

Television Age

What were agency reasons for picking new fall programs? **PAGE 23**

Past year shows many improvements in station facilities **PAGE 28**

New York panel puts color set sixth on most-wanted list **PAGE 34**



TVA-A 10-60 6942 *
MR LEON ADAMS
14 COTTAGE PLACE
UTICA N Y

SPECIALIST IN SPOTS

Great catch! Your TV advertising dollars bring success when you follow the example of so many alert national advertisers—and spot their TV advertising on these great stations.

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

Television Division

Edward Petry & Co., Inc.

The Original Station Representative

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT
LOS ANGELES • SAN FRANCISCO • ST. LOUIS

NO WONDER THEY CALL BEAUMONT-PORT ARTHUR-ORANGE

THE

TEXAS HOT SPOT

And only KFDM-TV

Delivers all of

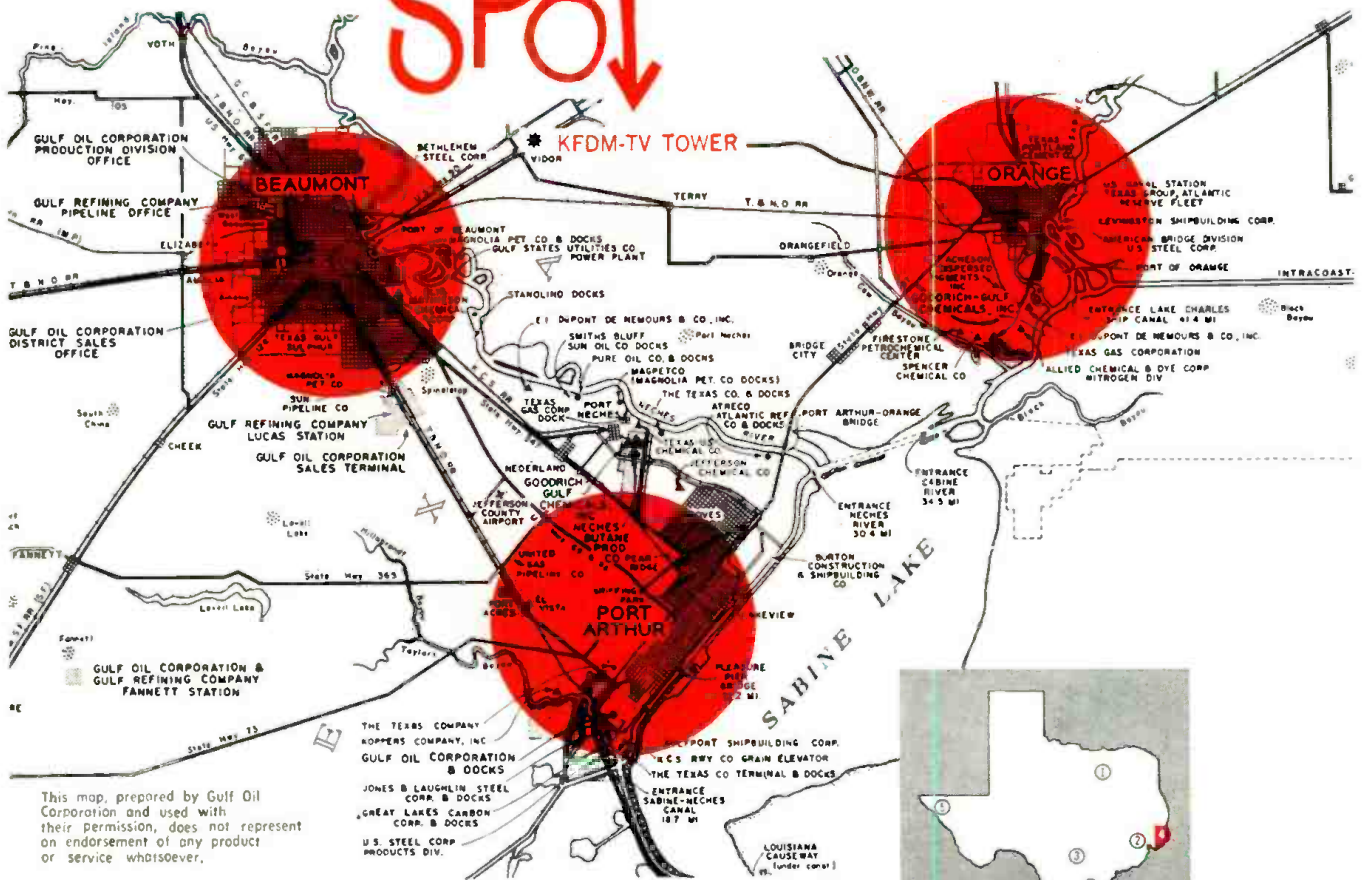
Texas' 4th market

Metropolitan Area— 304,194

Total KFDM-TV

Coverage Area— 753,597

Preliminary 1960 Census Figures



This map, prepared by Gulf Oil Corporation and used with their permission, does not represent an endorsement of any product or service whatsoever.

