of Mr. Wayne's pet peeve—waste. "I can't stomach waste," he says, "in time, material or gem clips. The best way to get fired around here is to go out to lunch leaving your desk light on. The profit margin is so thin that unless we are frugal, we can't pay good salaries and bonuses. I want to see the money go into pay checks, not down the drain."

This isn't miserliness, but it is good business. And Tucker Wayne prides himself on running a trim ship. He holds a tight rein on the agency's 11 departments, but he doesn't run a panic office, and the premium is on creativity. In this the employes concur.

"I don't tolerate the idea that an ad agency is 85-per-cent confusion

and 15-per-cent commission. We run it like a business," states Mr. Wayne. "The climate here must be conducive to studious thinking. We handle other people's money, and this agency must be operated by serious-minded people.

"There are two things that make an agency man get off his fanny," he continues. "One is a good idea. The second is the prospect of a red figure on the books, rough times. We anticipate them, and we know we've got to work harder and think harder. This is why we've made more progress in times of adversity than in lush periods."

Mr. Wayne's initial coup came the year he assumed control of the Greene agency. He snagged *The Lone Ranger* account for radio. "We represented that series in the nine southeastern states, taking it out of print advertising and putting it wholly into radio."

Also in 1938 Mr. Wayne began representation of the American Bakeries Co., Atlanta; Courts & Co., Atlanta; the C. J. Moffett Medicine Co., Columbus, Ga., and the Southern Wood Preserving Co., East Point, Ga. Southern Bell Telephone & Telegraph Co. of Atlanta joined in 1942,

(Continued on page 47)

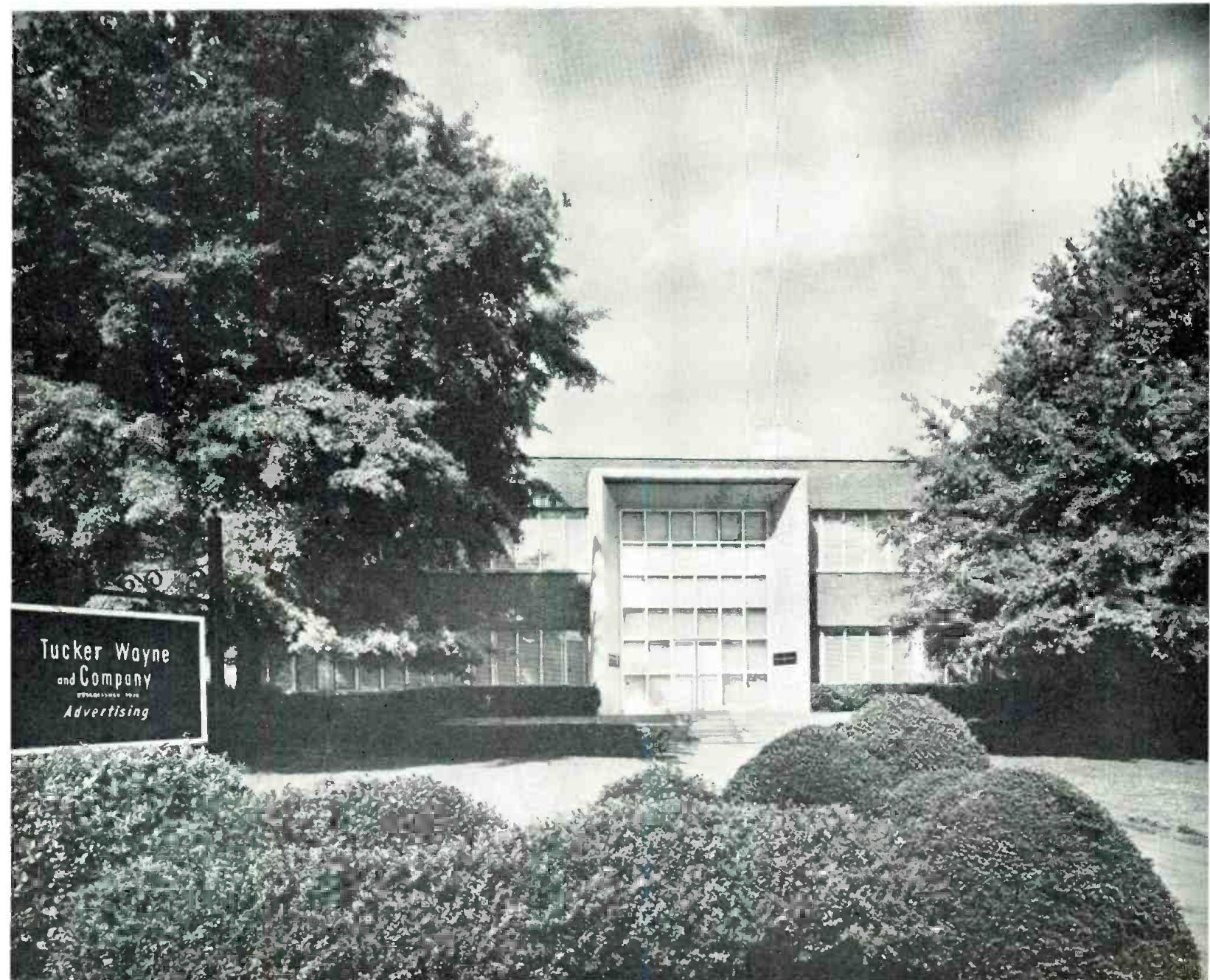
Wayne of Atlanta

*Southern agency puts
half its \$4.5-million billings
into broadcast media*



President Wayne

Home office and main building of Tucker Wayne in Atlanta



"Get more fun out of life—stay in for a movie" may not be as improbable a slogan for pay-tv interests as it first sounds, despite the wide-screens, smells, color, air-conditioning and those seats in the last rows of the theatres. Whether the slogan will have any meaning for paying viewers is an issue which won't be resolved for some time, but it is evident already that toll-television companies are convinced that they have a new vehicle of entertainment which will be profitable—that is to say, it will be accepted by paying customers.

In the last issue of this magazine an article was presented on the general economics of pay television, which concluded that the systems *could* be profitable (1) if operational costs weren't too high, (2) if there was a sufficient supply of top product, and (3) if viewers were willing to pay. These questions were answered in the abstract, and affirmatively; in reality, how do they appear, now that Telemeter has been in operation in a Toronto suburb for the past several months?

New answers must be offered, and they are not as affirmative, although it must be conceded at the outset that it is much too early to arrive at a final conclusion about the Etobicoke venture: its novelty value may inflate revenue initially; early technical problems may deflate potential profits.

But Telemeter's Canadian operation has already indicated the way in which toll tv will develop, assuming it can ever be a reality in this country.

First press reports were enthusiastic; later reports, coming from more knowledgeable economists and engineers in television, are more reserved. At least two networks, several advertising agencies and several trade organizations sent observers up there, and what follows is a compilation of their observations.

Main conclusions: because of the tremendous investment and operational costs, Telemeter is losing money, and will continue to lose money for a long time to come, for it needs a much wider base of subscribers before its operation can be profitable. A second, but culturally more significant conclusion flows from this economic reality: pay-television interests, despite their claims, aren't likely to cater to a minority audience unless a substantial mass audience is assured them most of the time.

Appeal to Eggheads

"Telemeter's major appeal," says a Toronto theatre owner, "has been to 'eggheads' who have been promised the sun and the moon, such as ballet, symphony and *My Fair Lady*. Some think that Telemeter will have Stokowski in Toronto every week. But they'll be disillusioned."

This grim remark may overstate the situation, since it comes from someone whose livelihood may be threatened. But it would appear (from these initial reports on Etobicoke) that pay tv isn't the limitless goldmine most motion-picture producers and entertainment columnists think it is. It requires a tremendous investment at a

risk, and its operating costs, at least in these first few months, are surprisingly high.

Costs Expand

These maintenance and operating costs expand in proportion to number of subscribers, and so they are by and large constant. A large part of the investment costs consists of items such as coin boxes and grid tap-offs, which also expand in proportion to number of homes reached. Cable costs also increase, but not as directly, since they encompass an entire area from which tap-offs into homes can be made. Investments in studio and office equipment, however, do not increase directly in proportion with number of subscribers, and can be spread over 10,000 subscribers or 10,000 subscribers without a significant increase.

Etobicoke is a suburb of approximately 40,000 homes, of which approximately 37,000 are tv families. With this limited potential, according to several industry sources, Telemeter cannot possibly hope to make money—unless it supplements its income with advertising revenue. It must be pointed out, of course, that there are approximately 372,000 television homes in the Toronto area, and depending on what additional costs would come to, it is possible for Telemeter to make a profit with that potential.

One observer, after making a careful analysis of Etobicoke costs and revenue, is convinced that even at the 10,000-subscriber level, Telemeter

(Continued on page 73)

. . . by enough paying viewers?





Telemeter also supplies news and weather—gratis



Famous Players' Fitzgibbons and Canadian Bell's Cruickshank, two principals in Toronto venture



Will this costly venture be supported . . .

Etobicoke: dream and reality

*Question of top product,
high maintenance costs are factors
which cloud Toronto pay tv*

hair.

The average eyes were blue, as in 1958, but brown-eyed girl buyers made up 25 per cent of the total, hazel eyes 15 per cent, green 10 and a few with gray.

The unmarried woman buyer still predominates the group, but 35 per cent are married. Of these about a third have children for an average of 1.4 child for each.

Women buyers have been with the agency for which they now work longer than men, with the average 7.5 years. The average as a time-buyer is about the same, a fraction less than in 1958, when it was 7.8 years, but more than the four years reported two years earlier.

Working days for women buyers are little changed at 8.4 hours per day. In 1958 it was 8.42 hours, and two years earlier 8.33 hours.

Wages today for girl buyers average \$7,221 per year, as compared with \$6,800 four years ago. However, women buyers were up nearly \$200 annually in average salary over that two years ago, while men buyers gained only \$12 in the same period.

One of the most interesting sets of comparisons that came out of the

buyer study was by age groups.

Men buyers 29 and under averaged three years of experience in the field, while women in the same group had four years as a buyer. In the larger 30-to-44-year group this was still true, with men claiming 6.7 years' experience and women 7.7. In the older group, 45 or over, the comparison was even more marked, with 11 years for men and 14 for women.

The youngest women buyers buy more time than the same group of men with a mean of \$3.1 million, as compared with \$2.9 for the men. Wages for this group were exactly the opposite, with the women getting annual salaries averaging \$6,750 and the men \$7,650.

In the middle age group the men bought the most time, \$3.5 million, while women came to only \$3.1 million. The salary difference was even more marked, totaling \$11,573 for the men and only \$8,070 for the women. In the older group time-buying totals dropped to \$2.1 million for the men and \$2 million for the women, but men's salaries soared to \$14,714, as compared to only \$6,900 for the women.

A principal reason for the wide

difference in salaries for the older timebuyers seems to be that in most cases men buyers in this bracket have other responsible duties besides the placing of time. Many are in important supervisory posts, even though they may still be technically buyers and do place large segments of time.

As to marital status, only the 29-and-under group of men seems to offer possibilities for girls with a wedding in mind. Here nearly half are unmarried and eligible, although there is still a choice 20 per cent of the high-salaried 30 to 44 group who admit no legal attachments. The older men are almost entirely out of the marriage market, with only five per cent still single.

The girls, however, are a different story. Men looking for an eligible mate with a good-paying job and an eight-hour day should concentrate in this area, the TV AGE survey shows. In the \$8,000-a-year, 30-to-44 bracket of brown-haired, blue-eyed beauties only two in 10 are married.

It's worth giving a thought, however, to the fact that each is currently spending an average of \$3.1 million a year.

Average Timebuyer by Age Groups

| | Men | | |
|-----------------------------|---------------|---------------|---------------|
| | 29 or under | 30 thru 44 | 45 up |
| Yrs. timebuyer | 3 | 6.7 | 11 |
| Hours in average day | 8+ hrs. | 8.5 hrs | 9.5 hrs. |
| Value time bought | \$2.9 million | \$3.5 million | \$2.1 million |
| Annual salary | \$7,650 | \$11,573 | \$14,714 |
| Percentage married | 51 | 80 | 95 |
| | Women | | |
| | 4 | 7.7 | 14 |
| Years timebuyer | 4 | 7.7 | 14 |
| Hours in average day | 8+ | 8.4 | 8.3 |
| Value time bought | \$3.1 million | \$3.1 million | \$2 million |
| Annual salary | \$6,750 | \$8,070 | \$6,900 |
| Percentage married | 33 | 20 | 50 |

1960's Typical Timebuyer

| | Men | | | Women | | |
|----------------------------|-------------|------------------------------------|------------|---------------|-----------------------------------|---------|
| | 1956 | 1958 | 1960 | 1956 | 1958 | 1960 |
| Age | 34 | 33 ³ / ₄ | 33 | 32 | 36 | 35 |
| Height | 5'11" | 5'10 ¹ / ₂ " | 5'11" | 5'4" | 5'5 ¹ / ₄ " | 5'4" |
| Weight | 170 | 169 ¹ / ₂ | 172 | 123 | 126 | 121 |
| Color hair | Brown | Brown | Brown | Brown | Brown | Brown |
| Color eyes | Brown | Blue | Blue-Brown | Brown | Blue | Blue |
| Married | Yes | Yes | Yes | No | No | No |
| Number children | 1.07 | 2.03 | 2.21 | | | |
| Years in college | 3.6 | 3.65 | 3.5 | 2.5 | 2.51 | 3 |
| Yrs. at same agency | | | 5.5 | | | 7.5 |
| Yrs. a timebuyer | 6 | 4.87 | 5.5 | 4 | 7.8 | 7.5 |
| Hours average day | 8.33 | 8.44 | 8.5 | 8.33 | 8.42 | 8.4 |
| Annual salary | \$9,500 | \$10,558 | \$10,600 | \$6,800 | \$7,034 | \$7,221 |
| Time bought | \$3 million | | | \$2.4 million | | |

remaining 15 per cent divided between baldies, who seem to have forgotten the original color, grays and redheads.

Eyes are even more varied. There is an even split between blue eyes and brown eyes, with 65 per cent of all buyers having either one color or the other. Another 12 per cent are hazel-eyed, 10 per cent green-eyed, and the remaining claim either gray or black eyes.

Marital status seems to depend on age to some degree, of which more later, but at least 70 per cent of men buyers report they are married. These married men are fathers of an average of 2.21 children. This, too, is an increase over the reports of previous years. In 1956 married males had only 1.7 children and in 1958 only 2.03 per man. Largest family reported consists of five children, while a number claimed four.

Men timebuyer's education averaged 3.5 years in college, almost the same figure as 1958, when it was

3.65 years, and 1956, when it was 3.6 years.

Asked how many years they had been at their present agency, men buyers reported 5.5 years, exactly the same as their average experience as timebuyers. Since many buyers have changed employers at least once, this comparison does not seem important. A number reported being with their present agency as little as six months, while experience in timebuying ranged all the way up to 28 years.

The average day put in by the timebuyer seems to be getting longer, and while some buyers reported less than seven hours, there were others who worked such long periods that the average came to 8.5 hours. In the survey two years ago the average for men was 8.44 hours, and in 1956 it was 8.33 hours.

Salaries for men buyers have increased an average of \$1,100 in the four-year period. The average today is a handsome \$10,600, while four

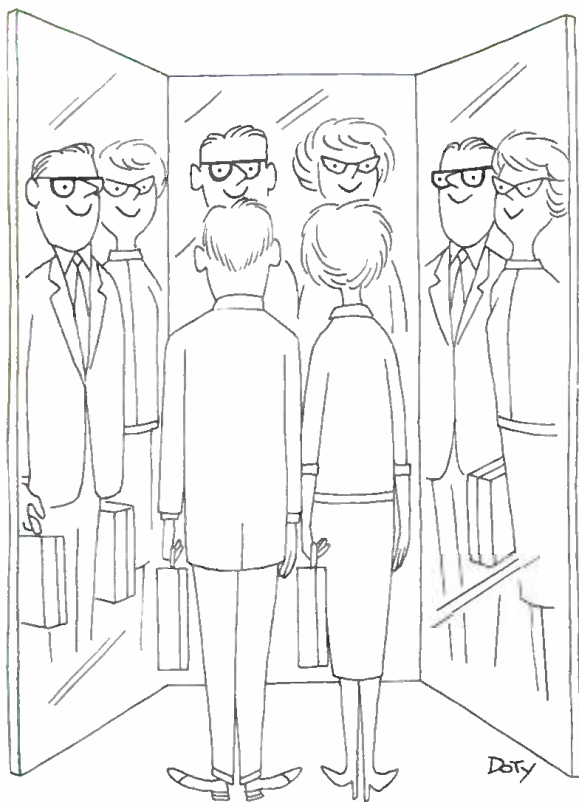
years ago the figure was \$9,500. This seems to indicate buyers are more than holding their own with inflation, with agencies raising yearly totals in proportion to the increased responsibilities of the position.

Logically enough by feminine mathematics, women buyers are a year younger than they were two years ago when, for some strange reason, they were older than in 1956. The average of 35 years is a year older than that of men buyers.

Height is about the same—5' 4" today, as compared with 5' 5¹/₄" two years ago and the same 5' 4" in 1956. Perhaps it is a trend of the times that weight has slimmed down to 121 pounds, as compared with a slightly more rounded 126 in 1958 and 123 in 1956.

The average buyer is still brown-haired as in the past, although brown-heads made up only 55 per cent of the total. Second were blondes with 30 per cent, with redheads 10 per cent and the rest black or gray

Typical timebuyer: 1960



*Survey shows average men buyers
spend \$3 million, women buy \$2.4 million
in television time*

The typical agency timebuyer is changing little through the years, the most recent TELEVISION AGE survey reveals.

True, the men are slightly younger, weigh a little more, and are paid somewhat better than they were either two or four years ago, but the height and eye and hair color are so similar they might be taken for one and the same man.

Women timebuyers, the report shows, are slightly slimmer, holding their ages well, buying a tremendous amount of time and gaining ground in the race to achieve the same size pay checks for the same amount of buying as the men.

The amount of television time the average buyer purchases in a year may surprise the casual observer. The question, asked for the first time in this year's TV AGE questionnaire, shows that women buyers purchased an average of \$2.4-million worth of time last year. Men buyers bought at the rate of \$3 million each.

While these totals cannot be expected to gauge accurately the actual amount of knowledge and effort that go into timebuying, they are an interesting commentary on the importance of the function in the television business. And while no comparative figures are available for previous years, it is safe to assume that these averages are higher than they were even two years ago, since total tv billings have shown a marked climb in that period.

Running down the over-all statistics for men buyers, of whom there are a preponderance in the over-all totals, shows the average age in 1960 is 33, as compared to 33 $\frac{3}{4}$ two years ago and 34 in 1956. Height is back to 5' 11", half an inch more than in 1958 and exactly the same as four years ago.

Not that there aren't heavier and lighter buyers—there certainly are. The heaviest admitted weight is 200 pounds, while the lightest tips the scales at a modest 110.

The majority of men buyers have brown hair, although here again the range runs from blond to bald. With around 60 per cent of men buyers brown-haired, 10 per cent are black-haired, 15 per cent blond and the

come.” (As comedian Roger Price says, “This man is obviously a wrong thinker and a troublemaker.”)

One other “negative” response came from the television director of a medium-sized agency who said, “I’m not sure the time-buyer *should* be included in the planning—except in the final stages. He should be—and often is—consulted to get material or to make a pitch before the account supervisor makes the media decisions.”

At least two dozen buyers noted, however, that their inclusion in planning sessions was a “must” in order to get “an over-all picture of the account and the problems involved.” June Kirkpatrick of Honig-Cooper & Harrington, Inc., Los Angeles, phrased it for the entire group when she said, “The buyer must know the account, the problems, the audience

“The buyer must know the account, the problems, the audience to be reached to sell the product, the budget there is to work with and the areas that must be covered.”

***June Kirkpatrick
Honig-Cooper & Harrington, Inc.
Los Angeles***

to be reached to sell the product, the budget there is to work with and the areas that must be covered with that budget.”

Jack Walsh of D. P. Brothier & Co., Detroit, expressed a similar idea. “Teamwork,” he said, “is necessary for maximum efficiency in any endeavor. Without mutual understanding, the buyer or anyone else works in a vacuum. A timebuyer can make more intelligent placement of the client’s money if he knows and understands the master plan.”

Buyer participation in initial planning can act to offset errors that might occur without such participation, some dozen respondents believed. One stated that inclusion of the buyers in the planning meetings

allows full advantage to be taken of “the buyer’s day-to-day contact with the trade, and prevents a campaign that is impossible to buy from being sold to the client by over-zealous account men.”

If he’s in on campaigns early, the buyer brings a “more intelligent and knowledgeable approach to the whole problem and the advertiser’s aims.” said another, “while at the same time helping avoid costly or unrealistic views on his own medium-specialty.”

KHCC&A’s Beryl Seidenberg noted that there can be instances when television schedules might not provide the advertising answer the client needs: “A buyer’s knowledge of the broadcasting situations in various markets is helpful in determining whether or not it is feasible, practical and/or possible to use tv or radio for tests or a complete campaign—especially if there are budget problems. His awareness of past campaigns, and their success or failure, is bound to be helpful.”

Pointing out that mistakes do occur, a media executive from another agency stated, “I’ve seen it happen too often that a client is promised a certain number of spots at a given cost by the account man, and the buyer is unable to deliver the promised number because he’s given an inadequate budget.”

Chips Barrabee at L&F seconded the opinion: “To have a buyer present at early planning meetings often means that bad test markets can be avoided by the advertiser. Such a market, perhaps, is one in which the buyer knows sufficient time is not available, which has coverage peculiarities, etc. Also a buyer will know

“. . . a timebuyer can make more intelligent placement of the client’s money if he knows and understands the master plan. . . .”

***Jack Walsh
D. P. Brothier & Co.
Detroit***

“Studies would be much more useful if they were prepared with a specific market in mind. . . .”