CBS
ABC

KFDM-TV CHANNEL 6

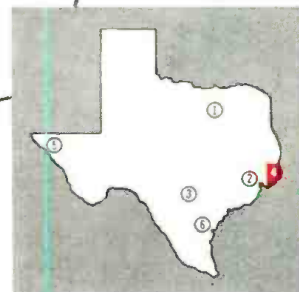
Beaumont Port Arthur Orange

D. A. Cannan, President

C. B. Locke, Executive Vice President & General Manager

Mott Johnson, Sales & Operations Manager

Peters-Griffin-Woodward, Inc.



- 1 Dallas-Fort Worth
- 2 Houston
- 3 San Antonio
- 4 **BEAUMONT-PORT ARTHUR-ORANGE**
- 5 El Paso
- 6 Corpus Christi

AUGUST 8, 1960

Television Age

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nail down more sales



with

SAN ANTONIO'S

Channel
K 12
K O N O
tv

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

Represented by
THE KATZ AGENCY

Philadelphia's prize reporter

The Pennsylvania Associated Press Broadcasters recently honored WRCV and WRCV-TV with six awards for outstanding news operations — the largest number won by any radio and television news department in the Commonwealth. These citations are particularly meaningful, coming as they do from a “jury” of professional broadcasters. And from the people of Greater Philadelphia comes further recognition of the superior news service being rendered by both of these stations. WRCV-TV's 11 PM News and Weather programs, for instance, attract the largest viewing audience in Philadelphia, according to Nielsen.*



award

First Place for Distinguished Contributions to Freedom of Information. For reporting from Trenton, New Jersey, on the July 1959 incident when one WRCV-TV newsreel camera was smashed while filming a disturbance during the last steel strike.

*NSI Jan-April, 1960

award

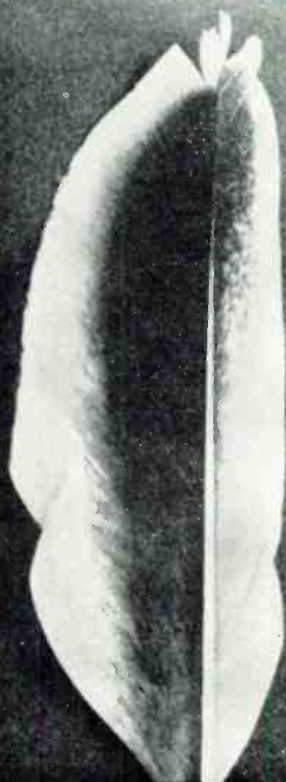
Second Place for Outstanding Radio Reporting. For Tom Pettit's dramatic on-the-scene reporting of an eccentric elderly lady who barricaded herself in her home and held off authorities with a shotgun for several hours.

award

Special membership citation for Outstanding Membership Cooperation. For many news contributions made to The Associated Press. Specifically for providing A.P. members with an exclusive interview with the sole survivor of a commercial airline disaster near Williamsport, Penna.

WRCV & WRCV-TV

NBC Owned Stations in Philadelphia • Sold by NBC Spot Sales



award

First Place for Outstanding News Operation. For its "overall news operation," station WRCV-TV won the coveted first place award. This is the highest award given by the Pennsylvania Associated Press Broadcasters.



award

Second Place for Outstanding Reporting. For the WRCV-TV overall coverage of the long steel strike. Of the 35 individual film stories made during the strike, 15 were "fed" to major NBC network news shows. This operation gave WRCV-TV more local originations than any network affiliate.



award

First Place for Outstanding Coverage of a Special Event. For the special programming WRCV Radio broadcast during the Congressional hearing conducted in Philadelphia by Congresswoman K. Granahan.

WGAL-TV

*lights
your
profit
picture.*

*Its audience
is greater
than the
combined
audience*
of all other
stations
in
this*

**MULTI-CITY
TV MARKET**

*ARB AND NIELSEN

STEINMAN STATION
Clair McCollough, Pres.

WGAL-TV
Channel 8
Lancaster, Pa.
NBC and CBS

Representative **MEEKER**

Letter from the Publisher

Japanese Edition

TELEVISION AGE has just inaugurated a Japanese edition. The Japanese edition is published on a monthly basis in Tokyo and has an initial circulation of 4,000 copies in Japan, Formosa, Korea, Okinawa and Southeast Asia. Like its American parent, the Japanese edition is dedicated to free competitive television. TELEVISION AGE is the first tv-radio trade publication to be published in Japan, and, as such, we feel that it will be an important clearing house of information on advertising and programming techniques.

Television has had as phenomenal a growth in Japan as it has in this country. There are 42 stations on the air. Total television gross revenue last year was in excess of \$35 million. As in the U. S., package goods—food, drugs, soaps and toiletries—represent the major advertisers. These account for more than 35 per cent of the total revenue. Tv-set production has had a remarkable rise, leaping from 14,000 sets in 1954 to 1.5 million in 1959. Total number of sets in use is over three million.

Color Interest Great

There is a great deal of enthusiasm for color. There are two stations in Tokyo currently broadcasting color on an experimental basis, using the American color system. Japanese economists are agreed that television has been a vital factor in the unprecedented growth of the Japanese economy. Since 1954, the first year of television in Japan, national income has jumped more than 50 per cent. All media have prospered. Newspapers are still the largest advertising medium, with almost 50 per cent of the total advertising volume placed in print. Television accounts for slightly more than 10 per cent. Radio is an important factor in the advertising picture, grossing 16 per cent of the total.

The growth of television in Japan is indicative of the global expansion of the medium. ABC-TV president Oliver Treyz predicted on the eve of his departure for Europe last month that within another decade the television business outside of the U. S. would surpass U. S. television in revenue. The film syndicators estimate that within five years more than one-half of their revenue will be coming from abroad.

Tv Cuts Language Barrier

While there is a language barrier, the visual aspects of television cut across national boundaries. Eurovision, for example, picks up soccer games and transmits them to seven countries in Western Europe. Local commentary is added. It is evident that television, as it grows, can become an important force of international accord and information on peoples to peoples. It can be an important force for democracy. Both the British and the French Information Offices have been very active in distributing tv films to television stations throughout the world. The U. S. Government has been lax in this kind of effort. This can be an extremely worthwhile project for the NAB Freedom of Information Committee on an international basis.

Cordially,

S. J. Paul



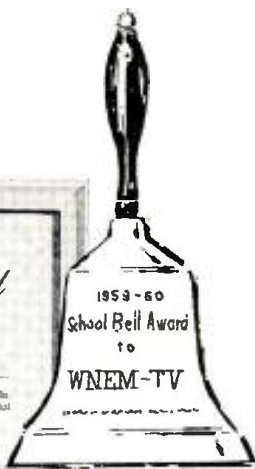
We're not being cagey—it's a known fact—Baton Rouge as a market ranks just below Ft. Worth-Dallas, Houston and New Orleans. It's the 4th largest market in the Gulf South—an area made up of the states of Louisiana, Texas and Mississippi. The Baton Rouge market, with a population of 1,561,000 and retail sales of \$1,285,000,000.00, is served completely by television station WBRZ. Baton Rouge is truly too BIG a market to be overlooked on any list.

ABC

NBC

WBRZ *Channel 2*

a signal HONOR...



The Michigan Education Association, at their 1960 representative assembly, cited WNEM-TV "FOR DISTINGUISHED INTERPRETATION AND COVERAGE OF EDUCATION THROUGH NEWS REPORTS, FILMED SERIES, LIVE PUBLIC SERVICE PROGRAMMING AND NATIONAL NETWORK PRESENTATIONS DURING 1959."

channel 5 WNEM-TV
the first TV station to ever
win this AWARD!

... another in a long line of distinguished awards and honors bestowed upon WNEM-TV, Eastern Michigan's FIRST VHF STATION.

"This 1959 School Bell Award was received with deep gratitude and appreciation. Please join me in sharing this signal honor, and rest assured that WNEM-TV will always strive to measure up to its responsibilities to our many associates."

Most Sincerely,
James Gerity, Jr.,
President
Gerity Broadcasting Corp.