***S. Kenneth Robins
D. W. Evans & Associates
Salt Lake City***

when a critical shortage of certain spot lengths exists—10’s, 20’s or 60’s—and can avoid basing an entire campaign on a buy that is not obtainable.”

A group of respondents felt strongly that the timebuyer virtually *has* to be among those making campaign plans. James Hackett, Arkwright Advertising Co., Inc., New York, said, “The timebuyer *should* be the only one fully equipped to comment on the practicality of any plans, as well as having the information at hand to propose original plans.”

At a Great Lakes area agency, another buyer noted that today’s timebuyer should be “a strong marketing person, and media planning and marketing are too closely integrated today to leave a qualified person out.”

The question of the buyer’s own growth was raised by several respondents. “It is impossible to be a ‘creative’ buyer unless you are included in the planning; otherwise you are an overpaid clerk,” said a buyer who considers himself creative.

Media director Bill Murphy at W. B. Doner & Co. pointed out that unless an agency allows its promising personnel the opportunity to expand their experience, “it will keep only the less ambitious, less curious and probably less valuable people. Such an agency is also ignoring a good source of home-trained, and less expensive, future executives.”

A final word on why the buyer should participate in media-planning sessions comes from the anonymous buyer who was quoted previously as not having time for survey questionnaires: “A buyer should sit in,” he noted, “simply so he knows what the hell is going on!”

(Continued on page 46)

The arguments are all good ones—and they come from both one-medium and all-media buyers among the 31 respondents. Unfortunately for the surveyor trying to build a case for either side, the arguments presented by the “opposition” are just as good.

Hitting one-medium buying, Dot Koemme of Armstrong, Fenton & Vinson, Inc., San Diego, noted that “specialized buying often results in lopsided strategy simply because a buyer is not aware of—or enthusiastic about—availabilities outside his limited sphere of operation. In this business, it’s the over-all campaign that counts: the more the buyer

**“... all-media buying
... is necessary in order to
establish a single direct
approach to the over-all
marketing/advertising
objectives for a single brand.”**

**Bill Croke
Foote, Cone & Belding, Inc.
New York City**

knows about all media, the better.”

Foote, Cone & Belding, Inc., New York, buyer Bill Croke took the positive view in explaining why he feels all-media buying is a must. “It’s necessary,” he said. “in order to establish a single, direct approach to the over-all marketing/advertising objectives for a single brand.”

“An all-media buyer can offer a much higher degree of efficiency,” stated Ron Lockenvitz at Kane Advertising, Bloomington, “because of his familiarity with the various media opportunities, coupled with a full understanding of marketing and distribution objectives. The result is a more comprehensive analysis of what serves a business best. The specialist, with perhaps a more intimate knowledge of one particular area, lacks the understanding—unless carefully supervised—to correlate particular media opportunities with the broad strategy of the client.”

The question of supervision was

**“Most promotion material
is junk—with the exception
of those stations which
put together worthwhile
market data. . . .”**

**Mal Murray
Kudner Agency
New York City**

brought out by several respondents—including Beryl Seidenberg from Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York, who said. “All-media buying is usually a misnomer. There is all-media supervising, but very few supervisors actually do the buying. I feel that an all-media supervisor on a very large account can work out efficiently in most cases, but it is usually impossible to do all the buying on a large account.”

Virginia Burke at Gardner Advertising Co., New York, also believed supervising should always encompass all media, although actual buying must often be handled by specialists, of necessity.

A number of buyers, recognizing the abilities required for the title of media supervisor, stressed the limiting qualities of one-medium buying.

“Confinement to any one phase is overly restricting, and I would say it limits a buyer’s chances for growth and advancement,” said Catherine Noble at McCann-Marschalk, Inc., New York. “You should start off with one-medium buying in the group system,” noted another, “but after a solid foundation, you must start to learn the other media in order to grow.”

From a media director’s viewpoint, Bill Murphy at W. B. Doner & Co., Baltimore, said, “A really good buyer today will not stay in a one-medium buying job. By the time he’s experienced enough to be a valuable time-buyer, he will see the handwriting on the wall vis-à-vis his personal future, and will move to an agency that exposes him to all media.”

A case in point is that of just such

a buyer, who noted. “When I was strictly a broadcast buyer at McCann, it would have been physically impossible to do all-media buying. Here, at a smaller agency, it works out very well not only for the client, but for the agency. It simply boils down to the work load a buyer must shoulder: if he has all-media responsibilities, but not the time to handle them, the advertiser is bound to suffer.”

The question of all-media versus specialized buying is obviously not going to be resolved here, nor as long as major agencies such as Benton & Bowles, Inc., and Young & Rubicam, Inc., successfully serve their clients with an all-media policy while other companies follow the separation-of-buying plan. For a final word, however, this quote from a harassed timebuyer should suffice:

“Let somebody else answer your question. I don’t have time enough to handle one medium, much less all media and answer surveys, too!”

The second question put to the 75 respondents resulted in much less difference of opinion; in fact, near-

**“Broadcast is too complex
to allow a buyer’s time to be
diluted by other activities.”**

**Robert Widholm
Doherty, Clifford,
Steers & Shenfield
New York City**

unanimity was reached. The question—“Why do you think the timebuyer should be included in media-planning sessions?”—brought answers so similar in flavor that it seemed they might have been mimeographed for distribution among the various agencies.

Before discussing the bulk of the replies, it must be noted that one (1) anonymous respondent replied as follows: “The buyer should be included in media-planning sessions only in rare instances. Of course, he should be kept up to date, and his written suggestions are always wel-

to one set of duties or submerged under too many duties may not work efficiently for the advertiser.

Here is where the personality of each individual comes into prominence. There are those buyers who sincerely believe their own capabilities are limitless, as there are those who recognize the extent to which they can be pressured and yet maintain peak efficiency. It is when the attitudes of one are imposed upon another that difficulty occurs.

"I feel that a good buyer with adequate background can buy any combination of media with the same, if not better, efficiency as a specialized buyer. Native intelligence plus experience are the requisites of a good buyer." That is the opinion of a buyer working in a \$20-million agency.

At an agency of almost identical billing volume, another buyer took an exactly opposite position: "I would say the one-medium (time) buyer, working closely with specialized buyers on other media, is most advantageous to the advertiser. In this way,

"... one-medium buying is more advantageous to both the client and the buyer. . . . All-media buying takes too much time and allows no depth of thinking in any one direction. . . ."

***Chips Barrabee
Lambert & Feasley, Inc.
New York City***

the buyer can keep abreast of changes in his field and still have the complete media picture."

It is interesting to note that a third buyer, employed at the same agency as the second spokesman, thoroughly agrees with the first: "The all-media buyer gets a broader picture of the advertiser's problems and can apply immediate knowledge of all media to solving those problems."

A pattern for dissension is evident: the attitudes of individual buy-

"Specialized buying often results in lopsided strategy simply because a buyer is not aware of—or enthusiastic about—availabilities outside his limited sphere of operation. . . ."

***Dot Koemme
Armstrong, Fenton & Vinson
San Diego***

ers—when met in opposition by the attitudes of their media superiors or "agency policy"—may have a detrimental effect on the buying job they do for a client.

Disregarding any philosophical ideas, seven timebuyers took the "on the fence" position and noted that the efficiency of either type of buying would depend solely on the size of the account. Representing similar views from agencies of widely differing size, here is the statement of a buyer at a multi-million-dollar company and another from a buyer at a smaller firm.

"A huge account—one billing over \$10 million—practically must be bought on a vertical plan with specialization," said the buyer from the agency handling such accounts. "An all-media buyer can do the best job on a smaller account, providing it is not too much for him to handle."

At Q.B.A. Advertising Bureau, New York, Sam Glickman had the same thought: "If it is a comparatively small account, I believe it is best handled by an all-media buyer. Or, if one medium is of great importance and another of minor importance, I believe both can best be bought by an all-around man. However, very large accounts with large expenditures in several media need specialists."

One of the major points brought out by the advocates of one-medium buying is that the field of broadcast buying requires full concentration of a buyer's faculties.

Chips Barrabee, Lambert & Feasley, Inc., New York, said, "I feel one-medium buying is more advantageous

to both the client and the buyer himself. To remain current and aware of the problems in either broadcast or print, the buyer's time must be channeled in only one direction. All-media buying takes too much time and allows no depth of thinking in any one medium."

"Media has reached the point of complication," said B. E. Acker at R. E. McCarthy & Associates, Tampa. "It's fine to have facts on all media, but I feel better decisions can be reached by a person becoming a specialist who is thoroughly familiar with markets and current programming, data, etc."

Robert Widholm at Doherty, Clifford, Steers & Shenfield, Inc., New York, put it succinctly: "Broadcast is too complex to allow a buyer's time to be diluted by other activities."

That word *time* appeared in the comments of many others: "there's just not enough time for one person to be up on all phases and changes of several media"; "there's not enough time in the day for a buyer to know enough about all media to buy any one effectively"; "there's no time to keep abreast of all media—it's a matter of knowing a little about a lot, of knowing one medium completely, etc."

A female buyer from a top agency headquartered in the midwest said, "One-medium buying provides the advertiser with the services of a buying professional who has a thorough knowledge of stations, facilities, programming, industry trends, etc. Such a buyer has the time and desire to establish rapport with station personnel and representatives. His continual interest is in the development and maintenance of the advertiser's broadcast schedules."

"... very large accounts with large expenditures in several media need specialists."

***Sam Glickman
Q.B.A. Advertising
New York City***



*Timebuyers split on media-buying methods,
but consider account size prime factor*

All-media buying versus “specialized” buying duties? The argument often arises when media men congregate, and it is an argument that evidently will not diminish in the foreseeable future.

From a TV AGE survey of some 75 buyers—both of broadcast and other media—one conclusion can be reached: the value to an advertiser of either an all-media buyer or of specialists working on each phase of his account is not only dependent on the size of the account, the size of the advertising agency and the basic purchasing abilities of the agency’s buyers—but upon the buyers’ own personalities and convictions.

It was conjectured that, when asked, “Which do you feel is most efficient for the advertiser—specialized one-medium buying or buying in all media by one person?”, buyers who worked in a “specialized” agency would state a preference for that system, and buyers in an “all-media” shop would naturally vote for all-media buying. The replies received did not bear out the forecast. Of 31 buyers who favored one-medium buying, at least half-a-dozen serve as all-media buyers; 28 buyers who answered affirmatively for all-media buying included nearly two dozen who buy broadcast only.

Obviously, a buyer who feels either restricted

101 HUNKS OF FUN!



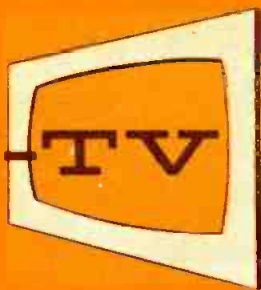
MGM-TV *now offers* THE BEST OF **PETE SMITH**

Fun for everyone with Pete Smith! The whole family will want to tune in on these comedy treats which will build HILARIOUS HI RATINGS for your station any hour of the day or night.

We've selected 101 of Pete Smith's very best specialties for perfect programming as a ¼ hour show across the board or integrated into a pep-up comedy hour . . . or spotted ahead or after a feature film.

Hurry and get full information while your market is still open.

Wire,
write or phone
MGM-TV
1540 Broadway
New York 36, N. Y.
JUdson 2-2000



P.S. (Programming Suggestion)
Don't forget the 135 great M-G-M cartoons are still available first-run in a number of markets.

1,069 WSAZ-TV Huntington-Charleston
 1,065 WKTU Utica
 1,064 WWJ-TV Detroit
 1,062 WTAE Pittsburgh
 1,059 KSWO Lawton, Okla.
 1,057 WJBK-TV Detroit
 1,056 WNEM-TV Bay City-Flint-Saginaw
 1,055 WFLA-TV Tampa-St. Petersburg
 1,053 KXMC-TV Minot, N. D.
 1,049 WSPD-TV Toledo
 1,046 KTVI St. Louis
 1,046 WITI-TV Milwaukee
 1,046 WTOL-TV Toledo
 1,045 WICS Springfield, Ill.
 1,044 KFDX-TV Wichita Falls
 1,042 WLW-A Atlanta
 1,036 KSYD-TV Wichita Falls
 1,035 WTMJ-TV Milwaukee
 1,032 KELO-TV Sioux Falls
 1,029 WTAR-TV Norfolk
 1,026 WAVY-TV Portsmouth
 1,025 KMBC-TV Kansas City
 1,023 WJIM-TV Lansing-Flint
 1,022* KPAC-TV Port Arthur-Beaumont
 1,022 WLW-I Indianapolis
 1,019 WFBM-TV Indianapolis
 1,015 WFMJ-TV Youngstown
 1,012* WOOD-TV Grand Rapids-Kalamazoo
 1,006 KCKT Great Bend
 1,001 WBEN-TV Buffalo
 1,000 WALB-TV Albany
 999 KOLN-TV Lincoln
 999 WCHS-TV Charleston
 999 WFRV-TV Green Bay
 999 WICS Springfield, Ill.
 999 WJRT Flint
 998 WHBF-TV Rock Island, Ill.
 997 WECT Wilmington
 997 WISH-TV Indianapolis
 996 WCTV Tallahassee-Thomasville
 996 WFGA-TV Jacksonville
 996 WKRG-TV Mobile
 995 WESH-TV Daytona Beach
 994 WJXT Jacksonville
 992 WEAR-TV Pensacola
 991 KGBT Harlingen
 991 WCKT Miami
 990 WTVJ Miami
 987 WTHI Terre Haute
 983 WILX-TV Onondaga-Lansing
 981 WCIA Champaign
 979 WCAU-TV Philadelphia
 979 WXEX-TV Petersburg-Richmond
 978 KTRK-TV Houston
 978* WOC-TV Davenport
 975 KNII Ardmore-Sherman-Denison
 973 KLFY-TV Lafayette
 973 WPST-TV Miami
 972 KCSJ-TV Pueblo
 972 WDSU-TV New Orleans
 969 WKY-TV Oklahoma City
 958 WEAU-TV Eau Claire
 958 WLWK-TV Marinette-Green Bay
 954 WBRZ Baton Rouge
 952 WKZO-TV Kalamazoo
 949 WIBW-TV Topeka
 940 WSIX-TV Nashville
 925 WOOD-TV Grand Rapids-Kalamazoo
 923 KRCC-TV Jefferson City
 922 KATV Pine Bluff-Little Rock

919 WITN Washington, N. C.
 914 WGN-TV Chicago
 906 KYW-TV Cleveland
 904* KHQ-TV Spokane

*Tower not yet in use but station holds construction permit.

Fight Promotion

TelePrompTer Corp., with a \$700,000 stake in the upcoming rematch between heavyweight champion Ingemar Johansson and challenger Floyd Patterson, is exploiting just about every possible promotional device and just about every avenue to increase revenues and insure a return on that investment.

As reported in this magazine May 16 (Tele-scope) the closed-circuit television operation is apparently willing to accept advertising money—provided the messages are kept off the screen. (Although a 33-city deal with Eagle Clothes fell through, it's understood that other such ventures are in the works.)

In addition, TelePrompTer will probably be piping the fight into homes for a fee: in Wyoming and New Mexico, and in Etobicoke, Canada. The latter operation hinges on a satisfactory financial arrangement with Telemeter, which already has several thousand homes wired up in that Toronto suburb. In the two western states, TelePrompTer owns three community antenna systems—in Silver City and Farmington, N. M., and Rawlins, Wyo. Two problems, conflict with theatres and a formula for payment, must be overcome in those areas, but they were being worked out at press time.

A special pre-fight program, sold to the Philco Corp. for presentation over ABC-TV from 10:30-11 p.m. on June 19, the night before the fight, is expected to do two things (in addition to bringing TelePrompTer some extra money): it will stimulate attendance at theatres, where the real money lies, and it will promote ABC Radio's coverage of the bout. ABC purchased the radio rights for a reported \$200,000.

Philco, incidentally, has contracted with TelePrompTer for a special closed-circuit business program for its dealers and distributors on June 20, the day of the fight. After these

meetings, which will be piped into approximately 50 cities, Philco has contracted for the fight, paying for it on a per-seat basis. Some 25,000 Philco employees and friends are involved in this transaction, which is said to be separate from the business meeting. In cities where there is not a sufficient audience to justify a separate closed-circuit telecast, Philco is buying tickets and presenting them to its people.

TelePrompTer expects to set a new record in closed-circuit theatre fight attendance with the rematch, long delayed by three separate investigations into the first fight.

Fertile Field

Whoops! What's this? Another group of advertisers as yet relatively untouched by television? The state commissions created to sing the praises of their states' beauties and pleasures are singing without the music in newspapers and magazines, with only a rare note coming through the tv speakers.

Over \$7 million will be spent this year by state governments encouraging tourist travel. And how will it be spent? Kentucky, for instance, which has appropriated \$350,000 for advertising and promotion between July 1, 1960, and June 30, 1961, will put \$150,000 into print, \$1,000 into unspecified broadcast media. Massachusetts, in the year ending June 30, 1959, spent \$170,000 in print, \$4,000 in unspecified broadcast media. Oregon, the leading user of tv and radio, puts \$42,000 out of a total budget of \$350,000 into broadcast. Florida, with a tourist-travel allocation of over \$1 million, lists no television among the media used, nor does Hawaii, with a probable budget of \$1 million.

This information is supplied by the Development Advertising Reports published by Long Advertising Management Publications, 53-17 N. Santa Monica Blvd., Milwaukee 17. Not only does this publication give information on the tourist-entertainment programs of the 50 states, it also gives equivalent information on the activities of the industrial develop-

(Continued on page 74)

A PART OF EVERY COMMUNITY PROJECT*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area... a circumstance that must be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV

CHANNEL 10 • CBS-ABC

TERRE HAUTE

INDIANA

Represented Nationally by Bolling Co.



Tv has 133 towers more than 900 feet tall . . . page 21

Will TelePrompTer accept advertising too? . . . page 23

State promotion offers untouched tv field . . . page 23

G.E.'s New Tube

General Electric has introduced a new television camera pick-up tube which is described as a cure for "portholing" and "edge-effect."

Tv picture quality is improved, according to G.E. officials, by a field mesh in the scanning section of the new tube (type GL-7293) which reduces landing and shading errors and geometric distortion and at the same time provides sharper transition from black to white without spurious effect. Also, corner resolution is said to be nearly as sharp as at the center of the picture.

G.E. says these features of the new tube make it easier for television directors and cameramen to set up a picture, because fewer adjustments of camera controls are needed. The new tube, incidentally, is interchangeable with the older 5820, but differs slightly in construction and operation.

Designed primarily for studio use, the GL-7293 is manufactured at the G.E. tube plant in Schenectady. It is available at a user price of \$1,300, carrying G.E.'s standard 500-hour warranty.

More Tall Towers

Television now has 133 antennas 900 or more feet from base to tip, and 10 more are being added so that the total will soon be 143. Five of the tall towers were added within the past six months—two in the 1,000-foot-plus class and three between 900 and 1,000 feet.

There are now 90 towers of more than 1,000 feet and 43 which measure between 900 and 1,000 feet tall. Latest additions were WXYZ-TV Detroit, 1,073 feet; KFDX-TV Wichita Falls, 1,044 feet; WCTV Tallahassee-Thomasville, 996 feet; KXII Ardmore-



Edge effect is improved by new General Electric tube

Sherman-Denison, 975 feet, and KCSJ-TV Pueblo, 972 feet.

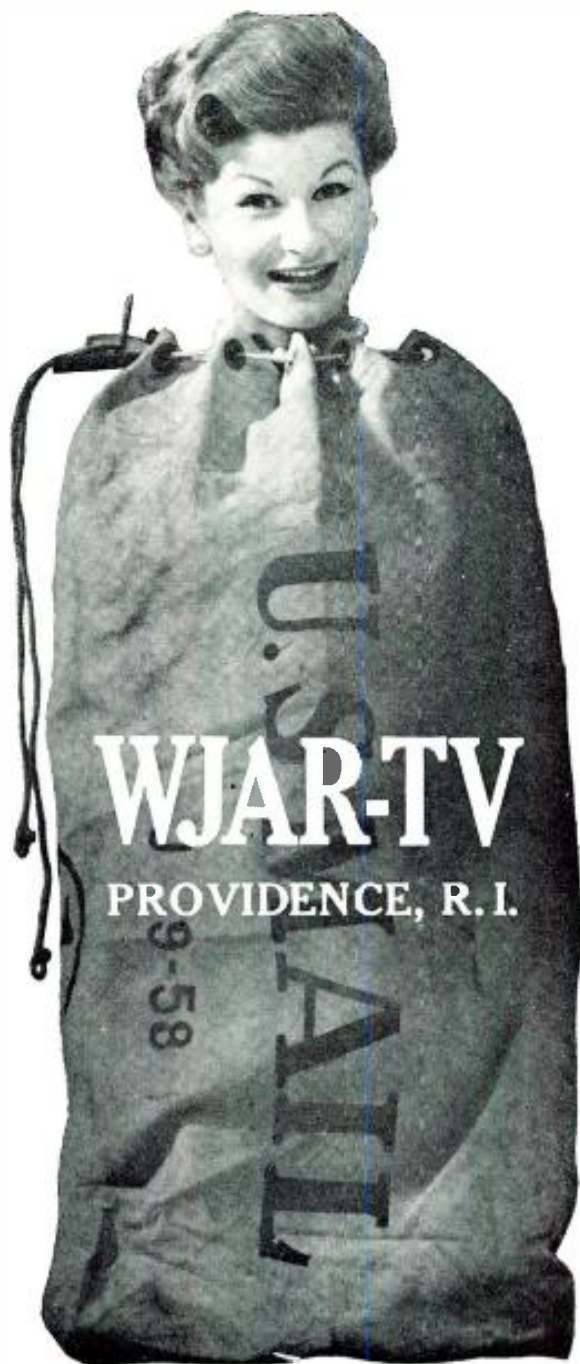
The 10 stations holding cp's for new towers, most of which are under construction, include: KFVS-TV Cape Girardeau, Mo., 1,677 feet (a new high); WLBT Jackson, Miss., 1,580 feet; KCMC-TV Texarkana, 1,569 feet; WEAR-TV Pensacola-Mobile, 1,284 feet; WRBL-TV and WTVM Columbus, Ga., a joint tower of 1,255 feet; KPAC-TV Port Arthur-Beaumont, 1,022 feet; WOOD-TV Grand Rapids, 1,012 feet; WOC-TV Davenport, 978 feet, and KHQ-TV Spokane, 904 feet.

Requests for tall towers not yet granted have been filed by an additional 13 stations, topped by WHAS-TV Louisville's request for a 1,856-foot tower. Other requests with the heights in feet include: WIBW-TV Topeka, 1,609; KXTV and KCRA-TV Sacramento, 1,546; WPBN-TV Traverse City, 1,335; WALA-TV Mobile, 1,197; KHOL-TV Kearney-Holdrege, 1,078; KTAG-TV Lake Charles, 1,043; WJTV Jackson, 997; WSPA-TV Spartanburg, 993; WTHI-TV Terre Haute, 987; KLFY-TV Lafayette, 973, and WDBO-TV Orlando, 942.

Full list of towers over 900 feet and of stations holding construction permits for tall-tower construction includes:

1,677* KFVS-TV Cape Girardeau, Mo.
1,619 WGAN-TV Portland, Me.

1,610 KSWB-TV Roswell, N. M.
1,580* WLBT Jackson, Miss.
1,572 KWTV Oklahoma City
1,569* KCMC-TV Texarkana
1,531 KENS-TV San Antonio
1,531 WOAI-TV San Antonio
1,526 WIS-TV Columbia, S. C.
1,521 KRLD-TV Dallas
1,521 WFAA-TV Dallas
1,500 WTVD Durham, N. C.
1,465 WABC-TV New York
1,465 WCBS-TV New York
1,465 WNBC-TV New York
1,455 WNEW-TV New York
1,465 WPIX New York
1,369 WSM-TV Nashville
1,356 KOCO-TV Oklahoma City
1,335 WIT-TV Cedar Rapids, Iowa
1,333 WTEX Albany, N. Y.
1,315 KTVE El Dorado, Ark.
1,292 WJBF Augusta, Ga.
1,284* WEAR-TV Pensacola-Mobile
1,282 WWTW Cadillac, Mich.
1,255* WRBL-TV Columbus, Ga.
1,255* WTVM Columbus, Ga.
1,249 WHDH-TV Boston
1,240 WOR-TV New York
1,222 WTTV Bloomington
1,214 KMOX-TV St. Louis
1,203 WDAY-TV Fargo, N. D.
1,200 WNTA-TV New York-Newark
1,196 KHOU-TV Houston
1,195 KSLA-TV Shreveport
1,194 WBZ-TV Boston
1,179 WLAC-TV Nashville
1,175 KARK-TV Little Rock
1,175 KVOO-TV Tulsa
1,158 KTHV Little Rock
1,156 WRAL-TV Raleigh-Durham
1,153 KTBS-TV Shreveport
1,152 KSD-TV St. Louis
1,137 KTBC-TV Austin, Tex.
1,133 KOTV Tulsa
1,130 KCMT Alexandria, Minn.
1,113 WBAP-TV Ft. Worth
1,111 WFIL-TV Philadelphia
1,110 WRVC-TV Philadelphia
1,107 WISC-TV Madison, Wis.
1,105 WISN-TV Milwaukee
1,101 KTVO Kirksville-Ottumwa
1,100 WAGA-TV Atlanta
1,096 WHIO-TV Dayton
1,088 WMCB Memphis
1,085 KXJB-TV Valley City, N. D.
1,085 KCRG-TV Cedar Rapids
1,083 KWWL-TV Waterloo
1,079 KAKE-TV Wichita
1,077 KARD-TV Wichita
1,077 WREC-TV Memphis
1,076 WSB-TV Atlanta
1,074 KFJZ-TV Ft. Worth
1,073 WJBQ-TV Memphis
1,073 WKBW-TV Buffalo
1,073 WSOC-TV Charlotte
1,071 KPLR-TV St. Louis



Compliments by the sackful!

Across our desk come letters of honest and sincere praise like the letter from the Navy wife who wrote: "Your station has always afforded the finest entertainment . . . we have lived in many parts of the country and never



before have I enjoyed watching television as much." The satisfaction of our viewers, as expressed by the volume and content of our mail, is more impressive, we think, than any rating picture could be.

Represented by



CHANNEL 10 • COCK-OF-THE-WALK IN THE PROVIDENCE MARKET

Spot From the Summit?

Video spot may profit from the collapse of the summit conference, according to reports from several sources. The situation is brought about by the fact that Norelco razors had signed as co-sponsor on NBC-TV's *Journey To Understanding* series—a series the network says will still run in the scheduled time slots. Obviously, however, without the interest of the Big Four talks and the President's trip to Russia, advertiser appeal is minimal and at press time Norelco was reported in a "where do we go from here?" meeting with its agency, C. J. LaRoche & Co., Inc. A major factor for the hurry-up planning would be that the big June graduation and Father's Day shaver-selling period starts right about now, and it was learned some spot placements were already being set. Lionel Schaefer is the timebuyer.

Does the Fund Like Tv Critics?

What happened to *Television Critics In a Free Society*, a special study completed for the Fund for the Republic by Patrick M. McGrady Jr. almost a year and a half ago? Mr. McGrady, who outlined some of his preliminary findings last January, came to the conclusion that tv criticism is "generally inconsistent, capricious and of questionable value." The study was to have been released several weeks thereafter. It is yet to see the light of day. It's understood that several executive members of the Fund object to some of Mr. McGrady's conclusions about the role and value of tv criticism.

Y&R Buys For J&J

A slight flurry of summertime spot activity from the Johnson & Johnson account at Young & Rubicam, Inc., sees new schedules of nighttime announcements starting about issue date in a group of selected markets, reportedly not major ones. Products to be promoted include Band-Aids, various baby items and others on a share-the-spots basis. Garden Fahland is the timebuyer.

New Cartoons For Tv

Trans-Lux Television Corp. will be investing more than \$4 million in new productions over the next two years, the majority of which will go into new cartoon programming. The distributor scored a big success with its first cartoon, *Felix the Cat*, and has ordered more production on that series. In addition, two new animated series have been commissioned: *Willie McBean and His Magic Machine*, which will be produced by Video Crafts, Inc., and a Rube Goldberg series.

Belair Breaking

"We'll definitely run through the summer months and are hoping to continue the schedules until year-end," said John Doherty, account executive on Brown & Williamson Tobacco Corp. at Ted Bates & Co., Inc. He was speaking

of the spot schedule on B&W's new recessed-mentholated-filter cigarette, Belair, which broke last week with heavy prime-time placements of filmed minutes and 20's in about 150 national markets. John McCormack is the timebuyer.

Print Into Television

Grosset & Dunlap, Inc., a major publisher, is considering the use of spot television for its children's book line in the future, according to the firm's ad manager, Nils Shapiro. Spurred by a tv presentation by Friend-Reiss Advertising, Inc., New York, the publisher looked to a fall campaign, but postponed it until next year upon realizing not enough time remained before September. "We became the first major publisher to use a regular network radio schedule last year when we went on *The Breakfast Club*," said Mr. Shapiro, "and we're still using the show for excellent results."

Network Fights Fight For Time

There are advertisers as well as audiences for network boxing events, but no network with the time to carry them, says fight packager Lester Malitz, whose *Wednesday Night Fights* (10 p.m. to conclusion, ABC-TV) appears to be caught in a squeeze. Mr. Malitz, who is currently working on a plan for putting together a half-hour fight package, says that both of his current sponsors, Brown & Williamson and Miles Laboratory, had renewed for the 1960-61 season prior to Gillette's decision to bring its Friday-night fights to ABC-TV from NBC-TV. Other arrangements were then made for those advertisers, he says. The Gillette fights will be telecast by ABC-TV on Saturday nights at 10 p.m. starting Oct. 8. *Wednesday Night Fights* is scheduled to end Sept. 28.

20-Second Stealers

Eagle Pencil Co., which is currently running a series of five 20-second humorous commercials in the New York market for its new Stickpen, is out to steal some of the thunder of non-competing, big-budget advertisers. The commercials satirize some of the better-known messages among big-product categories, and according to Al Magid, Eagle's advertising director, this was a deliberate attempt to ride on somebody else's budget for very little money: "We hope that every time a viewer sees their commercials, he will recall ours." Agency is Shaller-Rubin, Inc.

Testing For Tots

A new product, Whiz Chocolate Syrup, has been placed at Smith/Greenland, Inc., by Continental Enterprises, Inc., of Jacksonville, Fla. The agency is currently testing the item via personality minutes in kid shows in Jacksonville and Cleveland. Unique video feature demonstrated is that aerosol container forces syrup out under such pressure that it needs no stirring when mixed with milk. Media director Les Towne is the buying contact.

KANSAS CITY AT NIGHT

means business. Here's the downtown district at 8 p.m. on a Monday night. It's booming.

Photo: Randazzo and Morrison



C'mon downtown, in Kansas City

Exciting things are happening there.

Stores open at night. Free bus rides. Free parking when you shop. Two for the price of one at the movies.

It's all the work of the Kansas City Downtown Commission. They're creating a commercial renaissance for themselves along Main, Grand and Walnut. Everyone, to borrow the slogan, is coming on downtown.

And when they do, KCMO-TV can help make sure they're in a buying frame of mind, so far as you're concerned. For more people watch KCMO-TV (according to ARB and Nielsen) than any other station.

It's not so hard to understand why. KCMO-TV means Kansas City, Missouri. And KCMO-TV broadcasts at maximum power from America's tallest self-supported tower.

Kansas City MO-TV

E. K. Hartenbower, Vice President and General Manager
Sid Tremble, Station Manager

KANSAS CITY
SYRACUSE
PHOENIX
OMAHA
TULSA

KCMO
WHEN
KPHO
WOW
KRMG

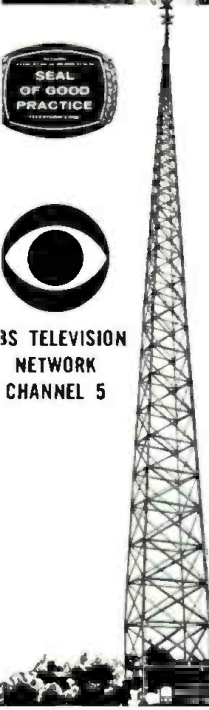
The Katz Agency
The Katz Agency
The Katz Agency
John Blair & Co.—Blair-TV
John Blair & Co.

Represented Nationally by Katz Agency.

Meredith Stations Are Affiliated with
BETTER HOMES and GARDENS and
SUCCESSFUL FARMING Magazines.



35 TELEVISION
NETWORK
CHANNEL 5



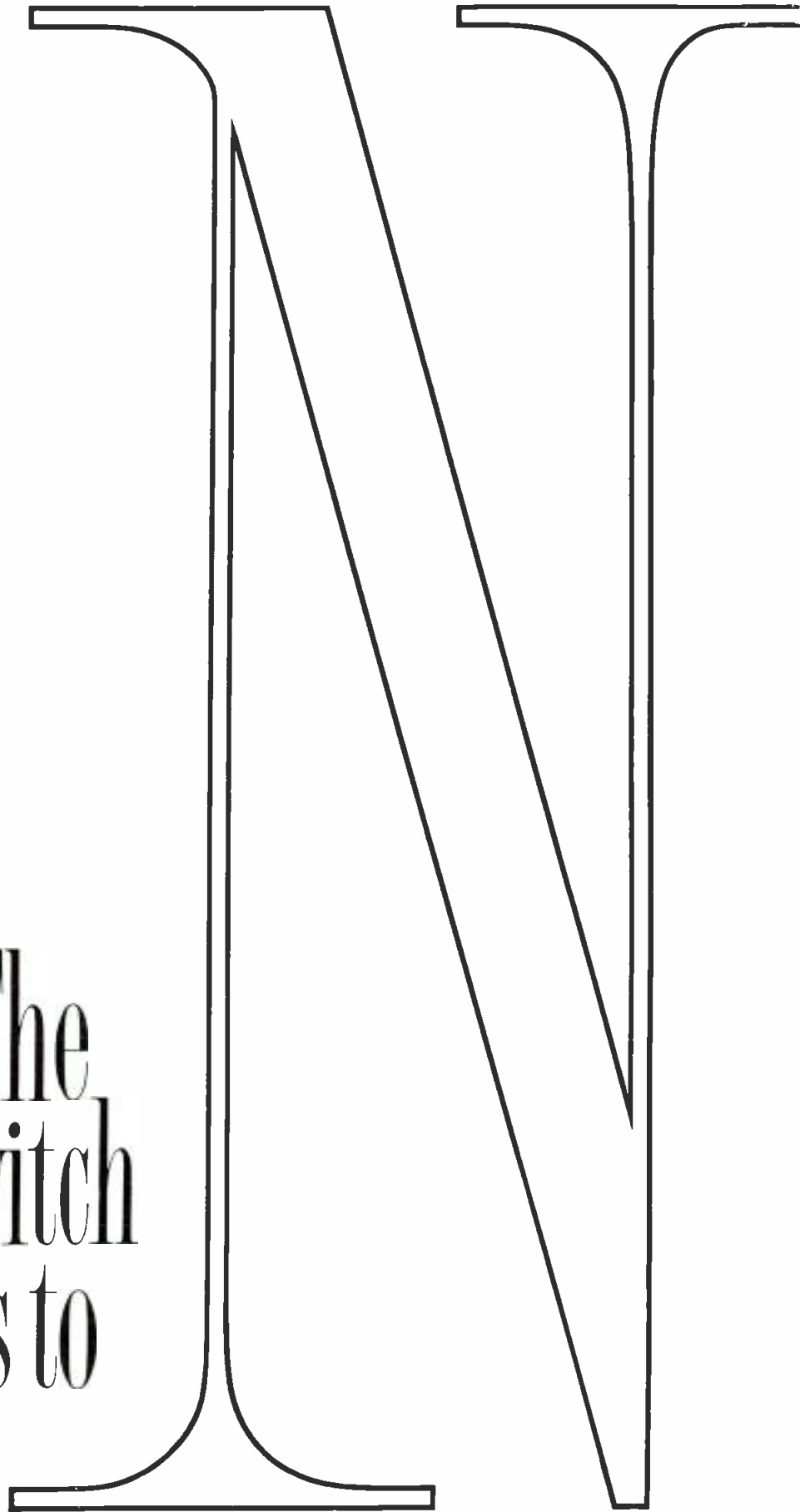


For easier identification, the NBC owned radio and television stations in New York are changing their names this week from WRCA-TV, WRCA and WRCA-FM to WNBC-TV, WNBC and WNBC-FM.

But their positions on the dials remain the same. Channel 4 continues to bring New Yorkers their finest television programs. On radio dials, 660 AM and 97.1 FM continue to win listeners with the "Sound of the Sixties" twenty-four hours a day. And you can continue to rely on them to do the same effective selling job in the nation's number one market!

CHANNEL 4 NOW WNBC-TV
660 AM DIAL NOW WNBC
97.1 FM DIAL NOW WNBC-FM

The
switch
is to



Business barometer

As expected, both local and network billings showed good gains in March, the exclusive TV AGE Business Barometer indicates.

Local billings were up 16.2 per cent over those in February, while network totals for the same period increased 5 per cent.

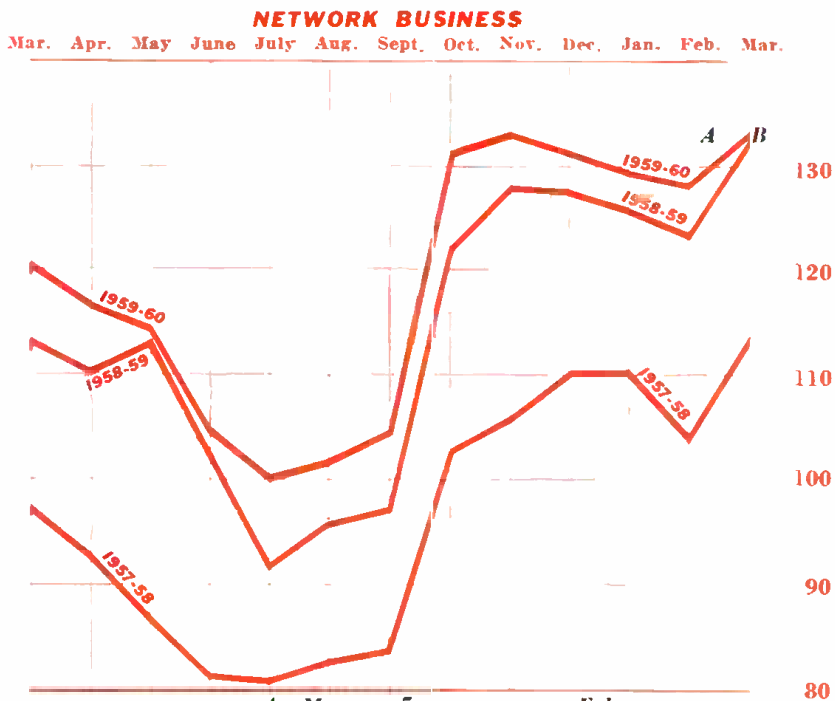
The survey shows that local business was up 11.4 per cent in March 1960 over March 1959. Network gains for the one-year period were 0.9 per cent.

The one-year increase for local billings was almost the same as that in 1959 when it was reported at 11.7 per cent, but the gain in network business was off sharply for the same period. In 1959 the gain from March 1958 was 7.2 per cent, as compared with the 0.9 per cent this year.

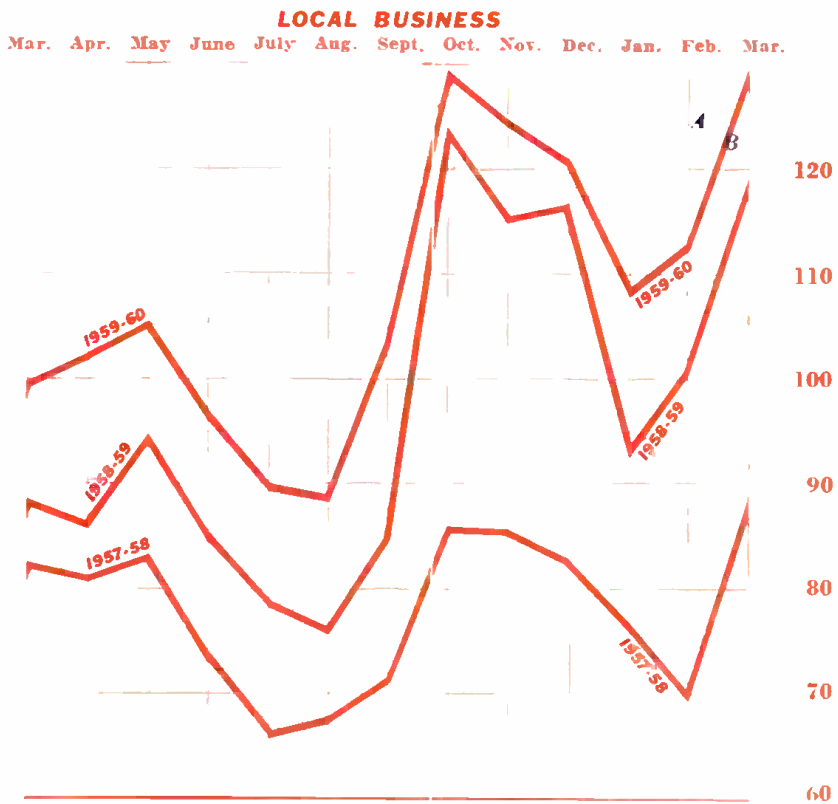
The month-to-month gain from February to March 1960 was about the same as the 16.7 per cent reported in 1959 and well above the 11.8 per cent reported in 1958. In 1957 the gain was 16.3 per cent, in 1956 10.2 per cent, 1955 15.9 per cent and 1954 14.3 per cent.

This would indicate the local increase is better than average for the February-March period.

The 5-per-cent network month-to-month increase can be compared with a 9.8-per-cent gain in 1959, 9 per cent in 1958, 7.5 per cent in 1957, 9 per cent in 1956, 6.7 per cent in 1955 and 12.9 per cent in 1954.



A Mar. up 5 per cent over Feb.
B Mar. 1960 up .9 per cent over Mar. 1959



A Mar. up 16.2 per cent over Feb.
B Mar. 1960 up 11.4 per cent over Mar. 1959

MEREDITH WOW, INC.

is pleased
to announce

the Appointments

of

WILLIAM O. WISEMAN

as Station Manager of
RADIO WOW – Omaha

and of

C. ALFRED LARSON

as Station Manager of
WOW-TV – Omaha

Frank P. Fogarty

Executive Vice President
Meredith Broadcasting Company
Vice President & General Manager
Meredith WOW, Inc.



W. O. "BILL" WISEMAN is a broadcasting rarity in that his personal initials duplicate those of his station—"W.O.W." Bill is a 23-year veteran of RADIO WOW, coming to the station in 1937. He has served as Promotion Manager and since 1951 as Sales Manager. He will continue as RADIO WOW Sales Manager. Bill has become widely known in broadcast advertising circles the country over through his RADIO WOW presentations to agencies and clients.



C. ALFRED "AL" LARSON joined RADIO WOW as a book-keeper in 1938. He successively served RADIO WOW as Office Manager and salesman and WOW-TV as Local Sales Manager. In 1953 he was appointed Commercial Manager of Station KPHO-TV, Phoenix, where he remained for three years. Al then moved to Des Moines and a four-year stint as Assistant Director of Meredith Radio and TV Stations.

**MEREDITH
STATIONS**

**WOW Radio
WOW-TV**
Omaha

**KCMO Radio
KCMO-TV**
Kansas City, Mo.

**WHEN Radio
WHEN-TV**
Syracuse, N. Y.

**KPHO Radio
KPHO-TV**
Phoenix, Ariz.

KRMG Radio
Tulsa, Okla.