WNEM-TV

serving
FLINT • SAGINAW • BAY CITY



Television Age

VOL. VII

No. 27

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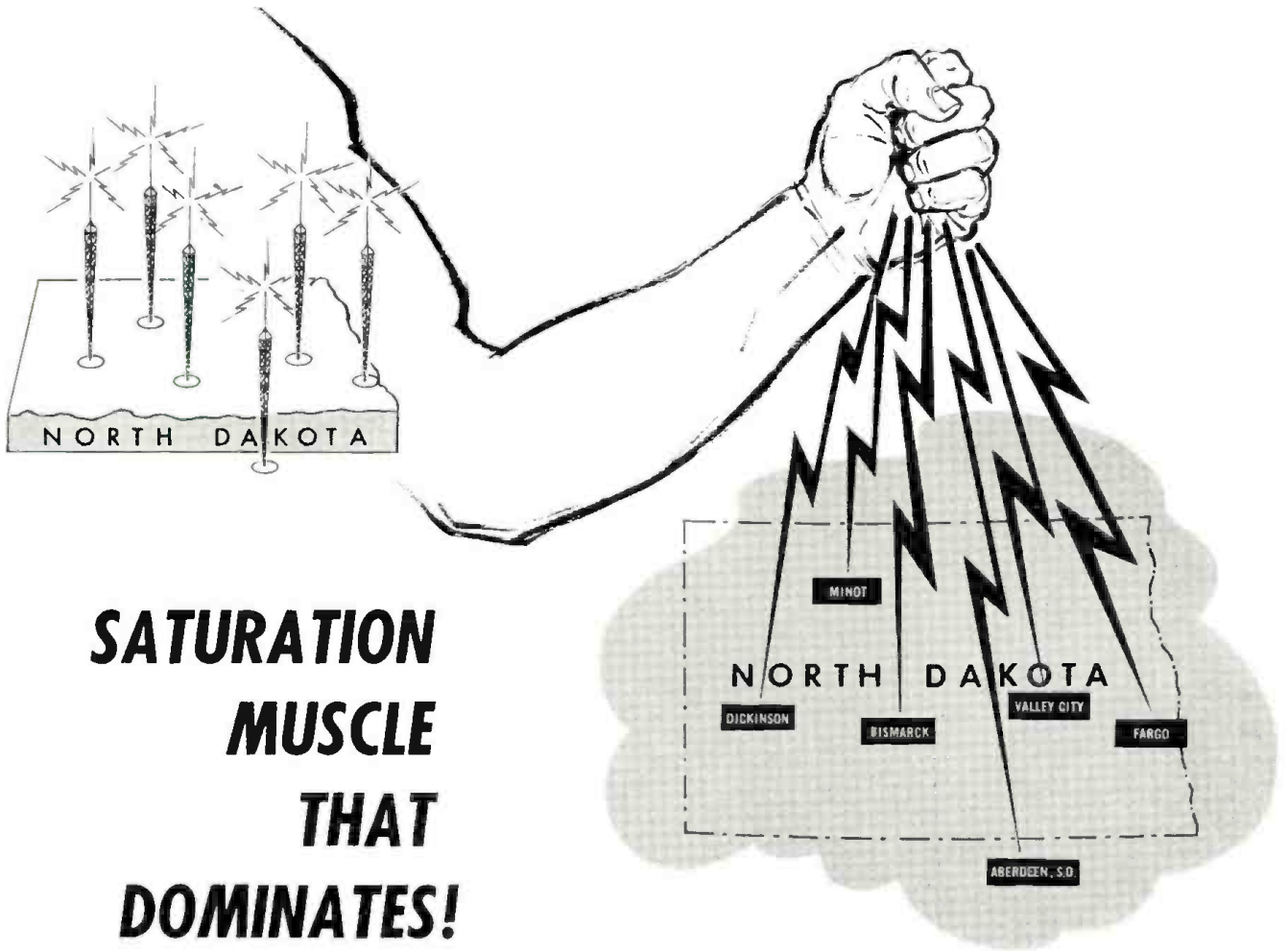
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**SATURATION
MUSCLE
THAT
DOMINATES!**

COVERAGE!

308,000 TV homes in North and South Dakota, Minnesota, Montana and Canada.

PROGRAMS!

CBS, ABC and NBC* networks, plus top syndicated and locally produced shows!

LOW COST!

Lower CPM based on coverage than any other North Dakota combination.

PUBLIC SERVICE!

Locally produced educational television, coverage of local civic and political events.

MARKET MAKER STATIONS

KXJB-TV, Valley City; KXMC-TV Minot; KBMB-TV, Bismarck; KXGO-TV, Fargo; KDIX-TV, Dickinson; *KXAB-TV, Aberdeen.