Meredith Stations are affiliated with "Better Homes and Gardens" and "Successful Farming" Magazines

A PIONEER

PIONEER?

A pioneer pioneers to get out of a rut. To explore. To open frontiers. To bring about new concepts. It's not the easiest calling. Everything must be learned the hard way. The risks are large and incessant.

There were few broadcasting guideposts when we started out 33 years ago. What have we learned from it all? This:

You first must make yourself a responsible citizen and a good neighbor to the community as a whole. Only in this way can you build loyal, responsive audiences — the real success of any station. In short, it's good business to operate in the public interest.

Radio

PHILADELPHIA—WIBG
LOS ANGELES—KPOP
DETROIT—WJBK
TOLEDO—WSPD (NBC)
CLEVELAND--WJW (NBC)
MIAMI—WGBS (CBS)
WHEELING—WWVA (CBS)

Television

DETROIT—WJBK-TV (CBS)
CLEVELAND--WJW-TV (CBS)
MILWAUKEE—WITI-TV (CBS)
ATLANTA—WAGA-TV (CBS)
TOLEDO—WSPD-TV (ABC-NBC)

COMPANY

NATIONAL SALES OFFICES:

625 Madison Ave., N.Y. 22 • PLaza 1-3940
230 N. Michigan Ave., Chicago 1 • FRanklin 2-6498

WHAT MAKES



STORER BROADCASTING

33 years of community service



SPOT-BUYING
FACTS NOT ON THE
RATE CARD ABOUT
KYW-TV CLEVELAND

Most Women Viewers of All Cleveland TV Stations

And that's not all! Most adult viewers of all Cleveland TV stations
...most local and national advertisers of all Cleveland TV stations, too. That's why, in Cleveland, no
TV spot selling campaign is complete without the WBC station . . .

KYW  TV  Cleveland

Represented by Television Advertising Representatives, Inc.



WESTINGHOUSE BROADCASTING COMPANY, INC.



444

Letters to the Editor

Top Markets

The question of which markets constitute the top 100 from the television standpoint is a source of almost daily controversy, and it will probably continue that way for some time to come. In connection with one of our projects which requires a top-100 list from the industry standpoint (rather than NBC's), we have used the list published by TV AGE in November 1959. . . .

BARRY T. RUMPLE
*Manager-Broadcast Economics
Corporate Planning
National Broadcasting Co.*

. . . I am presently in the midst of writing and editing a course on advertising for the Executive Training Institute of America. In one section I am covering rather thoroughly media and its placement. I wonder if you could give me permission to reproduce a table which appeared in the Nov. 30, 1959, issue of TV AGE entitled "Agency List of Top 100 U.S. Tv Markets." . . .

IRVIN DAVIS
*Clayton-Davis & Associates
St. Louis, Mo.*

Danger to Advertising

I have belatedly read "Art or Fraud" in your April 18th issue and find myself shocked at the fact that the four cases before the FTC have been challenged. The moral issues are clear-cut, the demonstrations are obvious fakes and as such are a grave danger to advertising's foundation, the believability of the message.

DAVE COURSE
*Continuity Director
WJRT Flint*

Hope Chest

. . . you are using a full-page picture of me on my bicycle on page 16 of your Oct. 5, 1959, issue advertising WJAR-TV Providence. . . . I think you should send me a couple of copies

for my hope chest. I am now with the Paul Miller Circus, playing shopping centers all over the country. . . .

BUMPSY ANTHONY
*The Original Sad Sack
Davenport, Iowa*

Brightly Written

. . . thank you for your fair, thorough and brightly written story about us. . . .

JEROME HYAMS
*Vice President & General Manager
Screen Gems*

Tv in Japan

Today I will write about the competition to acquire tv audience, between NHK (National Broadcasting Office) and big private-operated television companies.

1. NHK, for the first time, has begun to broadcast American films since the beginning of April. They are *Have Gun, Will Travel* (Tue. 21:30-22:00; Film Master Prod.), *Public Affairs* (Thur. 21:30-22:00; CBS), *Arizona Tom* (Sun. 0:15-1:15). All three films will continue one year.

2. NET (Nippon Education TV Co.), which started to broadcast educational programmes recently, changed the original plan to entertainment programmes for the purpose of acquiring audiences. Old programmes: 0:10-0:15, news, weather forecast: 0:15-0:30, cooking (weekdays): 0:30-1:00, movie (weekdays): 0:15, baseball (Sunday). New programmes: 0:00-0:15, comedy (NBC Co-op): 0:15-0:45, musical comedy show (NET, NBC, ABC-Kyusyu): 0:45-1, home comedy (NET). These three new programmes broadcast as NET, NBC, ABC network.

3. FTV (Fuji Tv Co.) began to broadcast French films (Paris Tv Prod.) once a week. FTV plans to broadcast English films and German films starting next month. Now FTV has about 18 companies' networks.

These commercial tv (privately operated tv co.) try to hold down costs by co-production deal.

MISS MICHIKO MURAKIMI
*Hotel Murakamiya
38 Tenma-machi Sakata
Yamagata-ken Japan*



**"I WISH WAST
HAD TWICE AS MANY
WARNER BROS. FEATURES!"**

so says William Riple, General Manager of the popular Albany, New York, station. He's so delighted with the audience and sponsor reaction, he wishes he could buy another 750. For these Warner Bros. features make up the bulk of **WAST's** successful movie programs. "Starlight Showcase," for example, steadily reaches more homes than Jack Paar in Albany, according to latest Nielsen figures. **You can't have too many feature films, when they produce this kind of result.**



U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK 247 Park Avenue, MUrray Hill 7-7800

CHICAGO 75 E. Wacker Dr., DEarborn 2-2030

DALLAS 1511 Bryan St., RIVERSIDE 7-8553

LOS ANGELES 400 S. Beverly Drive, CREStview 6-5886

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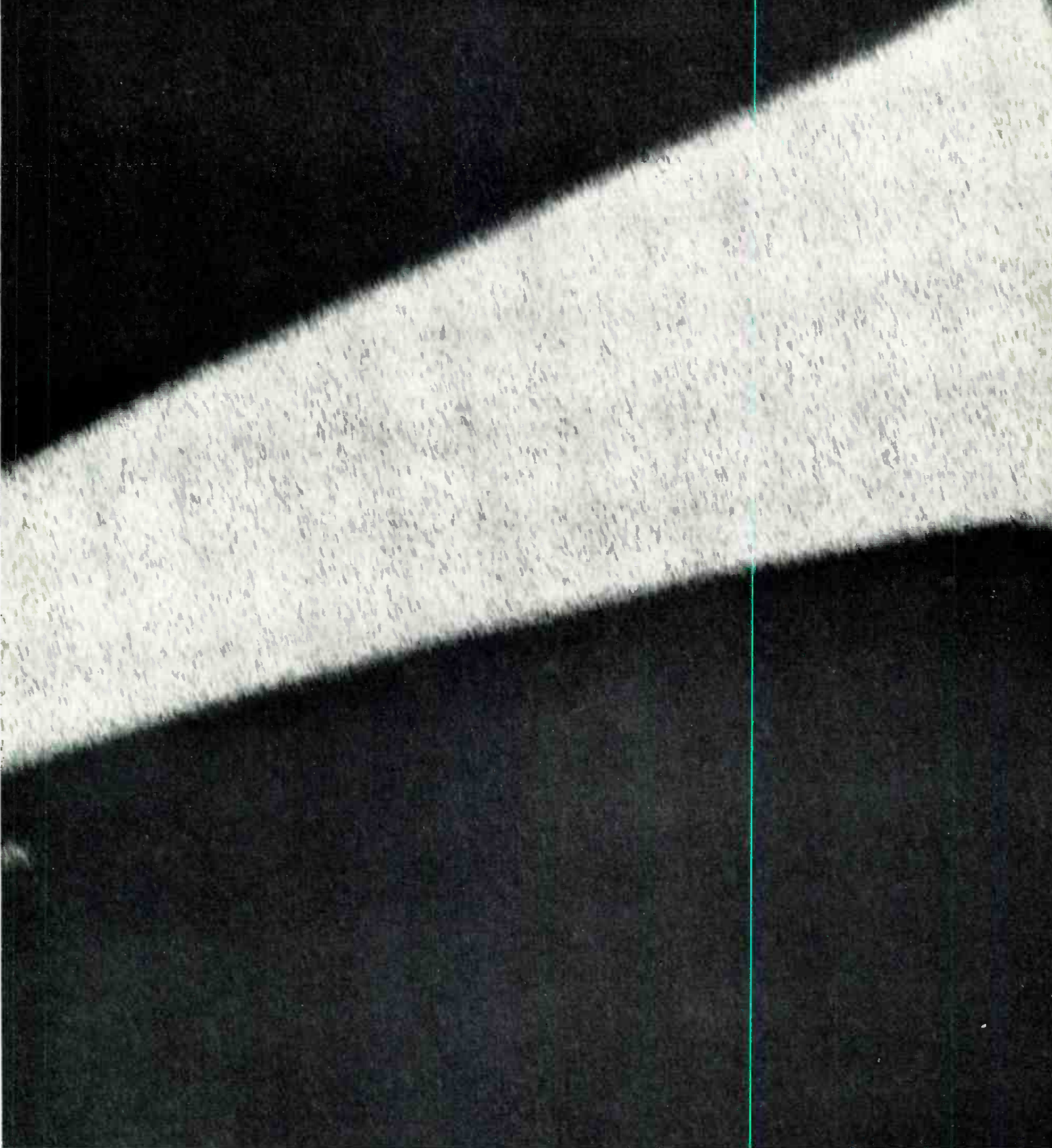


TWO you can TRUST

for advertising accuracy

NATIONAL REGISTER PUBLISHING CO., Inc.

147 West 42nd Street, New York 36, N. Y.
333 North Michigan Avenue, Chicago 1, Ill.
2700 West 3rd Street, Los Angeles 57, Cal.



all Pittsburgh stations! Look as far back as you like and you'll find KDKA-TV consistently ahead of any other Pittsburgh station. □ Most national and local advertisers of all Pittsburgh TV stations—confirmed by BAR, December 1959. □ Most first-rated news shows of all Pittsburgh TV stations!* □ That's why, in Pittsburgh, no spot TV campaign is complete without the WBC station, **KDKA 2 TV**

*Pgh. area N.S.I., Feb., 1960

 WESTINGHOUSE BROADCASTING COMPANY, INC.

KDKA 2 TV
PITTSBURGH

Represented by Television Advertising Representatives, Inc.



SPOT-BUYING FACTS NOT ON THE RATE CARD ABOUT **KDKA-TV PITTSBURGH**



Strongest local programming of all Pittsburgh TV stations! Stronger personalities to give products their endorsement! Kids' shows, women's shows, news shows—all rated **FIRST** in their time periods by NIELSEN. And that's not all! □ Any year, any time... largest share of audience* of

KCMC-TV

TEXARKANA

TEXAS-ARKANSAS

The **DOMINANT**
ABC Primary in
156,660 TV homes
of the **4-State**
Corner!



Dominant KCMC-TV is now the only ABC primary affiliate between Little Rock and Dallas, and between Tulsa and New Orleans — blanketing 25 unduplicated counties in the 4-state area with still greater appeal.

Dominate the
4-State Corner
of the Southwest
with

KCMC

ABC

CBS

Maximum Power Channel 6 **TEXARKANA,**

**YOUR SALES SHOTS
ARE BACKED BY
THESE POWERFUL
ABC SHOWS!**



- Cheyenne
 - Bronco
 - Sugarfoot
 - Rifleman
 - John Daly
 - Donna Reed
 - Rebel
 - Lawman
 - Rin Tin Tin
 - NCAA Football
 - Walt Disney
 - Untouchables
 - Pat Boone
 - Bourbon Street Beat
 - Hawaiian Eye
 - Wednesday Night Fights
 - Man From Blackhawk
 - 77 Sunset Strip
 - Saturday Baseball
 - American Bandstand
 - Lawrence Welk
 - Rocky and His Friends
 - My Friend Flicka
 - Robert Taylor
 - The Real McCoys
- And the *OPERATION DAYBREAK*

PLUS THE CREAM OF CBS

- Millionaire
- Danny Thomas
- Ann Sothorn
- June Allyson
- Hennesey
- Red Skelton
- Rawhide
- Perry Mason
- Tightrope
- Lassie
- Sky King
- Twilight Zone
- Father Knows Best
- Men Into Space
- Have Gun, Will Travel
- I've Got a Secret
- Dennis the Menace
- Alfred Hitchcock
- To Tell the Truth
- G. E. Theatre
- Sunday Baseball
- Markham
- Mighty Mouse
- Gunsmoke

Represented Nationally By
VENARD, RINTOUL & McCONNELL, INC.

Southwest—Clyde Melville Co.

Southeast—James S. Ayers Co.

TV



Texas, Arkansas

WALTER M. WINDSOR, General Manager

Letter from the Publisher

Tv's Inferiority Complex

When it comes to news coverage of industry activities that are of general public interest, tv stations have a marked inferiority complex.

Compare, for example, the coverage given by the newspapers across the nation to the activities of the ANPA convention with the news coverage of the NAB convention given by television stations. The news services filed several thousand words on ANPA activities, and rightly so, since this was of general interest to a public increasingly aware of the importance of all communications. By the same token, the public is interested in the many aspects of the television business.

The last NAB convention was certainly one of the most newsworthy in the 38-year history of the association, and yet the news coverage did not in any way measure up to the importance of what was said there. This complete news coverage of industry should not, of course, be confined to the NAB convention. When an industry spokesman appears before a Congressional committee and articulates a point of view of interest to the public, it should be duly reported. This applies to many important speeches that are made during the year.

We would suggest, for example, that the annual figure on what television stations donate to public service that this journal computes every year should be broadcast on every television station in the country, along with the station's own public-service report.

Television cannot, and should not, rely on newspapers to report this news. The press is always alert to spread over its front pages adverse criticism of the television industry, but television is an acknowledgeably more important medium of communication, reaching more people with greater impact every day than newspapers, and television should, in a fair-minded manner, adhering to the highest ethics of news coverage, include more reporting on its own activities.

Monitoring Programs

At first glance, the FCC's decision to monitor programs would seem, in the eyes of the sincere professionals and amateur dogooders, to be a constructive move in the direction of elevating program standards. In a closer analysis, the move could be catastrophic both for the public and for broadcasters.

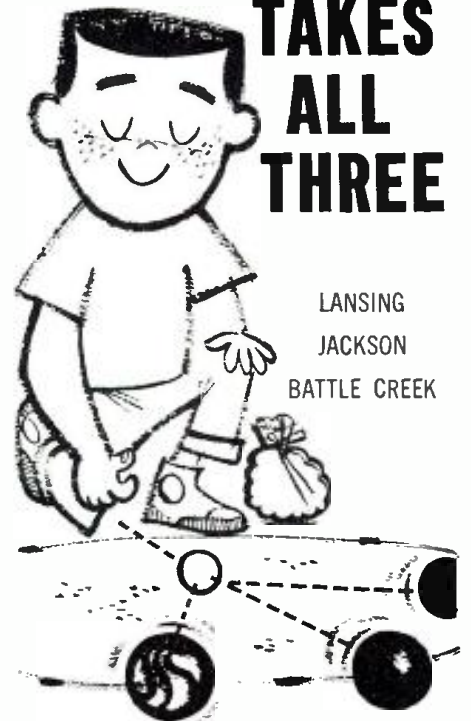
Something can probably be said for checking promises made on an application with actual station performance. But where does the commission go from that point? Will it set its flying squadron of 25 monitors loose on the hundreds of crackpot complaints that the commission receives every year? Will it set up program standards?

It would seem that the commission has gone a full two-decade cycle back to the James Lawrence Fly era of the "raised eyebrow" technique. Radio and television have carefully guarded the inviolability of program content. In one swoop the FCC has promulgated an order that treads dangerously upon the guarantees of the First Amendment. Every program on every broadcast facility in the United States is fair game for the FCC's newly organized group of censors. The commission may deny that this is censorship, but that is exactly what it is in its most vicious and uncontrollable form.

Cordially,



ONE SHOT TAKES ALL THREE



LANSING
JACKSON
BATTLE CREEK

"Knuckles down, skinny bone tight" for a shot with the "Cat's Eye" of the Golden Triangle! You'll pocket all three mid-Michigan "Agates" and take 46% of the state's population, outside Detroit. WILX-TV not only has the Marbles in Michigan, it also covers an area ranking 11th in retail sales* — 26th in TV Households**. Play for keeps — call Venard Rintoul & McConnell, Inc.

*SRDS Consumer Market Data
**Television Age 100 Top Markets — 11/30/59



WILX-TV LANSING
JACKSON
BATTLE CREEK
CHANNEL 10

SERVING MICHIGAN'S GOLDEN TRIANGLE

Associated with WILS — Lansing / WPON — Pontiac

Television Age

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Timebuyers are split on efficiency of media buying set-ups; account-size prime factor

29 1960'S TYPICAL TIMEBUYER

Average men buyers spend \$3 billion. women buy \$2.4 million worth of television time

32 ETOBICOKE: DREAM AND REALITY

Question of top product, high maintenance costs are factors clouding Toronto pay tv

34 WAYNE OF ATLANTA

Southern advertising agency puts half of its \$4.5-million billings into broadcast media

36 PROFITS BY PROXY

Scovill, tubing manufacturer, uses tv to increase demand for contractors' services

DEPARTMENTS

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Report to the readers

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The lighter side

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"CANNONBALL" delivers the ratings



PHILADELPHIA
3 stations
29.5 Rating
76.0% Share

CINCINNATI
3 stations
19.2 Rating
50.4% Share

SYRACUSE
2 stations
38.1 Rating
73.8% Share

CHARLESTON, S.C.
2 stations
43.0 Rating
73.8% Share

TOPS EVERY OTHER SYNDICATED SHOW IN THE MARKET!



INDEPENDENT TELEVISION CORPORATION

488 Madison Avenue • N. Y. 22 • PL 5-2100

TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

Concurrent with the issuance of the 27th edition of "Spot Tv Advertising Cost Summary" by the Katz Agency, Inc., this month, Katz research director Dan Denenholz compiled some rate information in answer to a station query, pointing out that spot rate increases during the past five years have not risen as rapidly as both the number of homes viewing tv and the number of hours viewed daily.

Tv homes jumped from 31 million in 1955 to 45.2 million in 1960 for a 45.8-per-cent increase. Mr. Denenholz's figures show. The number of households viewing daytime tv on an average weekday increased 59.7 per cent during the same period. The number of hours of television viewed during an average daytime period increased 60.9 per cent, and the number of hours viewed during a similar nighttime period rose 44.5 per cent.

Using a 50-station sample, randomly selected from 50 major markets, the research director shows that nighttime half-hour rates rose 38.2 per cent between 1955 and 1960. Daytime minutes, when purchased at the stations' open rates, cost 45.2 per cent more in 1960 than five years ago; when purchased on a 12-per-week plan for 52 weeks, the minute rate increase was only 30.7 per cent.

All of which illustrates the oft-repeated statement that television spot has become a better buy than ever with the passing of time.

It was recently noted that Procter

& Gamble had shown an interest in placing two-minute spots for a new product, with Benton & Bowles, Inc., doing the buying. The agency queried a number of stations on the rate they would charge for such a commercial—double the one-minute rate or the five-minute rate. Representatives were reportedly in favor of charging two times the minute cost—first, because this figure would be slightly higher in most cases than the station's five-minute rate, and, second, the five-minute rate is for a "program" that entitles the advertiser to only 90 seconds of commercial time.

Tv-radio director Dan Rubin at Mohr & Eicoff, Inc., New York, an agency specializing in mail-order clients and currently reporting a major success with its Winston fishing kit, expressed surprise that an advertiser such as P&G would have any difficulty buying "long" spots.



John Nielan, BRDO, New York, serves as timebuyer on F. & M. Schaefer Brewing Co. and the New York Times.

"The shortest commercial we run is three minutes," he said, "and we've set them on 'tough' stations as well as 'easy' ones in numerous markets. Obviously, we're not paying three times the one-minute rate—no advertiser could afford it.

"In some instances we pay a five-minute rate, but quantity and frequency of spots are major factors in obtaining rates. It's true that we don't go into network time, but we're in movies and good time positions—and often when network time is turned back to the local station, we get on the air in prime viewing hours. Mail-order advertising shows immediate results one way or the other, and if our spots weren't bringing orders, they wouldn't be on."

In the case of P&G it must be noted that the advertiser is considering placing a two-minute commercial, whereas the Winston films are constructed as "programs" with built-in commercials.

AMERICAN CHICLE CO.

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

New placements of primarily nighttime minutes were reported set in a small number of important markets for ROLAIDS and CLORETS. The schedules run 26 weeks from a June start. Jack Dougherty is the buying contact.

AMERICAN CHICLE CO.

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

About 40 major markets received new schedules for DENTYNE gum to start this month and continue into late fall. Filmed minutes in evening and late-night spots are used. Bill Keeler is the timebuyer.

SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

Central
Surveys Study
(Feb. 1960)
Ask Katz
for the
facts

Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!

Most Believable Station . . . KRNT-TV!

Most People Would Prefer KRNT-TV Personalities As Neighbors!

Most People Vote KRNT-TV

The Station Doing the Most to Promote Worthwhile
Public Service Projects!

Nielsen
(Feb. 1960)
Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

ARB
(Mar. 1960)
Ask Katz

Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

Ask Katz
about
Central Iowa
Advertisers

See for yourself the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

See for yourself the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

See for yourself why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

KRNT-TV DES MOINES

A COWLES STATION



At Ted Bates & Co., Inc., assistant timebuyer Jack Levins works on the agency's Standard Brands products.

ARMOUR & CO.

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

A new margarine product from this producer of CLOVERBLOOM is called HASTY HEARTH and is currently running a test in Madison, Wis. Minutes are being used. The product name reportedly will be changed shortly. It's understood that Armour is preparing large-scale spot plans for an early fall start. Martha Pannell is the timebuyer.