ONE CALL...ONE CONTACT...ONE CONTRACT

SEE YOUR LOCAL WEED TELEVISION REPRESENTATIVE, OR BILL HURLEY, MINNEAPOLIS

Vincent Price
... taut melodrama



Pat O'Brien
... hardhitting action



June Lockhart
... gay romance



Peter Lorre... suspense-laden intrigue

Charles Ruggles
... rollicking comedy



Charles Coburn
... tongue-in-cheek farce



Harry James
... jazz drama



Everett Sloane... Western adventure



©CPCO

BRAND-NEW:

Out of the thousands of
SATURDAY EVENING POST
stories read and loved by millions
of Americans, **ITC** now proudly
brings to television first run,
for the first time, the

“
BEST
OF THE
POST”
”

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

**INDEPENDENT
TELEVISION
CORPORATION**



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

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

BRAND-NEW:

Out of the thousands of **SATURDAY EVENING POST** stories read and loved by millions of Americans, **ITC** now proudly brings to television first run, for the first time, the



Pat O'Brien
... hard-hitting action

June Lockhart
... tender romance

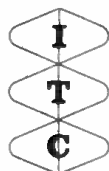


Everett Sloane
... Western adventure

Charles Coburn
... tongue-in-cheek farce



Pulitzer Prize-winning authors like MacKinlay Kantor, Conrad Richter, Stephen Vincent Benet . . . and many others.



INDEPENDENT TELEVISION CORPORATION

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

444 Letters to the Editor

Up to Date

. . . I would like to . . . thank you and your magazine for the keen interest shown in keeping up to date with the vast advertising industry and its personnel. . . .

FRANK NOLAN
Ted Bates & Co.
New York City

Congratulations

. . . the Buyer Profile on me which appears in the July 11th issue . . . is by far the best national publicity someone in this business can receive—this I gauge by the number of people who have contacted me with envy and congratulations. . . .

PATRICE M. CAMPBELL
Assistant Radio-TV Director
Powell, Schoenbrod & Hall Adv.
Chicago



George R. Bill has been named station business manager of WNEU-TV New York, it has been announced by Bennet H. Korn, executive vice president of television for the Metropolitan Broadcasting Corp. In addition to these new duties, Mr. Bill will continue as assistant treasurer of the Metropolitan Broadcasting Corp. Mr. Bill was with WSHS-FM Floral Park, N. Y., and then NBC before joining Metropolitan Broadcasting in 1956. He is a member of the board of that corporation.

TvB at 1 Rock

The Television Bureau of Advertising has opened new headquarters offices at 1 Rockefeller Plaza, New York 20, N.Y., telephone Plaza 7-9420.

The new offices, with almost double the floor space of the vacated quarters at 444 Madison Ave., include a television tape room, a conference room, a greatly expanded library and film library and many other new features designed to meet the needs of the industry's selling organization.

An RCA television tape recorder, plus four color receivers, is being installed and should be ready for use by Sept. 1. These facilities will make it possible for TvB to bring member material to the attention of agencies and clients.