BLUMENTHAL BROS. CHOCOLATE CO.

(Wermen & Schorr, Inc., Adv., Phila.)

For its GOOBERS and other candies, this firm is currently preparing new films to use in its fall campaign. Minute participations in kid shows will run in a good-sized group of top markets. No summer activity is scheduled, with an agency executive noting that "summer may be fine for many advertisers, but not a manufacturer of chocolate candy." Look for an early September return to the air. Tv-radio director Les Harmon is the contact.

BRISTOL-MYERS CO.

(Ogilvy, Benson & Mather, Inc., N. Y.)

Joining the list of deodorants from B-M at this agency is a new product—COUNT FOUR, an antacid competitive with such items as Tums and Roloids, but with each tablet foil-wrapped and packaged in a box. Filmed minute spots in day and night positions are being used in a few test markets, with the copy platform based on the idea that the tablets work in four ways in just four seconds. Pete Berla is the timebuyer.

CHUN KING FOODS

(BBDO, Minneapolis)

A new flight of late-night minutes starts in June and will run four weeks in this company's continuing drive on its chow mein canned product. Some 20's and 10's will be used as in the past few months. Betty Hitch is the timebuyer.

CREATION SALES CORP.

(Fladell/Harris Co., N. Y.)

As noted here May 2, this company has

The Buyer Talks About . . .

MERCHANDISING & PROMOTION

Are merchandising programs by stations effective, or are they amateurish? Do they have any effect on product sales? Are they considered by buyers in setting schedules?

Merchandising at present is in the category of an added plus to a campaign. Enough of these plusses may add up to substantial help to a client. But clients, as a rule, do not count on station merchandising. Oddly enough, they are not always aware of it, even when it does a good job.

Stations should not be expected to provide merchandising services for an advertiser who buys two or three spots a week. But major advertisers certainly have a right to their fair share of any display space or chain agreements to which the station may have access. The longer the campaign, the easier it will be for the station to provide such services at it may have available. It is difficult, if not impossible, for stations to merchandise for short flights or interrupted campaigns.

The stations should be more active in promoting their merchandising programs to the buyers. At the time they submit availabilities, they should also summarize any merchandising activities they are prepared to carry out on behalf of the client. Stations should also make their positions clear on the minimum exposure or length of campaign necessary before they engage in merchandising. It is possible that an expenditure on a station might be increased slightly to meet such minimum requirements if the buyer feels that the station's merchandising policies are effective.

Some stations have complained that agencies expect a large merchandising effort carried out completely by the station, and that communications between local dealers and distributors and the agencies are lacking. Stations are told to "get in touch with the local man" for store cards, shelf-display material, etc., but the stations then find that the local man knows nothing about it and has not been provided with the material. Stations can hardly be expected to provide large masses of mailing and display material at their own expense.

Some clients do want and expect certain types of merchandising or promotional effort. When this is the case, the agency usually has to request specific information from each station, a difficulty which could be removed if the stations would submit their policies on merchandising and promotion along with their availabilities.

Promotional activities on behalf of programs rarely make any product mentions, but newspaper and on-air advertising on behalf of a program does affect audience size and is a valuable help to the advertiser. Other promotions, such as contests, special "days," effective use of a personality, etc., are certainly looked on with favor by agencies and advertisers.

Any and all promotional and merchandising activities should, however, be reported to the agencies so the word may be passed along to the client. Naturally, a helpful merchandising effort by a station will be noted approvingly by buyers.

Most buyers do not expect much in the way of merchandising. A good job will come as a pleasant surprise. The stations have every right to proclaim a job well done, and must do so if they are to leave an impression with the buyers.

WLBC-TV MUNCIE

Middletown, U.S.A.

WLBC-TV MUNCIE

Crossroads of the Middle West

WLBC-TV MUNCIE

Cross-section of the nation

WLBC-TV MUNCIE

Test Market, U.S.A.

and the Gateway to Sales
in "the heart of Indiana"

WLBC-TV Muncie, Indiana

embarked on what it hopes will produce this summer's "hula hoop" sensation. The toy is called SKIP-STICK and is currently being seen via taped minutes in five New York kid shows. Initial schedules were for two weeks, but should be renewed for another two, and the first report is that good reaction caused a production lag that is being adjusted. When production catches up with orders, the toy will be moved into other markets—with Chicago, Los Angeles and similar key areas aimed for in a few weeks. Ernie Fladell is the contact.

CROWN CENTRAL PETROLEUM CORP.

(Al Paul Lefton Co., Inc., Phila.)

The end of this month sees new schedules start in about 10 markets in this firm's usual market areas—Texas and South-Carolina-to-Connecticut. ID's and 20's in prime-time slots will run for about 10 weeks. Billy Farren is the time-buyer.

FELS & CO.

(Aitkin-Kynett Co., Inc., Phila.)

For its various cleaning products, this

firm winds up its spring campaign in most of its 40 tv markets this month and next, retaining only token schedules and some syndicated buys primarily through July and August. Buying should be on again in mid-August for a September start. The fall schedules of minutes, 20's and ID's will run through late November, with mostly daytime announcements used. Alan Bobbe is the timebuyer.

GENERAL FOODS CORP., Perkins Div.

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

The KOOL-AID schedules noted here April 18 will be expanded next month, with 20 additional markets bringing the total to about 55. Filmed minutes and 20's will continue through the middle of August in most areas. The company is testing a do-it-yourself frozen-ice confection (in addition to the test on TWIST reported here May 2) in seven midwest markets where filmed minutes broke late this month on KOOL-POPS. Assistant media supervisor Dorothy Fromherz is the buyer for all three products.

Personals

BOB KUTSCHE, who was buyer on the Best Foods division of Corn Products and on Consolidated cigars at Lennen & Newell, New York, has moved to Geyer, Morey, Madden & Ballard to handle the buying on Sinclair, Rambler and Irish Airlines. CATHY FARRELL, formerly buyer at Brown & Butcher, has joined GMM&B as buyer on B. T. Babbitt, the agency's newly acquired account.

BOB WULFHORST, who was associate media director at Dancer-Fitzgerald-Sample, New York, has joined Needham, Louis & Brorby as vice president of media and research. GLENN WILMOTH has been promoted from timebuyer to associate media director at D-F-S.

NELLENE ZEIS JOYCE, research and media manager at Krupnick in St. Louis, will be retiring in mid-July to await the birth of her first child. Her job as media manager will be filled by CHARLES HAINES, formerly with Gardner Advertising.

SAMUEL LEDDY has joined Lambert & Feasley, New York, as media group supervisor. He was previously with the media department at Compton.

DICK TREA has moved from the New York office to the Chicago office of Kenyon & Eckhardt.

MARY ALICE CRISAFULLI, who was timebuyer at Grant Advertising in Chicago, has joined Clinton E. Frank, that city, in the same capacity.

JIM BARRETT, who was media director at H. W. Warden, New York, has joined Grey as assistant account executive.

ROBERT PALMER has been pro-

moted from timebuyer to media supervisor at Cunningham & Walsh, New



MR. PALMER

York. Taking over on American Cyanamid and Watchmakers of Switzerland is FRANK VERNON, who has been print buyer at the agency. DAN



MR. VERNON

BORG, who had been buyer on Chock Full O'Nuts at Grey, has joined C&W as buyer on Texaco, replacing JIM GIFFERT, who is no longer with the agency.

Ed Fleri is currently spokesman for his agency—Batten, Barton, Durstine & Osborn, New York—in its inquiry into the value of summer rate cards (see Spot Report, May 16). He has sent letters to all television stations in the country soliciting their reactions to what his agency believes is a constructive and positive step forward for advertisers and stations alike. Mr. Fleri feels the response by the stations—many of the letters thoughtful and clearly conceived—is an encouraging sign. “That the station men have expended time and effort to express their positions is gratifying,” he says.



efficiently than in the past. But right now all we are doing is gathering opinions.

“Many times there is resistance to a new idea. Merely because it is new there’s a tendency to say ‘let someone else do it first.’ Or an agency suggestion may be suspect solely because it emanates from an agency. If television is to be competitive, it should be a media leader, not a follower.

“Certainly I don’t feel that caution should be thrown to the wind and that people should act in panic. But spot television is supposed to be the most flexible medium and television itself a vital young industry. Why then need there be a wait for other media to take an initiative?”

As spot broadcast media supervisor at BBDO, Mr. Fleri works out spot plans with the associate media directors. As a media specialist, he studies these plans with a keen eye to the spot suggestions and will either edit, amend or approve the spot phase of a campaign.

A native New Yorker and a graduate (in 1949) of Hofstra College, where he majored in business, he spent three years at Benton & Bowles before he joined BBDO as network buyer. He, his wife Barbara and their three children live in Garden City, New York, where a new home and its garden consume his spare time.

WRGB IS TOPS



WRGB . . . the top TV buy delivers this top market.

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

Represented Nationally by NBC Spot Sales

NBC Affiliate Channel Six

Albany . . . Schenectady . . . and Troy

STATE LEGISLATURE CHARGED
OF MISCONDUCT IN OFFICE AND IN
AL FROM OFFICE. A HEARING WAS PR
BERNARD HEARING -- CLOSURE A
TV BALTIMORE TWO IMPORTANT
ACTIVE INTEREST IN PROCEEDINGS REL
SAFETY OF THEIR HOMES AND FAMILIE
SUCH CASES, RATHER THAN

"THIS E
PROCEEDING AND TO THE EXT
TV BALTIMORE PERSISTED IN ITS

LETELY. THE GOVERNMENT COMMITTEE

TER REVIEW OFFIC

URNATT PROVIDED

1. CA PROGRAM

HEA

2. ASSIG NG AND

REMOTE TELECAST FROM THE HEARING

NAPOLIS, 20 MILES FROM BALTIMOR

THE PROCEEDINGS IN THE

L LEGAI

TO SE

ELL DO

MOST NEWSCASTS OF ANY BALTIMORE TV STATION

And that's not all!

- Highest rated local live shows of all Baltimore TV stations.
- Largest share of audience* of all Baltimore TV stations.
- Only Baltimore station that editorializes on community problems.

That's why, in Baltimore, *no spot TV campaign is complete without the WBC station,*

WJZ-TV 13

*Balt. ARB Reports, Nov. 1958-Mar. 1960 **B A L T I M O R E**



WESTINGHOUSE BROADCASTING COMPANY, INC.





THE LAUREL AND HARDY SHOW

Gets Top Ratings On
WBAL-TV, Baltimore

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



GOVERNOR TELEVISION

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

business safari ?

Yes, take a "Business Safari" to Hotel Sahara in Las Vegas . . . Plan your next meeting, presentation or convention at Hotel Sahara . . . 600 deluxe rooms . . . star studded shows . . . famous foods . . . special arrangements for all media and advertising events . . .



For Reservations:

Write, wire or phone Herb McDonald, Hotel Sahara, Las Vegas, Nevada

GRANNY GOOSE FOODS

(Lennen & Newell, Inc., San Francisco)

For its potato chips, this company has embarked on its first national-magazine campaign, but will continue to use heavy tv schedules, particularly during the summer months ahead when outdoor barbecues help to create a potato-chip demand. New filmed commercials feature background music by David Rose. Ed Hawkins, account executive, is the contact.

HENRY HEIDE, INC.

(Kelly, Nason, Inc., N. Y.)

Some summertime activity here, as the candy maker renewed its schedules on *Sergeant Preston* in about a half-dozen top markets. The renewals will carry the show through the summer, with the Heide product, *JUJUBES*, not affected by warm weather. Walter Simons is the timebuyer.

INTERNATIONAL SHOE CO.

(Krupnick & Associates, Inc., St. Louis)

Initial work has begun on the fall

"spotacular" for this firm, with the program to kick off in mid-August in more than 100 markets. Unlike last year's campaign, activity in the "back-to-school" drive will be confined to the children's brands—*POLL PARROT*, *WEATHER-BIRD* and *RED GOOSE*. The men's brands, which were given news- and sports-program exposure in 1959, will be featured in network this year on NBC-TV's *Jack Paar Show*. Lengths of schedules for the kid-show minutes will vary from several weeks to a few months, depending on the market, with frequencies also ranging from a single spot to four or five per week. Media manager Charles Haines is the contact.

JAKA HAM CO. of DENMARK (KHCC&A, New York)

This Danish cooperative opens its first major advertising push late this month in key markets across the country and will use tv lightly to supplement a main effort in another medium. At press time, a 13-week package offered by a west-coast supermarket chain had been picked up, and a schedule was about set for a midwest market. Filmed spots are used. The campaign will run through

Rep Report

In Chicago, Don Saraceno was named assistant midwestern sales manager for

Emory G. Durrett, formerly with WFAA Radio Dallas, joined the tv-radio staff of the Branham Co. in the Texas city.



MR. SARACENO

Blair-Tv. He has been with the representative eight years as an account executive and previously was with ABC-TV in Chicago.

Joining the Chicago tv sales staff of the Katz Agency, Inc., Eugene E. McClure

John Fernandez, an account executive for NTA Spot Sales for the past two years, was named sales manager of the firm. He previously held posts with Adam Young Tv and NBC. Lionel Furst was appointed spot sales liaison manager for NTA, having joined the division two years ago from Dancer-Fitzgerald-Sample, Inc.

Minneapolis is the site of the 13th office of the Bolling Co. Opened this month, the office is managed by James D. Bowen, a 12-year veteran in broadcast sales.

Another opening takes place this week when Harrington, Righter & Parsons, Inc., locates its seventh office in Los Angeles. Byington F. Colvig, most recently with



MR. MCCLURE

most recently was national sales manager for KCRG-TV Cedar Rapids.



MR. COLVIG

Blair-Tv and previously with CBS-TV Spot Sales, was appointed manager of the new branch.



Enjoying themselves at a surprise party given in New York recently for Lou Kennedy, associate media director of Kenyon & Eckhardt, prior to his departure on a European trip were, among others, (l. to r.) the guest of honor: Frank Townsend, vice president. Campbell-Ewald: Jackie Du Costa. Ted Bates & Co.: Peggy Stone, Radio-Television Representatives: Elisabeth M. Beckjorden, station network and personal representative, and Mrs. Townshend.

mid-July. Account executive Frank Ferry and buyer Beryl Seidenberg are the contacts.

S. C. JOHNSON & SON, INC.
(Foote, Cone & Belding, Inc., Chicago)

Starting about issue date. RAID insecticide begins its summer schedules in a group of markets primarily in the southern parts of the country. Filmed minutes and 10's will be used in both day and night slots. Rita Hart is the timebuyer.

KRAFT FOODS
(Needham, Louis & Brorby, Inc., Chicago)

Early this month PARKAY margarine began an eight-week flight in the same 21 markets—mostly southern ones—that it was using in the campaign noted here March 7. Filmed minutes and 20's are used. Phil Morrow is the timebuyer.

THOMAS J. LIPTON, INC.
(SSC&B, New York)

As noted here April 18, both LIPTON regular and new instant tea are busily

ARB Appointments

Several additions and promotions at ARB Surveys, Inc., were recently announced by president Don Cahalan.

They included: Bruce W. Neal, who was named senior research analyst after joining the firm from W. R. Simmons & Associates; Anne S. Zanes, also named senior research analyst, having previously served as ARB general manager; William A. Glenn, advanced from assistant general manager to general manager; Ned Smith 3rd, named an account executive, having held a similar title at Crossley:SD Surveys,

setting summertime schedules this month and next. Filmed minutes and 20's in day and night slots are used for about eight weeks. Bob Anderson is the regular-tea buyer; Steve Suren is handling the instant placements.

MAYBELLINE CO.
(Gordon Best Co., Inc., Chicago)

As reported here May 2, MAYBELLINE was showing an interest in putting its spots into *The Play of the Week*. At press time, the eye-make-up firm had bought into the show in Pittsburgh, Los Angeles, Albany-Schenectady, Atlanta, Dallas, Fort Worth and Portland, Ore. Account executive Roy Kirtland is the contact.

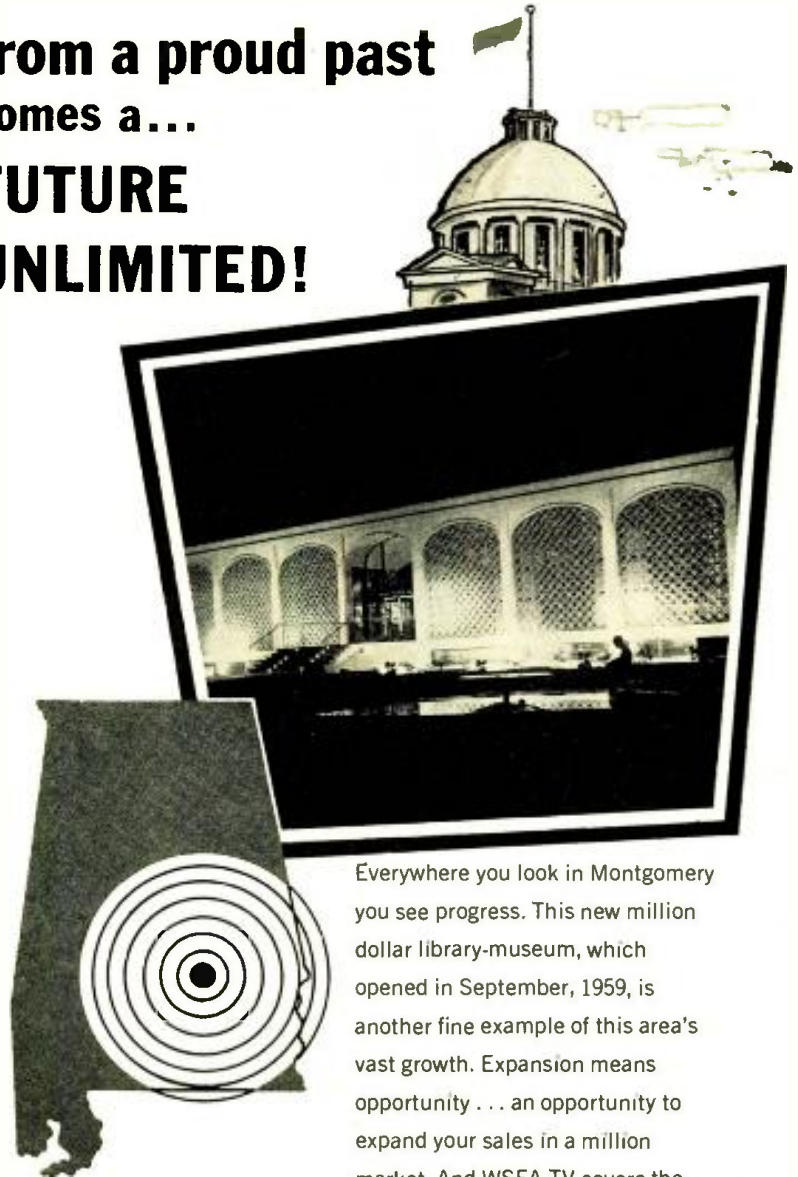
McKESSON & ROBBINS, INC.
(Dancer-Fitzgerald-Sample, Inc., N. Y.)

Following its usual procedure, KESSAMIN reducing aid starts schedules early next month in about 25 top markets, using filmed minutes and 20's in daytime slots. The placements will run three or four weeks. Dorothy Medanic is the timebuyer.

MENNEN CO.
(Grey Adv., Inc., N. Y.)

A new men's deodorant product—BRAKE—from this company is entering test markets at the present time, but the

from a proud past
comes a...
**FUTURE
UNLIMITED!**



Everywhere you look in Montgomery you see progress. This new million dollar library-museum, which opened in September, 1959, is another fine example of this area's vast growth. Expansion means opportunity... an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.

WSFA-TV

NBC / ABC MONTGOMERY - CHANNEL 12



Represented by Peters, Griffin, Woodward, Inc.

The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina

Agency Changes

Famous Artists Schools, Inc., which has become a spot advertiser of importance through quarter-hour "program" commercials placed on a multi-market scale, moves next month to BBDO from Lawrence C. Gumbinner, Inc.

Columbia Records, after a brief stay at Benton & Bowles, Inc. (following a long term at McCann-Erickson, Inc.), moved to Wunderman, Ricotta & Kline, Inc. Billings are about \$1.2 million.

As noted here last issue, a number of \$1-million-and-over advertisers were looking for new agencies. Among those accounts having made decisions were: Pepsi-Cola Co. of Canada, which moved its \$1.5-million account from Kenyon & Eckhardt, Inc., to BBDO, and Sherwin-Williams Co., which switched its similar-sized billings to Griswold-Eshleman Co. from Fuller & Smith & Ross. New advertisers reportedly considering agency moves were Kemper Insurance Co., a \$1-million account now at John W. Shaw Adv., and Dad's Root Beer Co., which will leave Bozell & Jacobs shortly.

A couple of "interim" appointments were announced recently, with Norman, Craig & Kummel, Inc., taking over on the appliance division of Ronson Corp. for the last six months of the year from Grey Adv. Agency, and Raymond Spector Co. handling Hazel Bishop, Inc., until that account finds a successor to Donahue & Coe, Inc.

Fitzgerald Adv., New Orleans, lost the \$500,000 account of Fant Milling Co. to Clay Stephenson & Associates, Houston,

**STATION NETWORK
and PERSONAL
REPRESENTATIVE**

*Elisabeth M.
Beckjorden*

**KELO-TV, Sioux Falls, S. D.
KROC-TV, Rochester, Minn.
KSBW-TV, Salinas, Calif.
WIMA-TV, Lima, Ohio
WPBN-TV, Traverse City,
Mich.**

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

**LET US BE YOUR
NEW YORK OFFICE**

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

PLAZA 9-3400

Telephone Message Service

222 E. 56th St., New York City

Puppet Sells Wilson Products

A new puppet character, designed by the television art and creative departments of WMT-TV Cedar Rapids, is adding a light, but efficient, touch to commercials on the *Fun* cartoon show sponsored by Wilson & Co.