Animator in Missouri

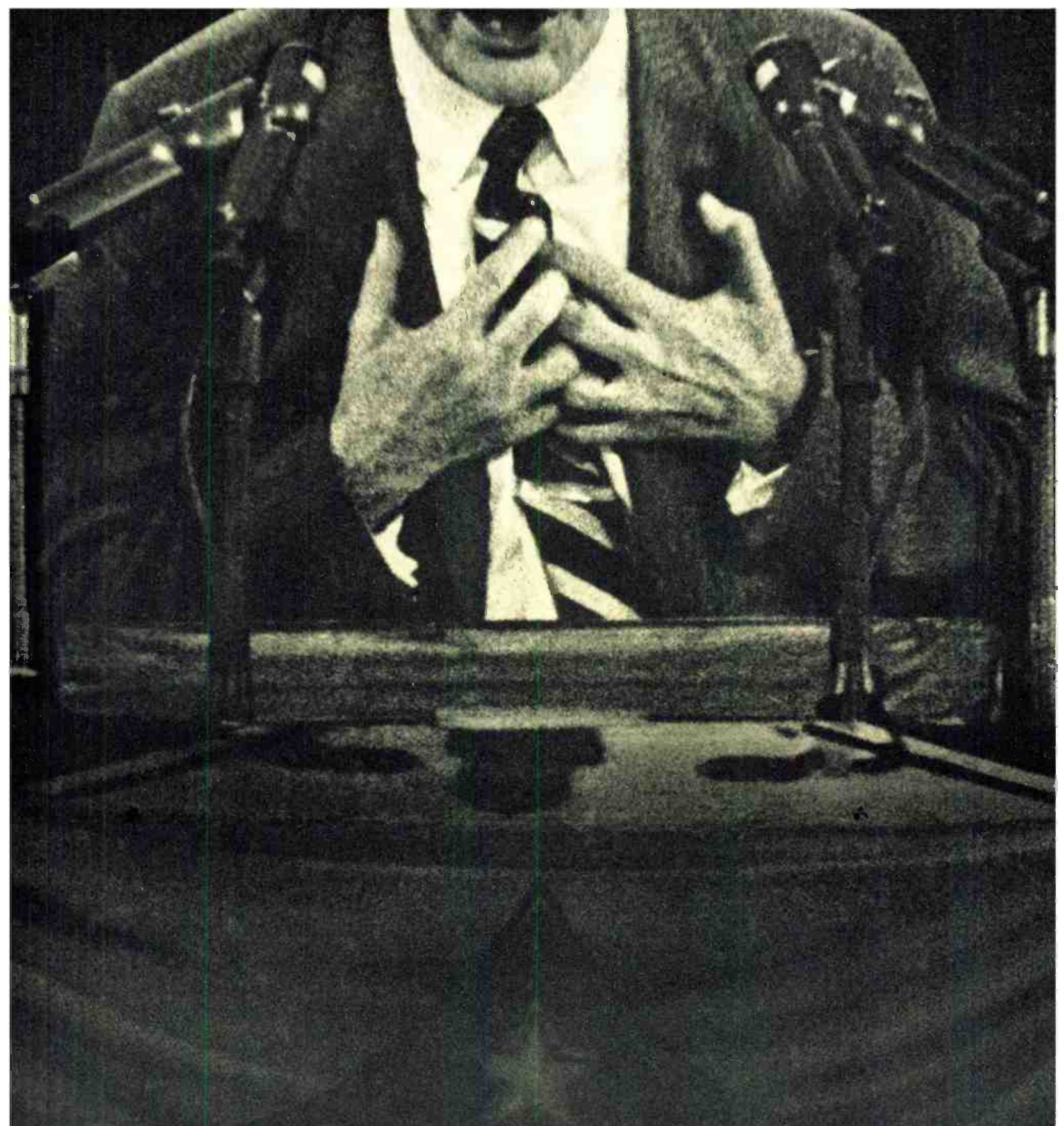
. . . in a recent issue you listed a group of film-producing firms . . . we were not listed. We produce animated tv commercials and industrials, and use the latest Oxberry animation equipment. . . .

RAY W. GIBSON
President
AnimArt Studios
Springfield, Mo.

Answer to the Anti's

Your "In Camera" in a recent issue is a masterpiece. The fact of the matter is this is the first treatment of the counterattack on newspapers, magazines and eggheads I have seen that puts the matter into a sufficiently jocular vein that it lends itself to air editorial use without making us look like cry-babies. I think it should be required reading for everybody in the business who is nursing his bruises . . .

LAWRENCE H. ROGERS, II
Vice President
Taft Broadcasting Co.
Cincinnati

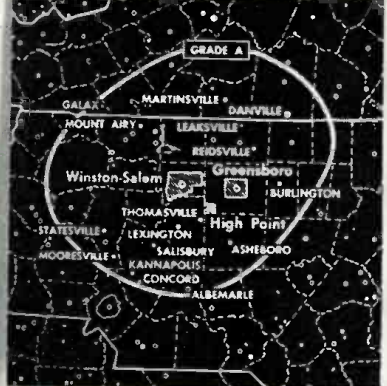


CAN POLITICIANS AFFORD TO BE HONEST?

A question of singular pertinence in an election year, recently debated, openly and boldly, by a panel of distinguished guests on Channel 2. The conversation provided the sort of local programming Chicagoans look for, and have come to expect, on CBS Owned WBBM-TV...vital, perceptive, provocative.

People who value their time find more worth watching on WBBM-TV. That's why time is so valuable on WBBM-TV, Chicago's favorite television station for 61 consecutive Nielsen reports (total week).

WBBM-TV, CHANNEL 2 IN CHICAGO - CBS OWNED



WSJS-TV
 WSJS-TV
 WSJS-TV
 WSJS-TV

Spend your time more profitably
 in North Carolina where WSJS
 television gives you city grade
 coverage of more large cities
 than any other station

WSJS television
 Winston-Salem / Greensboro



Headley-Reed, Reps.

Spot From Lestoil, No Less

"If we ever use network, it'll probably be supplementary to our spot schedules," said Rene Reyes, broadcast media director on Lestoil at Sackel-Jackson Co., Inc., Boston. The company's purchase of this week's International Beauty Congress, fed to a "state-wide network" by KTTV Los Angeles, led to speculation that Lestoil, Inc., might have network activity in mind. "We have discussed it," said Mr. Reyes, "and have even considered regional network buys, but if our next year's budget is about the same as this year's, it most likely will be spent the same way—primarily in spot." The beauty-contest purchase, he noted, came at an opportune time—when Lestare dry bleach is in an introductory campaign on the coast. Nationwide network is not feasible at present, inasmuch as Lestoil (through choice) lacks distribution in much western territory and scattered states elsewhere.