The puppet, which was built by Bruce and Nola Bucknell, represents a prospector named Billy Boulder and acts as host on the daily children's program. The commercials are small vignettes wherein Billy protects a can of Wilson's Bif or a string of Wilson's frankfurters from the "pesky rodents" and "hungry critters" that a prospector is likely to run into.

The character offers many promotional opportunities, too. The Bucknells have agreed to do a limited number of personal appearances with the puppet, and Wilson's is investigating the possibility of having the character's hat (with an arrow stuck through it) manufactured for giveaways or contest prizes.

An opening and closing, as well as several commercials and promo spots, have been videotaped by WMT-TV for use on the show.



firm declined to offer any specifics. Mal Ochs is the timebuyer, with Marv Davis assisting.

MINUTE MAID CORP.,

Snow Crop Div.

(KHCC&A, New York)

About half-a-dozen top markets started new schedules for SNOW CROP orange juice throughout this month, with the placements running four-six weeks. Filmed minutes are used primarily. The placements are on the regular juice, not the "new, improved" concentrate that is still being promoted in New York and major New England markets. Additional schedules on the new product are not expected to be set until fall. Beryl Seidenberg is the timebuyer.

PABST BREWING CO.

(Kenyon & Eckhardt, Inc., Chicago)

The advent of hot weather is bringing some increase in frequency on the 52-week Blatz beer placements on stripped sports programs. Boston and major midwest markets will receive additional spots—filmed minutes in primarily male-audience slots. Sporting events are reportedly continually sought by the brewer. Media buyer Bob Penninger is the contact.

PACIFIC MATCH CO.

(Howard R. Smith Co., Tacoma)

A new product—STRIKE OUT deodorant matches—is reportedly being tested by this firm in the Pacific Northwest area. Spots are running on KING-TV Seattle and KGW-TV Portland. Tv-radio director Larry Huseby is the contact.

PEPPERIDGE FARM, INC.

(Ogilvy, Benson & Mather, Inc., N. Y.)

New activity was noted for this baker's products in some of its usual markets, with schedules to begin late this month and continue about six weeks. Filmed minutes and 20's in day and late-night positions are used. Henry Cleff is the timebuyer.



David M. Sacks has been named general manager of KGO-TV San Francisco, it has been announced by Stephen Riddleberger, ABC-TV vice president for owned-and-operated stations. Mr. Sacks has served as general sales manager for the station since 1952. Prior to that he was ABC-TV spot sales manager for San Francisco.



Ogilvy, Benson & Mather, Inc., timebuyer Henry Cleff places for Pepperridge Farm, Vick Chemical Co. and Berkshire Knitting Mills.

PLOCHMAN & HARRISON

(R. Jack Scott, Inc., Chicago)

This agency was just appointed to the account of this maker of PLOCHMAN'S Premium Brand mustard, and the report is that tv spot is one of several media to be used in a "limited number of markets." The mustard's distinctive feature is that it comes in a barrel-shaped plastic squeeze bottle. The company has plants in Chicago and Jersey City and national distribution. Media director Ralph Trieger is the contact.

PROCTER & GAMBLE CO.

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

New activity was reported for DASH detergent, with night minutes starting the middle of this month in about 15 markets. The schedules will continue to run through the P&G contract year. Lou Capazzoli is the timebuyer.

REVLON, INC.

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

Some 30 major markets reportedly received strong schedules of day and night minutes during the latter part of the month for LIVING CURL. The placements will run about four weeks. Herb Gandel is the buying contact.

SCOTT CHEMICAL CO.

(Irving J. Rosenbloom & Associates, Inc., Chicago)

A new product—WOOL SUDS, a cold-water soap—is starting a test schedule on WBBM-TV Chicago, using 17 spots per week. Good results should mean national expansion in the fall. Filmed minutes, with a few 20's and 10's, are promoting the plastic-bottled cleaner. Peggy Allen is the timebuyer.

SCOTT PAPER CO.

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

Heavy schedules of filmed minutes are currently running in San Diego,

Topeka Study

A new study of the Topeka market has been issued by Avery-Knodel, Inc., national representative for WIBW-TV in the Kansas capital. Data for the single-station area is supplied on such topics as major industries, population, buying power, tv homes, etc.

Cost comparisons between WIBW-TV and nearby stations are furnished, as well as information on the outlet's promotional activities, audience loyalty and technical facilities. Copies of the 15-page study are available from the representative.

Indianapolis and Albany-Schenectady-Troy for WONDER WRAP, a new polyethylene food wrap. Both day and night spots are utilized in the introductory test. Gloria Mahaney is the timebuyer.

SEASIDE OIL CO.

(The McCarty Co., Los Angeles)

One-quarter of the total advertising

Educational Tv for \$75,000

Educational television can be within the means of small cities with moderate budgets, is the message from Richardson, Tex., which went on the air with KRET-TV (Channel 23) on Feb. 29 of this year. The total cost of getting the facility on the air was under \$75,000.

KRET-TV is the first low-power, low-cost, television station to be wholly owned, operated and financed by a small independent school district.

The installation consists of a completely equipped studio and control room designed to be operated by one technician, of transmitting equipment, and of 60 custom-made portable receivers for 250 classrooms in nine schools.

Richardson teachers not only perform the on-camera teaching duties but also handle cameras, lights and direction. As a result, the first annual budget allocation is less than \$20,000.

Richardson had the problem of many "bedroom" suburbs—rapid growth which all but overwhelmed the school system. In 1950 the population was 2,600. Today it is an estimated 35,000. With television, such classes as elementary Spanish can reach all 700 third-grade pupils at once; 4,000 grade-school pupils can receive supplementary courses in social studies.

Additional services planned for the future include nighttime adult education classes, teachers' meetings which can be attended by the entire staffs of all the schools in their own classrooms and special programs for students who are absent from school.

For a minimum expenditure, Richardson is putting the great educational value of television to work to its own best advantage.

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.



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.

ARB City-by-City Ratings March 1960

ALBUQUERQUE

3-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. Coronado 9 (MCA) KGDM-TV Sat. 8:30 33.0
2. Huckleberry Hound (Screen Gems) KOB-TV Fri. 9 26.0
3. Mike Hammer (MCA) KOB-TV Thu. 9 24.5
4. Quick Draw McGraw (Screen Gems) KOB-TV Mon. 9 22.9
5. Pony Express (CNP) KOAT-TV Thu. 8:30 22.3
6. Highway Patrol (Ziv-UA) KOB-TV Thu. 9:30 21.4
7. Rescue 8 (Screen Gems) KOAT-TV Wed. 6:30 21.1
8. Manhunt (Screen Gems) KOB-TV Thu. 8:30 19.8
9. Jeff's Collie (ITC) KOB-TV Thu. 7 18.8
10. Border Patrol (CBS) KOAT-TV Thu. 9 18.2
11. Superman (Flamingo) KOB-TV Wed. 6 18.0
12. Lock-up (Ziv-UA) KOB-TV Fri. 9:30 17.3
13. Sea Hunt (Ziv-UA) KOB-TV Mon. 9 16.5
14. SA 7 (MCA) KGGM-TV Mon. 9 15.0
15. San Francisco Beat (CBS) KGGM-TV Sun. 7:30 13.0

TOP FEATURE FILMS

1. Big 7 Movie KOAT-TV Fri. 10-11:30 16.9
2. Big 7 Movie KOAT-TV Tue. 10-11:45 11.3
3. Big 7 Movie KOAT-TV Sun. 10-11:30 10.6
4. Nitcap Movie* KOAT-TV Sat. 10-11:30 9.2
5. Big 7 Movie KOAT-TV Wed. 10-11:45 7.9

TOP NETWORK SHOWS

1. Gunsmoke KGGM-TV 41.6
2. Wagon Train KOB-TV 40.9
3. Perry Mason* KGGM-TV 38.3
4. Have Gun, Will Travel KGGM-TV 37.6
5. Red Skelton KGGM-TV 35.4
6. Bonanza KOB-TV 34.1
7. Perry Como KOB-TV 33.8
8. Harry Moore KGGM-TV 33.4
9. The Real McCoys KOAT-TV 33.3
10. Alcoa Presents KOAT-TV 32.5

NASHVILLE

3-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. Coronado 9 (MCA) WLAC-TV Sat. 9:30 29.9
2. This Man Dawson (Ziv-UA) WSM-TV Thu. 9:30 25.3
3. Tombstone Territory (Ziv-UA) WSIX-TV Thu. 6:30 22.0
4. Huckleberry Hound (Screen Gems) WLAC-TV Thu. 5:15 18.6
5. Roy Rogers (Roy Rogers Synd.) WSM-TV Sat. 5:30 17.2
6. Superman (Flamingo) WLAC-TV Wed. 5:15 16.9
7. Quick Draw McGraw (Screen Gems) WLAC-TV Tue. 5:15 15.9
8. Bugs Bunny (CAA) WLAC-TV Sat. Sun. 11:30 a.m. 15.9
9. Border Patrol (CBS) WSM-TV Sun. 5:30 15.7
10. Shotgun Slade (MCA) WSM-TV Tue. 9:30 15.4
11. Popeye (UAA) WLAC-TV Mon. Fri. 5:15 14.3
12. Mr. District Attorney (Ziv-UA) WSIX-TV M-F 6 13.4
13. Sea Hunt (Ziv-UA) WSM-TV Fri. 9 13.3
14. Highway Patrol (Ziv-UA) WSM-TV Sat. Sun. 10 13.1
15. Four Just Men (ITC) WSM-TV Wed. 9:30 12.4

TOP FEATURE FILMS

1. Tarzan* WSM-TV Sat. 4-5:30 22.8
2. Best of Warner Brothers WLAC-TV Sat. 10-11:30 14.2
3. Shock Theatre WSIX-TV Sun. 1-2:30 12.7
4. Gunfighters* WLAC-TV Sat. 12-1:15 10.6
5. Late Best of Warner Bros. WLAC-TV Sat. 11:30-12:45 a.m. 8.6

TOP NETWORK SHOWS

1. Wagon Train WSM-TV 18.8
2. Gunsmoke WLAC-TV 43.3
3. The Real McCoys WSIX-TV 42.1
4. Ernie Ford WSM-TV 42.1
5. Red Skelton WLAC-TV 36.1
6. Lawman WSIX-TV 34.7
7. Zane Grey Theatre WLAC-TV 33.1
8. You Bet Your Life WSM-TV 33.1
9. The Price Is Right WSM-TV 32.2
10. Have Gun, Will Travel WLAC-TV 31.8

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

AUGUSTA, GA.

2-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. Huckleberry Hound (Screen Gems) WJBF Thu. 9 32.5
2. Sea Hunt (Ziv-UA) WJBF Thu. 9 32.1
3. Amos 'n' Andy (CBS) WJBF M-F 5:30 30.4
4. Manhunt (Screen Gems) WJBF Thu. 7:30 29.7
5. This Man Dawson (Ziv-UA) WJBF Fri. 7 29.4
6. Lock-up (Ziv-UA) WJBF Mon. 7 27.1
7. Border Patrol (CBS) WJBF Mon. 9:30 26.6
8. U. S. Marshal (NTA) WRDW-TV Sat. 10:30 25.0
9. Tombstone Territory (Ziv-UA) WJBF Fri. 8 24.7
10. Bold Venture (Ziv-UA) WRDW-TV Wed. 10 23.2
11. Shotgun Slade (MCA) WRDW-TV Thu. 7:30 19.8
12. Flash Gordon (Gould) WJBF Sat. 8:45 a.m. 19.0
13. Four Star Playhouse (Official) WRDW-TV Fri. 8:30 17.1
14. Ty Reader's Digest* (Schubert) WRDW-TV Tue. 7:30 9.9
15. Roy Rogers* (Roy Rogers Synd.) WRDW-TV Sat. 6:30 9.6

TOP FEATURE FILMS

1. Early Show WRDW-TV Wed. 5-6:30 13.9
2. Two On The Aisle* WRDW-TV Sun. 1-2:30 12.6
3. Early Show WRDW-TV Tue. 5-6:30 12.5
4. Early Show WRDW-TV Fri. 5-6:30 11.9
5. Early Show WRDW-TV Thu. 5-6:30 11.5

TOP NETWORK SHOWS

1. Wagon Train WJBF 60.6
2. Sugarfoot* WJBF 46.7
3. Maverick WJBF 43.7
4. Gunsmoke WRDW-TV 43.0
5. The Price Is Right WJBF 42.0
6. Have Gun, Will Travel WRDW-TV 41.9
7. The Rifleman WJBF 41.6
8. I've Got a Secret WRDW-TV 41.2
9. 77 Sunset Strip* WJBF 41.1
10. Cheyenne WJBF 41.0

ODESSA-MIDLAND

2-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. This Man Dawson (Ziv-UA) KOSA-TV Tue. 9 33.3
2. Whirlybirds (CBS) KOSA-TV Fri. 9 33.2
3. Not For Hire (CNP) KOSA-TV Sun. 8 28.6
4. Lock-Up (Ziv-UA) KMID-TV Thu. 9:30 28.4
5. San Francisco Beat (CBS) KOSA-TV Fri. 9:30 28.4
6. Man Without a Gun (NTA) KOSA-TV Sun. 9:30 27.9
7. Three Stooges (Screen Gems) KMID-TV M-F 5 27.1
8. Sea Hunt (Ziv-UA) KMID-TV Sun. 9:30 27.0
9. Decey* (Offical) KOSA-TV Tue. 9:30 26.3
10. Trackdown (CBS) KMID-TV Fri. 8:30 26.0
11. Coronado 9 (MCA) KOSA-TV Sat. 8 25.8
12. Four Just Men (ITC) KMID-TV Mon. 8:30 23.8
13. Shotgun Slade (MCA) KOSA-TV Thu. 8 22.6
14. Vikings (Ziv-UA) KOSA-TV Fri. 7:30 20.6
15. Science Fiction Theatre* (Ziv-UA) KMID-TV Sat. 5 20.1

TOP FEATURE FILMS

1. Movietime KOSA-TV Tue. 10:30-12 mid. ... 8.9
2. Movietime KOSA-TV Sun. 10:45-12:15 a.m. ... 8.5
3. Movietime KOSA-TV Fri. 10:30-12:15 a.m. ... 8.2
4. Movietime KOSA-TV Wed. 10:15-12:15 a.m. ... 7.5
5. Movietime KOSA-TV Thu. 10:30-11:45 6.8

TOP NETWORK SHOWS

1. Red Skelton KOSA-TV 59.0
2. Gunsmoke KOSA-TV 57.3
3. Wagon Train KMID-TV 55.0
4. Have Gun, Will Travel KOSA-TV 53.8
5. I've Got a Secret KOSA-TV 47.2
6. Tightrope KOSA-TV 43.3
7. Playhouse 90* KOSA-TV 43.2
8. Danny Thomas KOSA-TV 43.1
9. Laramie KMID-TV 42.7
10. Father Knows Best KOSA-TV 41.3

BOISE

2-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. This Man Dawson (Ziv-UA) KTVB Thu. 8:30 39.4
2. Sea Hunt (Ziv-UA) KBOI-TV Sun. 9 37.9
3. Manhunt (Screen Gems) KTVB Sun. 7:30 37.3
4. Rescue 8 (Screen Gems) KTVB Thu. 9 35.5
5. Mike Hammer (MCA) KBOI-TV Mon. 9 34.4
6. Award Theatre (Screen Gems) KTVB Tue. 9:30 31.7
7. Tombstone Territory (Ziv-UA) KTVB Fri. 7:30 31.5
8. Lock-up (Ziv-UA) KTVB Sun. 6:30 30.0
9. Cannonball (ITC) KBOI-TV Mon. 9:30 27.8
10. Huckleberry Hound* (Screen Gems) KBOI-TV Thu. 5:30 26.9
11. Not For Hire (CNP) KTVB Mon. 9:30 26.7
12. Phil Silvers (CBS) KTVB Wed. 8:30 24.6
13. Championship Bowling (Schwimmer) KTVB Sun. 3 24.6
14. Brave Stallion* (ITC) KTVB Thu. 6:30 23.2
15. Whirlybirds* (CBS) KBOI-TV Thu. 8:30 21.6

TOP FEATURE FILMS

1. First Security Theatre KTVB Wed. 9:30-11 19.0
2. Stage 2 Theatre* KBOI-TV Mon. 10-11:30 16.1
3. Stage 2 Theatre KBOI-TV Sat. 10:30-12 mid. 13.2
4. Channel 7 Theatre KTVB Fri. 10:45-12 mid. 11.5
5. Stage 2 Theatre KBOI-TV Tue. 10-11:30 11.2

TOP NETWORK SHOWS

1. Wagon Train KTVB 56.0
2. The Real McCoys KTVB 49.4
3. Danny Thomas KBOI-TV 47.3
4. Cheyenne KTVB 46.9
5. You Bet Your Life KTVB 45.5
6. 77 Sunset Strip* KTVB 43.7
7. Perry Mason* KBOI-TV 43.5
8. Gunsmoke KBOI-TV 42.3
9. Jeopardy Bowling KTVB 41.1
10. Leave It To Beaver KTVB 41.0

ROCHESTER, N. Y.

2-Station Report

(four-week ratings)

TOP SYNDICATED FILMS

1. Death Valley Days (U. S. Borax) WVET-TV Fri. 8:30 37.6
2. Sea Hunt (Ziv-UA) WVET-TV Mon. 7:30 34.3
3. Sate Trooper (MCA) WVET-TV Wed. 7 33.1
4. Quick Draw McGraw (Screen Gems) WVET-TV Mon. 9 28.1
5. Cannonball (ITC) WVET-TV Fri. 7 27.9
6. Bugs Bunny (CAA) WVET-TV Thu. 6 27.6
7. Popeye (UAA) WVET-TV Tue. Thu. 5:30 27.4
8. Huckleberry Hound (Screen Gems) WVET-TV Fri. 6 26.5
9. Mike Hammer (MCA) WVET-TV Sun. 10:30 26.2
10. Life of Riley (CNP) WVET-TV M-F 5 26.1
11. Abbott and Costello (Sterling) WVET-TV Fri. 5:30 23.4
12. This Man Dawson (Ziv-UA) WVET-TV Sat. 7:30 23.4
13. Border Patrol (CBS) WVET-TV Thu. 7:30 22.9
14. Popeye (UAA) WVET-TV Sat. 12:30 21.2
15. U. S. Marshal (NTA) WVET-TV Sun. 7:30 19.6

TOP FEATURE FILMS

1. Shirley Temple Theatre WVET-TV Sun. 12:30-2 30.7
2. Playhouse 5 WVOC-TV Fri. 5-6:30 15.7
3. Playhouse 5 WVOC-TV Wed. 5-6:30 15.5
4. Playhouse 5 WVOC-TV Mon. 5:15-6:30 13.2
5. Playhouse 5 WVOC-TV Thu. 5-6:30 12.3

TOP NETWORK SHOWS

1. Wagon Train WVOC-TV 46.7
2. Have Gun, Will Travel WVOC-TV 46.4
3. Ed Sullivan WVOC-TV 46.1
4. Playhouse 90* WVET-TV 45.4
5. Gunsmoke WVOC-TV 45.1
6. Father Knows Best WVET-TV 42.0
7. Red Skelton WVOC-TV 41.2
8. Desilu Playhouse* WVET-TV 40.4
9. Dennis the Menace WVOC-TV 40.3
10. Alfred Hitchcock Presents WVOC-TV 39.1

ARB City-by-City Ratings March 1960

CHICO-REDDING

2-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

| | |
|---|------|
| 1. Sea Hunt (Ziv-UA) KVIP-TV Thu. 7 | 30.7 |
| 2. Shotgun Slade (MCA) KVIP-TV Tue. 7 | 29.6 |
| 3. Trackdown (CBS) KHSL-TV Fri. 7 | 27.9 |
| 4. Whirlybirds (CBS) KVIP-TV Fri. 6:30 | 26.9 |
| 5. Harbor Command (Ziv-UA) KVIP-TV Thu. 6:30 | 26.2 |
| 6. Seven League Boots (Screen Gems) KHSL-TV Tue. 7 | 25.3 |
| 7. Highway Patrol (Ziv-UA) KVIP-TV Tue. 6:30 | 21.6 |
| 8. Coronado 9* (MCA) KVIP-TV Mon. 6:30 | 23.8 |
| 9. Tombstone Territory (Ziv-UA) KHSL-TV Thu. 9 | 21.4 |
| 10. Four Just Men (ITC) KHSL-TV Mon. 7 | 19.1 |
| 11. Hour of Stars* (NTA) KHSL-TV Thu. 6:30 | 17.4 |
| 12. The Californians* (CNP) KHSL-TV Fri. 6:30 | 17.2 |
| 13. Award Theatre* (Screen Gems) KHSL-TV Thu. 9:30 | 16.9 |
| 14. Behind Closed Doors (Screen Gems) KHSL-TV Tue. 6:30 | 16.8 |
| 15. Manhunt* (Screen Gems) KHSL-TV Wed. 6:30 | 14.9 |

TOP FEATURE FILMS

| | |
|---|-----|
| 1. Adventure Theatre KVIP-TV Fri. 11-12:15 a.m. | 9.4 |
| 2. RKO MovieTime KVIP-TV Sat. 11-12:15 a.m. | 8.7 |
| 3. Star Playhouse KHSL-TV Wed. 11-12:30 a.m. | 5.3 |
| 4. Star Playhouse KHSL-TV Tue. 11-12:30 a.m. | 4.7 |
| 5. Sunday Matinee* KHSL-TV Sun. 2-3 | 4.5 |

TOP NETWORK SHOWS

| | |
|-------------------------------|------|
| 1. Wagon Train KVIP-TV | 49.0 |
| 2. 77 Sunset Strip* KHSL-TV | 46.7 |
| 3. Cheyenne KVIP-TV | 41.5 |
| 4. Bachelor Father KVIP-TV | 40.6 |
| 5. The Real McCoys KVIP-TV | 40.2 |
| 6. The Millionaire* KHSL-TV | 38.8 |
| 7. The Price Is Right KVIP-TV | 38.0 |
| 8. Maverick KVIP-TV | 37.8 |
| 9. Rawhide KHSL-TV | 37.3 |
| 10. G.E. Theatre KHSL-TV | 37.0 |