New Crest For Dentifrices?

American Dental Association recognition of Crest toothpaste as an "effective decay preventive" will not only give Procter & Gamble and Benton & Bowles an added punch for their dentifrice commercials but will in all probability mean a step-up in competitive dentifrice television advertising. Faced with the ADA endorsement, rival tooth cleansers may be expected to increase their already heavy tv investment. Last year TvB-Rorabaugh estimates placed tv spot for dentifrices at \$9 million, network at \$22 million. A 10-per-cent increase would add over \$3 million to 1960 totals.

Comeback For Corning

A return to spot shortly before Christmas is planned for Corning Glass Works, a company that first moved into the medium in 1958 with schedules for a new line of "pyroceram" Corningware. Placements of day and night minutes continued throughout last year as distribution spread, culminating in a holiday campaign. This year's activity will be devoted to promotion on a new electric skillet and coffeemaker of Corningware, with the allocation of spot expenditures depending on product distribution. N. W. Ayer & Son, Inc., Philadelphia, is the Corning agency.

Top 15 In "Opinion" Of Viewers

Top 15 evening network programs by people's opinions, rather than total audience, are being furnished by TvQ, a division of Home Testing Institute of Port Washington, N. Y. Based on a nationally mailed questionnaire sent to 1,000 Home Testing Institute families, the survey shows for July: 1, *Wagon Train* (NBC) 53; 2, *Bonanza* (NBC) 49; 3, *Real McCoys* (ABC) and *Red Skelton* (CBS) tied at 48; 5, *Gunsmove* (CBS) and *The Un-*

touchables (ABC) tied at 46; 7, *Father Knows Best* (CBS) and 77 *Sunset Strip* (ABC) tied at 45; 9, *Perry Mason* (CBS) 42; 10, *Rawhide* (CBS) 10; 11, *Rifleman* (ABC) 39; 12, *Cheyenne* (ABC) and *Ernie Ford Show* (NBC) tied at 38; 11, *Garry Moore Show* (CBS), *John Gunther's High Road* (ABC), *Walt Disney Presents* (ABC) and *Walt Disney Presents* (ABC) all tied with 37.

ABC Leader

While NBC had the top two shows in the TvQ ratings, it had only three programs on the 17-show list. ABC led with eight programs mentioned, including a third and fifth place. CBS had six shows on the list, also including a third and fifth spot.

Wait 'Til Next Year

Echoing the familiar cry of baseball fans, a new product from the makers of 5-Day deodorant is currently checking sales results in New York and Waterloo, Iowa, with an eye on next year's campaign. The item—Quickies cleansing pads from Associated Products—concentrated its advertising this summer on network radio, but used a four-week tv spot schedule in New York and an eight-week placement in Waterloo to get an indication of where the summer '61 budget should go. Advertising is seasonal to reach summer travelers, picnickers, etc. Barbara Kumble is the timebuyer at Maxwell Sackheim-Franklin Bruck, Inc., New York.

Experience Lends Depth

Rumors continually rise of network presidents leaving their jobs, but seldom is it rumored where they might next employ their talents. Anyone making a future wager on an ex-president's new home would have a sure thing by naming McCann-Erickson, Inc., which at last count had three former network heads on its employe roster: J. L. van Volkenberg, formerly with CBS, now president of M-E Productions; Sylvester (Pat) Weaver, formerly NBC chief, now chairman of the board of McCann-Erickson Corp. (International), and vice chairman of the board Frank White, who headed both NBC and the Mutual network and held key posts at CBS.

Guns Set Sights On Spot

Kilgore, Inc., midwest manufacturer of toy guns and caps, reportedly plans spot activity in a group of selected markets beginning early this fall and continuing toward the holidays. Details were not available at press time, but minutes in kid shows seem the probable formula if past activity is followed. David Straus III at Ovesey & Strauss, Inc., New York, is the contact.

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

Business barometer

Local business showed a sizable gain in May, but network dropped for the second straight month.

The copyrighted TELEVISION AGE

Business Barometer survey indicates that local business gained 6.9 per cent in May over that in April, while network was off 2.8 for the same period.

Billings for May 1960 local showed a 7.2-per-cent gain over those for the month in 1959. Network totals for the month this year were .3 per cent ahead of last.