ROCKFORD

2-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

| | |
|--|------|
| 1. Sea Hunt (Ziv-UA) WREX-TV Sat. 10 | 30.3 |
| 2. San Francisco Beat (CBS) WREX-TV Sat. 10:30 | 26.6 |
| 3. U. S. Marshal (NTA) WREX-TV Fri. 7 | 24.4 |
| 4. Look-up (Ziv-UA) WTVU Sun. 9:30 | 21.2 |
| 5. Manhunt (Screen Gems) WTVU Thu. 6:30 | 20.4 |
| 6. Our Gang (Interstate) WREX-TV Sat. 11:30 a.m. | 19.8 |
| 7. Decoy (Official) WREX-TV Fri. 10:30 | 18.4 |
| 8. Three Stooges (Screen Gems) WTVU M-F 5 | 18.1 |
| 9. SA 7 (MCA) WTVU Tue. 9:30 | 14.2 |
| 10. Huckleberry Hound (Screen Gems) WREX-TV Thu. 5 | 12.7 |
| 11. Quick Draw McGraw (Screen Gems) WREX-TV Mon. 5 | 11.7 |
| 12. Grand Jury (NTA) WREX-TV Wed. 10:30 | 10.3 |
| 13. Looney Tunes (Guild) WREX-TV Wed. 5 | 9.7 |
| 14. Life With Father* (CBS) WREX-TV Sun. 12:30 | 7.6 |
| 15. Superman (Flamingo) WREX-TV Fri. 5 | 7.1 |

TOP FEATURE FILMS

| | |
|---|-----|
| 1. Encore Theatre WREX-TV Sat. 11:15-12:15 a.m. | 9.0 |
| 2. Forest Hills Playhouse WREX-TV Fri. 11-1:30 a.m. | 7.4 |
| 3. Feature Theatre WTVU Sun. 10:30-11:45 | 6.4 |
| 4. Courtesy Playhouse WTVU Sat. 10:45-12:15 a.m. | 6.1 |
| 5. Chevrolet Theatre WREX-TV Wed. 11-1 a.m. | 2.8 |

TOP NETWORK SHOWS

| | |
|----------------------------------|------|
| 1. Red Skelton WREX-TV | 49.0 |
| 2. Gunsmoke WREX-TV | 48.8 |
| 3. Playhouse 90* WREX-TV | 48.7 |
| 4. Wagon Train WTVU | 48.2 |
| 5. Danny Thomas* WREX-TV | 47.7 |
| 6. 77 Sunset Strip* WREX-TV | 46.4 |
| 7. Garry Moore WREX-TV | 45.8 |
| 8. Welk's Dancing Party WREX-TV | 45.6 |
| 9. Father Knows Best* WREX-TV | 45.0 |
| 9. Have Gun, Will Travel WREX-TV | 45.0 |

GRAND RAPIDS-KALAMAZOO

2-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

| | |
|--|------|
| 1. Sea Hunt* (Ziv-UA) WKZO-TV Wed. 8:30 | 36.0 |
| 2. This Man Dawson (Ziv-UA) WKZO-TV Tue. 9:30 | 31.6 |
| 3. Coronado 9 (MCA) WKZO-TV Fri. 8:30 | 34.5 |
| 4. Death Valley Days (U. S. Borax) WKZO-TV Thu. 7:30 | 33.4 |
| 5. Huckleberry Hound (Screen Gems) WOOD-TV Mon. 7 | 28.0 |
| 6. Tombstone Territory (Ziv-UA) WKZO-TV Thu. 7 | 25.6 |
| 7. Look-up (Ziv-UA) WOOD-TV Tue. 8 | 22.7 |
| 8. Hold Venture* (Ziv-UA) WKZO-TV Tue. 8 | 21.4 |
| 9. Quick Draw McGraw (Screen Gems) WOOD-TV Thu. 5:30 | 20.7 |
| 10. Silent Service (CNP) WOOD-TV Thu. 10:30 | 16.0 |
| 10. Championship Bowling (Schwimmer) WOOD-TV Sun. 12-1 | 16.0 |
| 11. Phil Silvers (CBS) WOOD-TV Sat. 10:30 | 14.2 |
| 12. Superman (Flamingo) WOOD-TV Tue. 5:30 | 14.1 |
| 13. Charlie Chan* (ITC) WOOD-TV Wed. 7 | 13.3 |
| 14. Four Just Men* (ITC) WKZO-TV Sat. 7 | 11.7 |

TOP FEATURE FILMS

| | |
|--|------|
| 1. Early Show WOOD-TV Fri. 5-6:15 | 17.2 |
| 2. Early Show WOOD-TV Mon. 5-6:15 | 14.2 |
| 3. Early Show WOOD-TV Wed. 5-6:15 | 13.4 |
| 4. 11th Hour Theatre WKZO-TV Sat. 11:15-1 a.m. | 12.4 |
| 5. Channel 8 Theatre WOOD-TV Sat. 11:15-1 a.m. | 9.6 |

TOP NETWORK SHOWS

| | |
|----------------------------------|------|
| 1. Red Skelton WKZO-TV | 50.7 |
| 2. Ed Sullivan WKZO-TV | 50.5 |
| 3. Gunsmoke WKZO-TV | 49.6 |
| 4. Father Knows Best WKZO-TV | 46.1 |
| 5. Have Gun, Will Travel WKZO-TV | 42.8 |
| 6. The Rifleman* WOOD-TV | 39.0 |
| 7. Danny Thomas WKZO-TV | 38.2 |
| 8. The Texan WKZO-TV | 38.1 |
| 8. Garry Moore WKZO-TV | 38.1 |
| 9. Wyatt Earp WKZO-TV | 37.4 |

SHREVEPORT

2-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

| | |
|---|------|
| 1. Mike Hammer (MCA) KSLA-TV Sat. 9:30 | 41.3 |
| 2. Rescue 8 (Screen Gems) KSLA-TV Tue. 8 | 34.0 |
| 3. Coronado 9 (MCA) KSLA-TV Fri. 9:30 | 31.8 |
| 4. Sea Hunt (Ziv-UA) KSLA-TV Fri. 10 | 30.1 |
| 5. This Man Dawson (Ziv-UA) KTBS-TV Sun. 9:30 | 28.6 |
| 6. Bold Venture* (Ziv-UA) KSLA-TV Wed. 7:30 | 27.2 |
| 7. Not For Hire* (CNP) KTBS-TV Mon. 8 | 26.2 |
| 8. Man Without a Gun (NTA) KSLA-TV Sat. 6 | 26.1 |
| 9. Huckleberry Hound (Screen Gems) KSLA-TV Tue. 5:30 | 21.9 |
| 10. Quick Draw McGraw (Screen Gems) KSLA-TV Wed. 5:30 | 21.4 |
| 11. Three Stooges (Screen Gems) KTBS-TV M-F 5 | 20.9 |
| 11. Shotgun Slade (MCA) KTBS-TV Fri. 8:30 | 20.9 |
| 12. Highway Patrol (Ziv-UA) KSLA-TV Thu. 10 | 20.5 |
| 13. Walter Winchell File (NTA) KSLA-TV Mon. 10 | 20.0 |
| 14. Superman (Flamingo) KSLA-TV Thu. 5:30 | 19.4 |

TOP FEATURE FILMS

| | |
|--|------|
| 1. Movie Premiere KSLA-TV Sat. 10:45-12:15 a.m. | 10.0 |
| 2. Movie Premiere KSLA-TV Fri. 10:45-12:15 a.m. | 9.3 |
| 3. Movie Premiere KSLA-TV Thu. 10:45-12:15 a.m. | 7.0 |
| 4. Night Owl Theatre KSLA-TV Mon. 10:45-12:15 a.m. | 6.3 |
| 5. Night Owl Theatre KSLA-TV Tue. 10:45-12:30 a.m. | 5.8 |

TOP NETWORK SHOWS

| | |
|----------------------------------|------|
| 1. Red Skelton KSLA-TV | 52.2 |
| 2. Gunsmoke KSLA-TV | 51.2 |
| 3. Wagon Train KTBS-TV | 47.1 |
| 4. Ozzie and Harriet KSLA-TV | 46.2 |
| 5. Rawhide KSLA-TV | 45.9 |
| 6. Have Gun, Will Travel KSLA-TV | 45.4 |
| 7. Johnny Ringo KSLA-TV | 44.8 |
| 8. Riverboat KTBS-TV | 43.9 |
| 9. Desilu Playhouse* KSLA-TV | 41.9 |
| 10. Zane Grey Theatre KSLA-TV | 41.7 |

LITTLE ROCK

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

| | |
|---|------|
| 1. Coronado 9 (MCA) KTHV Sat. 9:30 | 29.8 |
| 2. Sea Hunt (Ziv-UA) KTHV Fri. 7:30 | 29.2 |
| 3. Rescue 8 (Screen Gems) KATV Sun. 8 | 26.1 |
| 4. Flight (CNP) KARK-TV Thu. 7 | 23.1 |
| 5. Huckleberry Hound (Screen Gems) KATV Thu. 5 | 20.9 |
| 6. Popeye (UAA) KATV Wed. 5 | 20.5 |
| 7. U. S. Marshal (NTA) KATV Thu. 9:30 | 19.5 |
| 8. Quick Draw McGraw (Screen Gems) KATV Mon. 5 | 19.6 |
| 9. Superman (Flamingo) KATV Tue. 5 | 18.9 |
| 10. Man Without a Gun (NTA) KTHV Sat. 5:45 | 18.7 |
| 11. Border Patrol (CBS) KATV Sun. 5:30 | 18.4 |
| 12. Whirlybirds (CBS) KARK-TV Thu. 9:30 | 17.9 |
| 13. Manhunt (Screen Gems) KARK-TV Tue. 9:30 | 16.9 |
| 14. Tombstone Territory (Ziv-UA) KTHV Sun. 9:30 | 14.4 |
| 15. Four Just Men* (ITC) KTHV Wed. 7:30 | 11.9 |

TOP FEATURE FILMS

| | |
|--|------|
| 1. Academy Theatre KTHV Sat. 10:15-12 mid. | 13.1 |
| 2. Afternoon of Movies KATV Sat. 1-4:30 | 12.1 |
| 3. Hollywood Spectacular KATV Sun. 1-3 | 11.9 |
| 4. Academy Theatre KTHV Fri. 10:15-11:15 | 10.2 |
| 5. Late Show KATV Fri. 10:15-12 mid. | 10.1 |

TOP NETWORK SHOWS

| | |
|---------------------------|------|
| 1. Wagon Train KARK-TV | 50.1 |
| 2. Gunsmoke KTHV | 43.1 |
| 3. The Real McCoys KATV | 41.9 |
| 4. 77 Sunset Strip* KATV | 38.6 |
| 5. Ernie Ford KARK-TV | 36.6 |
| 6. The Rifleman KATV | 36.4 |
| 7. Red Skelton KTHV | 33.9 |
| 8. Father Knows Best KTHV | 33.6 |
| 9. Cheyenne KATV | 33.4 |
| 9. Lawman KATV | 33.4 |

TAMPA-ST. PETERSBURG

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

| | |
|--|------|
| 1. Rescue 8 (Screen Gems) WTVT Mon. 7 | 33.5 |
| 2. Sea Hunt* (Ziv-UA) WFLA-TV Tue. 7 | 32.5 |
| 3. Whirlybirds (CBS) WTVT Thu. 7 | 32.1 |
| 4. Trackdown (CBS) WTVT Fri. 7 | 30.1 |
| 5. Shotgun Slade (MCA) WTVT Thu. 7:30 | 26.1 |
| 6. Grand Jury* (NTA) WTVT Sat. 7 | 25.8 |
| 7. Highway Patrol* (Ziv-UA) WTVT Tue. 8 | 25.2 |
| 8. Look-up* (Ziv-UA) WTVT Tue. 7:30 | 24.2 |
| 9. Silent Service (CNP) WTVT Sat. 6:30 | 24.0 |
| 10. 26 Men* (ABC) WFLA-TV Wed. 7 | 23.8 |
| 11. Brave Stallion (ITC) WTVT Sun. 6:30 | 23.8 |
| 12. Coronado 9 (MCA) WTVT Mon. 7:30 | 20.4 |
| 13. This Man Dawson (Ziv-UA) WTVT Wed. 7 | 20.3 |
| 14. Not For Hire (CNP) WTVT Fri. 8:30 | 20.0 |
| 15. Huckleberry Hound (Screen Gems) WFLA-TV Thu. 6 | 18.7 |

TOP FEATURE FILMS

| | |
|-------------------------------------|------|
| 1. Giant Kids Matinee WTVT Tue. 5-6 | 16.5 |
| 2. Giant Kids Matinee WTVT Fri. 5-6 | 13.1 |
| 3. Giant Kids Matinee WTVT Thu. 5-6 | 12.6 |
| 4. Giant Kids Matinee WTVT Wed. 5-6 | 12.1 |
| 5. Giant Kids Matinee WTVT Mon. 5-6 | 11.2 |

TOP NETWORK SHOWS

| | |
|-------------------------------|------|
| 1. Wagon Train WFLA-TV | 53.7 |
| 2. Red Skelton WTVT | 39.6 |
| 3. The Price Is Right WFLA-TV | 38.9 |
| 4. Gunsmoke WTVT | 37.3 |
| 5. Hat Masterson WFLA-TV | 34.9 |
| 6. Ernie Ford WFLA-TV | 32.5 |
| 7. Rawhide WTVT | 32.0 |
| 8. Zane Grey Theatre WTVT | 31.9 |
| 9. Have Gun, Will Travel WTVT | 31.0 |
| 10. Ed Sullivan WTVT | 30.7 |

**a T.W.X.
from
"REX"**

**C-O-M-M-A-N-D-I-N-G
L-E-A-D-E-R-S-H-I-P
on all viewing fronts!**

WREX-TV continues to dominate Rockford and Area Viewing . . .

- **AT NIGHT**
45 of the Top 50 Shows . . .
- **IN THE DAYTIME**
All 20 of the Top 20 Shows
- **TOP WESTERNS**
7 of the Top 8 Shows
- **TOP FAMILY SHOWS**
5 of the Top 5 Shows
- **TOP SPORTS,
SYNDICATED FILM,
MOVIES,
PUBLIC SERVICE.**

*Source ARB Oct. 25 - Nov. 21, 1959

IN FACT . . . All Day and All Night! . . . Every Hour of the Week is "Good Time" on . . . WREX-TV.



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

Represented By
H-E Television, Inc.



**WREX-TV
channel 13**

Oklahoma Treasure

In commemoration of the great Oklahoma land rush of 1889, KTUL-TV Tulsa held a mountain-top "Treasure Rush" on Lookout Mountain, site of the KTUL-TV studios.

Buried "deeds" to \$10,000 worth of treasure were eagerly searched out by over 15,000 residents of the area using everything from tablespoons to mine detectors.

Other events of the two-day promotion included a mammoth parade through downtown Tulsa, featuring ABC-TV star Nick Adams, and a huge fireworks display, both on Saturday, and a three-hour televised Sunday-afternoon program for the entertainment of "non-rushers."

The 17 local sponsors who participated in the program had exclusive distribution rights to the treasure maps and passes and have reported that the promotion was a successful traffic builder for them.

KTUL-TV officials feel that it was so successful, in fact, that it will become an annual event.



budget of this firm, which operates filling stations primarily in Arizona and California, is currently going into television via prime-time shows in four markets. *Seven League Boots* is set on KHSL-TV Chico, KEY-TV Santa Barbara and KOVR Sacramento, with a weekly news program used on KJEO Fresno. Tv-radio director Herb Brown is the contact.

STANDARD BRANDS, INC.

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

With some of the CHASE & SANBORN schedules noted here May 2 winding

up about issue date. TENDERLEAF tea is moving into a group of top markets late this month for six weeks of iced-tea promotion. Day and night minutes and nighttime 20's are used. Peg McCauley and Joan Ashley are the timebuyers.

SULRAY, INC.

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

For BLEM-STICK, a medicated cosmetic to cover pimples, scars, etc., this company has been using minute films pitched to teen-agers. Schedules are placed for at least eight weeks, with frequencies varying depending on the size of the market. Some 16-20 markets are currently being used as the product moves toward national distribution, which it hopes to achieve next fall. After a brief summer hiatus, it will be back on the air at school time. Betty Lamb is the broadcast buyer.

SWEET-ORR & CO., INC.

(KHCC&A, New York)

This maker of men's and boys' clothing has been an exclusive video advertiser for the past six years, and surprisingly hasn't been Spot-Reported previously. SWEET-ORR policy is to run 16 weeks in the spring and 10 weeks in the fall, using filmed minute spots with 10-second additions for several local store credits. Markets are selected to build distribution and sales in the local stores, but buying is not co-op. The advertiser is currently on the air in New York, Philadelphia, Boston, Washington, Baltimore and Richmond. Men's show adjacencies are mainly used. Beryl Seidenberg is the buying contact, Sid Alexander the account executive.

Production Posts

John R. Allen and Beverly L. Smith joined M-E Productions, the tv-radio affiliate of McCann-Erickson, Inc. Mr. Allen, formerly in charge of broadcast programming at Tatham-Laird, Inc., will be a client service supervisor in the division's Chicago office. Mr. Smith will serve as a tv-radio account executive in M-E's New York headquarters. He formerly was a service representative for tv on the American Telephone & Telegraph account at N. W. Ayer.

George Olden, formerly director of graphic arts for CBS-TV, joined BBDO as a group art director in the agency's tv department.

The duties of John Pesick, assistant tv-radio director for W. E. Long Adv. Agency, Chicago, were expanded to include his serving as the agency's account executive for the eastern half of the country.

Marvin Mann, vice president and tv-radio director at Edward H. Weiss & Co., Chicago, left the agency to become advertising director for Max Factor, Inc.

Buyer's Check List—

New Station

CJAY-TV Winnipeg, channel 7, has set a fall air date for start of operations. The station, owned by Channel Seven Television, Ltd., will operate on full power of 325 kw visual and 180 kw aural. Antenna will be 946 feet above average terrain. General manager is Jack M. Davidson. U.S. sales representative is Weed Television Corp.

KEYC-TV Mankato, Minn., channel 12, has set a target date of early fall for start of operations. Station, 70-per-cent owned by Lee Radio, Inc., will operate from a 1,116-foot tower with full video power of 316 kw. Base hourly rate will be \$300. Network affiliation has not been signed as yet. National sales representative is the Bramham Co.

WPCA-TV Philadelphia, channel 17, non-profit outlet owned by Young People's Church of the Air, has a target date of July 3 for start of operations. Specializing in religious, educational and cultural programming, the station will have a base rate of \$270 a half-hour. National sales representative has not been chosen as yet.

New Representatives

KTBS-TV Shreveport has appointed the Katz Agency, Inc., as national sales representative, effective June 5.

KARD-TV Wichita has appointed Peters, Griffin, Woodward, Inc., as national sales representative, effective immediately.

Station Changes

CJCN-TV Grand Falls, Newfoundland, has joined CBS-TV as an interconnected affiliate in its Canadian group.

KCIX-TV Nampa-Boise, channel 6, has received FCC permission to remain off the air until July 11. Station went dark on March 24.

KCRG-TV Cedar Rapids, channel 9, is now back at its full power of 316 kw video. Station's transmitter had been damaged this past winter, and it had been operating at less than full power.

KELP-TV El Paso, channel 13, has set an early fall target date for its increase in power from a new tower height. Station will radiate a power of 209 kw visual and 115 kw aural from a 293-foot tower which will be 870 feet above average terrain. Present power is 26.6 kw video and 15.8 kw aural.

KRLD-TV Dallas has been authorized by the FCC to identify itself with Fort Worth as well.

KVAR Phoenix, channel 12, has set a target date of June 15 for its increase in power and its new tower height. The latter will be 1,780 feet above average terrain (present height is 1,550 feet above average terrain). Video power will increase from 33 kw to the maximum of 316 kw.

Network Rate Increases

NBC-TV:

KONG-TV Amarillo, Tex., from \$350 to \$375, June 1.

KLRJ-TV Las Vegas, from \$150 to \$200, June 1.

KOLO-TV Reno, from \$150 to \$200, June 1.

KRCV-TV Weslaco, Tex., from \$300 to \$350, June 1.

WLW-D Dayton, from \$1,100 to \$1,200, June 1.

CBS-TV:

KDKA-TV Pittsburgh, from \$2,400 to \$2,500, June 1.

KELO-TV Sioux Falls, from \$600 to \$725, June 1.

KHOL-TV Kearney, Neb., from \$300 to \$350, June 1.

KNOE-TV Monroe, from \$425 to \$475, June 1.

KXLY-TV Spokane, from \$500 to \$550, June 1.



Richard D. Windatt has joined Wometco Enterprises as vice president in charge of financial control, it has been announced by Mitchell Wolfson, Wometco president. He was formerly associated with the Fairbanks, Whitney Corp. Wometco owns WTVJ Miami and WLOS-TV Asheville. It has 47.5 per cent of WFGA-TV Jacksonville, owns 22 theatres and has other interests.

WBAY-TV Green Bay, from \$750 to \$800, June 1.

WCNY-TV Watertown-Carthage, N. Y., from \$250 to \$300, June 1.

WMAZ-TV Macon, from \$350 to \$400, June 1.

yes, NO. 1 in DENVER

KBTV CHANNEL 9

* 6 out of the top 10 programs are on KBTV!
Greatest share of audience from 3 P.M. to sign off!
Greatest number of homes reached from 3 P.M. to sign off!

The figures are in... and they conclusively prove that for the second straight rating period... Channel 9 is the top station with Denver TV viewers.

Great ABC-Television network shows, powerful local programs combine with KBTV's "perpetual promotion" to place Channel 9 in this number one position.

HOW CAN YOU COVER THE DENVER MARKET WITHOUT KBTV?

* Nielsen Station Index For Denver February 1960

KBTV

THE FAMILY STATION

Call your P G W Colonel

9

CHANNEL

Denver, Colorado
 JOHN C. MULLINS,
 President
 JOE HEROLD
 Station Manager

**THE TOP
STATION
IN WESTERN
NEW ENGLAND**

WWLP

**CHANNEL
22**

SPRINGFIELD, MASS

TOP RATINGS*

TOP COVERAGE*

TOP MERCHANDISING*

**PLUS
BONUS COVERAGE**

WRLP channel 32
BRATTLEBORO, VT.
GREENFIELD, MASS., KEENE, N.H.
* G.P. HOLLINGBERRY HAS DETAILS

Gambling Expose

Viewers in the Baton Rouge area of Louisiana were treated to a new kind of private-eye show in February, featuring a "for-real" detective. Michael McDougall, internationally known gambling detective, was engaged by WBRZ-TV president Doug Manship to investigate illegal and crooked gambling along Louisiana's "Gold Coast." The results were presented to the people of Baton Rouge in two half-hour reports.

Although Mr. McDougall found that gambling was not "wide open," he evidently had little difficulty in talking his way into a number of card and dice

games. Three out of every four proved to be crooked and the WBRZ-TV exposés showed exactly how the fixes worked.

More important, Mr. McDougall discovered that the gamblers believed that Gov. Jimmie Davis's proposed home-rule system would give them a clear field to run wide open. They were even moving in new equipment in preparation for their expected bright future.

WBRZ-TV's exposés resulted in seven arrests and a firm promise from Governor Davis to step in and enforce the state anti-gambling laws if the local agencies cannot or will not function.

TASTY BAKING CO.

(Aitkin-Kynett Co., Inc., Phila.)

For the summer, the maker of TASTY-KAKES is concentrating its video activity in Philadelphia, where it's an advertiser on baseball telecasts. After the season, the product will be back in a small group of eastern markets as in the past. Filmed minutes run in daytime and family-audience periods as well as kid shows. Alan Bobbe is the buying contact.

WELCH GRAPE JUICE CO.

(Richard K. Manoff, Inc., N. Y.)

Setting up its usual summertime schedules, Welch moves into 50 major markets the middle of next month with minutes in day and late-night positions. The

placements will run 10 weeks in strong frequencies. Media director Stan Newman is the contact.

WILLIAM WRIGLEY JR. CO.

(Arthur Meyerhoff & Co., Chicago)

This chewing-gum manufacturer, which expanded its use of spot greatly in the past year, is currently using a base of 150 national markets in which it places periodic flights keyed to up-to-date market information. For the summer, JUICY FRUIT will be emphasized in most areas. The schedules are set for 52-week runs, with minutes and 20's placed in varying frequencies, according to the market and best availabilities offered by the stations. Fran Goldfine is the timebuyer.

Joseph S. Sinclair, manager of WJAR-TV Providence, has been elected president of the Outlet Co. by the board of directors after the annual meeting of stockholders. The Outlet Co. is Rhode Island's largest store and licensee of WJAR-TV-AM. Mr. Sinclair, 38, is the grandson and nephew of the founders of the Outlet Co., has been with the station since it went on the air July 10, 1949, except for two years on active duty with the Navy during the Korean War. He became manager in 1957. At the same time, the board elected Bruce G. Sundlun of Washington, D. C., and Providence and John H. Chafee of Providence to directorships. Both were attorneys for Mr. Sinclair in his successful suit to prevent sale of a majority of the trust-held Outlet Co. stock to the 91065 Corp., headed by New York



real estate dealer William Zeckendorf. Also elected new directors were Edward V. Quinn of Palm Beach; Kenneth Logowitz, Outlet Co. treasurer, and Stuart Tucker, Providence attorney. Alfred E. Darby, president of the Outlet Co. since 1950, was elected chairman of the board and Bruce Sundlun, secretary.

Etoibicoke (Continued from 33)

will lose approximately \$100,000. An earlier analysis, based on the same number of potential paying homes, came to the conclusion that it was possible to make a profit (of approximately five per cent on an investment of about \$5 million).

But even that minimum profit would be wiped out if the operator were franchised and paying a fee of from five to 10 per cent of its gross to Telemeter, according to this estimate. Since Telemeter, or, more properly, Trans-Canada Telemeter, Ltd., a subsidiary of Famous Players Canadian Corp., Ltd. (which in turn is 51 per cent owned by Paramount Pictures), expects to have at least 5,000 subscribers in Etoibicoke by early summer and is convinced that it will reach the break-even point with 25,000 homes, there appears to be a distinct disagreement on estimates of costs and revenues.

Revenue Possibilities

As noted in the previous article, potential revenue (assuming viewer acceptance) could be enormous, at least for the producers of the attractions, who simply pull in 30-35 per cent of the gross. The dispute centers around income (Telemeter thinks the average customer will pay two dollars a week, or \$100 a year, while other observers think \$75-\$80 a year is more likely) and costs (which have not been established with any precision yet) and the bottom-line figure which results from these.

But one observer is convinced that the average break-even point per subscriber is at least \$150 a year, and he doubts that there is sufficient quality product available to stimulate that much spending by the average family in a year. That minimum income is necessary, according to this analyst, because of the unlooked-for problems related to coin collection (maintenance of coin boxes and clerical procedures) and the number of personnel needed to run a studio.

In Etoibicoke, Telemeter is said to employ over 100 people to service the few thousand paying homes it now has, or a ratio of approximately 40-

50 employes per thousand subscribers. As subscriptions increase, this ratio will diminish to approximately 20 per 1,000 customers, according to another estimate, which noted, however, that collections, accounting and maintenance are functions which require expansion in proportion to number of customers.

Coin Boxes Complex

Another question which has been raised relates to the efficiency of the coin boxes, which are highly complex mechanisms. It has been pointed out that A. C. Nielsen Co.'s audimeters, which are relatively simple gadgets, fail to perform adequately at a ratio of from 10-15 per cent monthly. Telemeter's coin boxes, it has been suggested, probably will have a minimum breakdown level of from five to 10 per cent monthly.

Costs of coaxial cable, grid tap-offs and installation have been variously estimated at between \$450,000 and \$500,000 to cover approximately 98 miles of installation in the Etoibicoke area, or a little more than 10,000 homes. (The coin boxes are a separate investment item.) Monthly rental to the telephone company for this amount of wire has been estimated to be about \$200 a month.

These estimates are no more than educated guesses; Telemeter has released only the most tenuous of facts regarding its new venture. However, one figure quoted in the press—that the initial investment amounted to \$1.5 million—is instructive in that it is possible to do some more guesswork on what pay-television needs are.

Takes Many Customers

By using Telemeter's own rough figures on costs and income, we find that at least one conclusion of the independent observers in Etoibicoke can be supported: it takes a lot of people to make pay television pay. Assuming the best, that is, that the 5,000 homes Telemeter expects to have wired up by this summer will pay on the average \$100 a year, we have a gross income of \$500,000, of which at least a third will go to producers of pay events. Amortization of the initial investment over



Joseph Mikita has been named vice president, financial, and controller of Westinghouse Broadcasting Co., it has been announced by WBC president Donald McGannon. Mr. Mikita joined the company in September 1958. With a background in public accounting, Mr. Mikita worked with a station group from 1955 to 1958 before coming to Westinghouse.

five years will take at least another 20 per cent of the gross, and operating costs have not as yet been considered.

If that one installation could serve the entire Toronto area, and if wiring costs did not rise appreciably in the more urban areas, then it is possible to foresee a profit—using Telemeter's terms. But these are factors which are not known as yet.

It would be rash to assume the worst of the Etoibicoke venture. Even the most partisan of free-television advocates are impressed with the businesslike way in which the operation is run. It has had a tremendous and affirmative impact on the community, it continues to have a good press, and as far as can be ascertained, subscribers are happy, both with film quality and with the asking price of one dollar a feature. Despite the problems mentioned above relating to the coin boxes, they work. One observer has said that one of the most significant factors in Telemeter's operation is its money-collecting device.

The future of Telemeter's pay operation in Etoibicoke and elsewhere hangs on availability of top-flight productions, and this question of quality in the long run will be re-

ment boards and commissions.

Forty-three of the 50 states reported some form of commission set up to encourage tourist travel within their borders, working with advertising and promotion budgets ranging from \$15,000 to more than a million. Thirty-eight of the states gave either a budget breakdown of media used or a media list. Only 12 of these mentioned any form of broadcast media, and only six specifically mentioned television.

The 24 states which gave a financial breakdown of media expenditures were spending a total of \$1,904,625 in print media—newspapers and national magazines—for an average expenditure per state of \$82,809. The average state budget, excluding Florida and Hawaii, was about \$120,000 a year, making print expenditures account for 70 per cent of spending.

The eastern states are particularly

solved by viewers, who will decide what is worth a dollar, and what is not. However, in competition with old movies on free television and with the impending release of additional post-48 features to free television, Telemeter may have its problems. A blockbuster should be a sure thing on pay tv, but how many can Hollywood make in a year?

There are other problems related to product: in the States, exhibitors undoubtedly will go to the courts, and Congress will have its say. Most Hollywood features made today have two drawbacks which may adversely affect home viewing: the large-screen productions are not always suitable for the 21-inch screen, and the trend in Hollywood toward more "realism" and "frankness" may pose censorship problems.

The conclusions of industry observers in Etobicoke are tentative ones. A year from now, it may be possible to know whether pay tv is an economically sound entertainment medium. It seems evident now, however, that will be a mass entertainment medium, a tv screen based on box-office values.

oblivious to television—not a single state from Maine to Florida reported any use of television, and only three used any form of broadcast media at all. In the central states, Michigan, Wisconsin, Kentucky, Missouri, Arkansas and Louisiana mention on-the-air advertising, primarily in large, midwestern cities. In the west, Wyoming and Oregon are the only television users.

Most, although by no means all, state-sponsored tourist promotion is done in regional media in large local cities or in six or seven surrounding states. The more widespread the state's attraction, the more national is the coverage.

It would seem that local stations are missing a bet in not promoting themselves and the benefits of tv advertising to state tourist boards. Although most of the expenditures are not especially large, there is a trend to increasing budgets as more and more states try to get on the bandwagon. Nine states increased their budgets for the coming fiscal year, while only three decreased them.

The paucity of expenditures in television made by the state commissions would lead to the assumption that television has not tried to sell itself to this group. The total reported being spent in broadcast media is a mere \$198,000, and the majority of this is going into radio. It's an awfully little slice of a \$7-million pie. Other traditional non-users of television have been sold on the medium's obvious advantages. Surely the sight-and-sound quality of television could be singularly effective in influencing the decisions of the millions of tourists that hit the highways each year.

Soft Goods on Tv

Clothing and apparel companies had net income 60 per cent higher in 1959 than in 1958, according to data compiled by the First National City Bank of New York. Net income of 20 shoe and leather companies was up 24 per cent for the period, the survey indicated. The National Retail Merchants Association reported a good year in 1959, with prospects

of a four-per-cent increase in sales in the first half of 1960.

Clothing, footwear and hosiery companies invested a record amount in television during 1959, the Television Bureau of Advertising reports. Total gross time billings in this classification came to \$22,896,159 last year, an increase of 33 per cent over the \$17 million spent in 1958. Spot tv gross time billings for the period for the classification were \$16,273,000, compared with \$13,241,000 in 1958, while network gross time was \$6,623,159, as compared with \$3,974,439.

Shoe Successes

These expenditures were in addition to retail-store tv advertising, which accounted for many millions of dollars.

International Shoe Co. in 1959 promoted its nine major brands with television for the first time and reported record sales of \$283 million for the fiscal year ended Nov. 30, while earnings rose to \$9.2 million from \$7.5 million a year earlier. Gross tv time billings in 1959 were \$1,002,210, as compared with \$482,678 a year earlier.

Similar successes with tv were enjoyed by Manhattan Shirt Co. and Phillips-Van Heusen. Both use network television in seasonal efforts related to their industry's peak sales periods.

Robert Hall has continually expanded its use of the medium. In 1959 Robert Hall (United Merchants & Manufacturers, Inc.) spent \$3,840,970 in national and regional spot television.

Among leading national and regional advertisers were:

| | Spot (\$,000) | Network (\$,000) | Total (\$,000) |
|---------------------------------------|------------------|---------------------|-------------------|
| Int. Latex | 4,940 | — | 4,940 |
| United Merch. & Mfg. | 3,841 | — | 3,841 |
| Du Pont de Nemours Exquisite Form Bra | 328 | 1,760 | 2,088 |
| Kaysor-Roth Hosiery | 1,508 | — | 1,508 |
| International Shoe | 750 | 646 | 1,402 |
| Maiden Form Bra | 967 | 36 | 1,002 |
| Phillips-Van Heusen | 814 | — | 814 |
| U.S. Rubber | 43 | 724 | 767 |
| Manhattan Shirt | 603 | — | 603 |
| | 21 | 488 | 767 |

Spot figures: TvB-Rorabaugh; network: LNA-BAR, released by TvB.

In the picture

A. G. Wade II (l.) has announced that Hal H. Thurber (r.) has been elected president of Wade Advertising, Inc. At the same time, Mr. Wade becomes board chairman of the Chicago agency, Paul McCluer executive vice president, and Louis J. Nelson senior vice president and chairman of the executive committee. Mr. Thurber joined Wade (which last year celebrated its 50th anniversary) in 1957 after 10 years as managing partner of Ewell & Thurber Associates and 11 years at D'Arcy Advertising as vice president and chairman of the operating committee. Mr. McCluer has been with Wade since 1951, Mr. Nelson since 1935.



With D. P. Brother becoming chairman of the board of the agency bearing his name, Kenneth G. Manuel has been elevated to the presidency of D. P. Brother & Co. from senior vice president. Mr. Manuel joined the company in September of 1919 as a member of the creative staff. Prior to that he had won wide recognition as a news commentator, writer and producer with WWJ-TV and WWJ Radio in Detroit. A program pioneer in television, he created and produced a number of popular shows, including one of the first important educational programs in the country, the award-winning *Television University*. Mr. Manuel moved into the broadcast field from the *Detroit News*, where he served for a number of years on the editorial staff as reporter, critic and columnist. Born in Lorain, Ohio, he was graduated from the University of Michigan, with honors.

Oliver Treyz (l.) president of the ABC Television network, was elected a new director of American Broadcasting-Paramount Theatres, Inc., at the company's recent annual stockholders meeting. Following the meeting, the AB-PT board elected Robert L. Huffines Jr. (r.) to its executive committee. Mr. Treyz has been president of ABC-TV since February '58. Mr. Huffines is chairman of the board of Worth Fund, Inc., and holds the same position at Frank G. Binswanger, Inc., southern division and National Bankers Life Insurance. A director of AB-PT since 1951, he fills the vacancy created by the death of H. Hugh McConnell.



Esther Van Wagoner Tufty (l.) NBC News and head of Tufty News Service, Washington, D. C., has taken over the presidency of the American Women in Radio and Television, Inc., from Nena Badenoch (c.), retiring president. Elected president-elect at the organization's ninth annual convention recently was Montez Tjaden (r.), director of promotion, publicity and public relations at KWTU Oklahoma City. She will assume the top AWRT office at the association's convention in 1961.

Henry L. Sparks (l.) and Warren A. Bahr (r.) have been named vice presidents of Young & Rubicam, Inc. Both men are associate directors in the agency's media department, and, in addition to these duties, Mr. Sparks will now have special responsibilities in media relations, and Mr. Bahr in media planning. Mr. Sparks came to Y&R in 1930, and two years later became a space buyer; in 1952 he was made an associate director in media. Mr. Bahr came to the agency in 1951 as a messenger and the next year went into the media department; he has been a space buyer, assistant director and, since '53, associate director.



LOOK MA, MUSCLES!



Rochester, Minnesota is the market with muscles. It is the fastest growing market in the state.

If you are interested in push-ups, this is the market that has been pushing up for the last decade—up in construction, up in population growth, up in retail sales.

As a matter of fact, the annual consumer spendable income is \$886,000,000.

And you reach this large, growing market through KROC-TV which commands 70% of this audience sign-on to sign-off, according to ARB.

Ask the Meeker boys how easy it is to push up sales for your client in the Rochester, Minnesota Market.



KROC-TV

CHANNEL 10

Rochester, Minnesota

National Representative:

The Meeker Co., Inc.

Minneapolis: Harry S. Hyett Co.

Network Representative Elisabeth Beckjorden

THE LIGHTER SIDE

In camera

Feeding the hand that feeds him: According to *Publisher's Weekly*, Bennett Cerf, the *What's My Line* regular panelist who, among other activities, is also an important book publisher, said recently, "I think that television is the greatest thing that has happened to kids since the discovery of mother's milk."

Mr. Cerf further noted that the sale of children's books has multiplied tenfold since the advent of television. The medium, he went on, has whetted young appetites for information on subjects that pre-television kiddies did not know existed. "Science programs especially, but also westerns, give children a hankering for further details about American history."

* * *

Following hard upon the Cerf approbation of television is this item from a trade paper which tells of Hugh O'Brian being introduced to Mrs. Mamie Eisenhower.

"He plays Wyatt Earp on tv," the *First Lady* was told. "Your grandchildren probably watch him."

Mrs. Eisenhower made a quick-on-the-draw reply: "What do you mean? I watch him myself—every week."

* * *

Kidnapping in this television age: When four-year-old Eric Peugeot, son of the French millionaire auto manufacturer, was returned unharmed after being held for 56 hours by kidnapers, he told his father: "They were very nice to me. They fed me with chocolate, and they allowed me to touch the buttons on the tv set."

* * *

What's in a name? *We mention in passing just for the record that Harding and Cox both were elected—recently.*

This not-so-unprecedented event took place at the 1960 convention at Boca Raton, Fla., of the American Association of Advertising Agencies. Harding, not Warren G. but Harry of Young & Rubicam, was named chairman of the AAAA; Cox, not James

M. but Edwin of Kenyon & Eckhardt, was elected vice president.

* * *

It is usually required of television programmers and writers, especially on comedy shows, that they comment on topical happenings. Accordingly, current comedy programs are replete with references to the special days like May Day, Mother's Day, Memorial Day, Father's Day, Graduation Day and so on. It was rather disquieting, therefore, when during the second week in May we tuned in show after show only to discover that not one even so much as mentioned two significant events which, fittingly, were celebrated during the same seven days: National Tavern Week and National Hospital Week.

* * *

This was written just as the summit meeting collapsed. But despite how it turned out, particularly what happened between our Mr. E. and the Soviet's Mr. K., there is a greater affinity between the United States and Russia than many believe. At least, television-wise.

For instance, we read in the papers (American, that is) that in Leningrad they are beginning to show color tv, and that soon color tv is to be covering the country.

And as if this prediction didn't sound familiar enough to us, there was about the same time another report in the papers (again American) that Soviet writers and performers are demanding extra pay when their plays and films are shown on tv.

Of course the similarity ends right there. There is no chance that in Russia there will be a strike. But in case anyone in the Soviet Union was absent-minded enough to suppose that there might, the Communist Party newspaper, Pravda, set the record straight. "The demands are absolutely inadmissible," Pravda said.

That's what the writers in the States are told, but it doesn't mean quite the same thing here as it does there—we're glad to say.



10

**GREATER
THAN
EVER!**

Year-in and year-out, KSTP-TV's 10:00 p.m. News-Weather-Sports lineup has enjoyed top ratings in the Twin Cities market.

This year the ratings are greater than ever!

A comparison of March, 1960, figures with those for the same month in 1959 show a 20 percent gain. The average rating from 10:00 to 10:30, Monday through Saturday, is now a solid 24.6. In 1959 it was 19.8*

(which is a pretty solid figure, too).

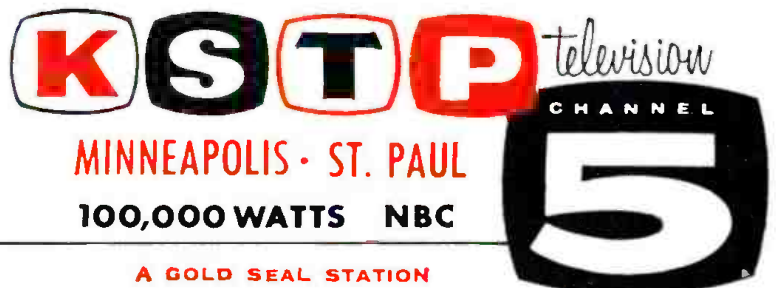
The Northwest's favorite on-the-air personalities, supported by the superior facilities of an award-winning News Department, have made KSTP-TV the undisputed leader in the News-Weather-Sports field.

For information about the few choice availabilities adjacent to these shows, call a KSTP-TV representative or your nearest Petry office.

*Telepulse Report, March 1960, March 1959.

Represented by
Edward Petry & Co., Inc.

The Original Station Representative



THE SOUTH'S FIRST TV STATION

WTVR

RICHMOND, VIRGINIA

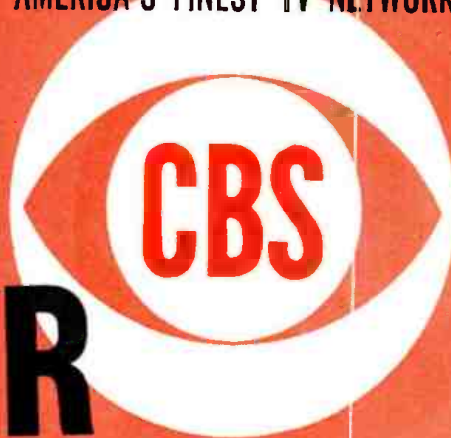
CHANNEL

6

PROUDLY
ANNOUNCES
ITS
AFFILIATION
WITH . . .

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

AMERICA'S FINEST TV NETWORK



1049' TOWER
100,000 WATTS

WTVR

RICHMOND'S NO. 1 TV STATION

EFFECTIVE

MAY 30, 1960

REPRESENTED BY BLAIR TV ASSOCIATES