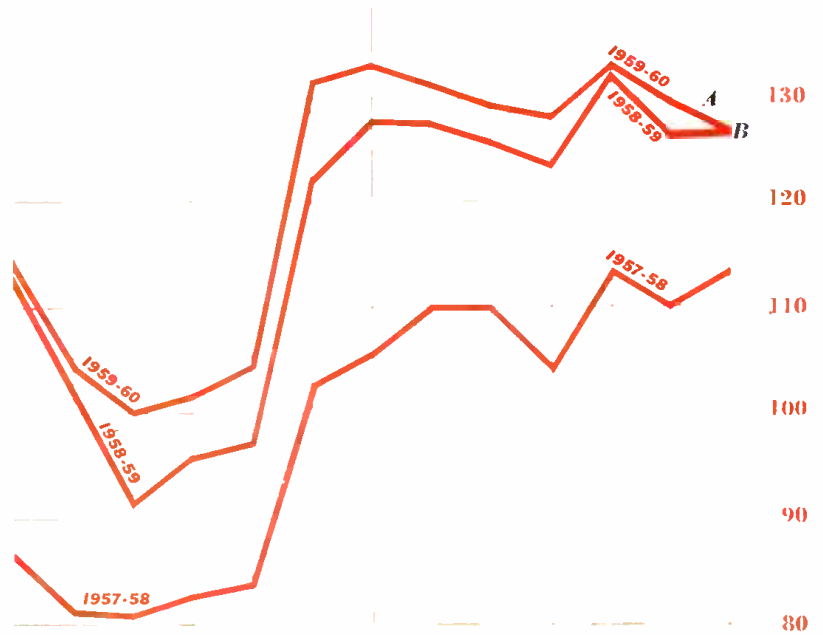
Only once in the last seven years (length of time the Business Barometer surveys have been taken) has local business been better in May than this year. That was in 1958, when the gain in the month was 7.5 per cent over that of the month before.

Local, in fact, has shown considerable strength since the first of the year, an indication that stations are selling more and more of their hometown merchants on the efficiency of tv, even for the smaller advertiser.

In January local billings were down as usual from December—12.1 per cent. But in February there was a 4.2-per-cent gain, in March 16.2 per cent, April 1.2 per cent, and the 6.9-per-cent increase for May.

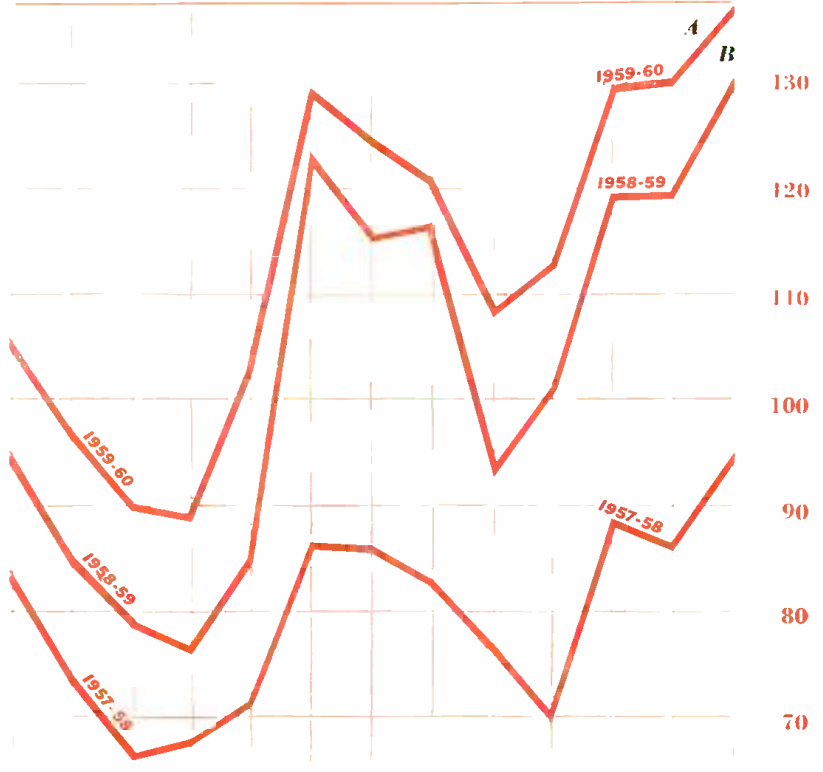
Network, on the other hand, has had only one month since Jan. 1 which showed an increase over the previous month.

NETWORK BUSINESS
May June July Aug. Sept. Oct. Nov. Dec. Jan. Feb. Mar. Apr. May



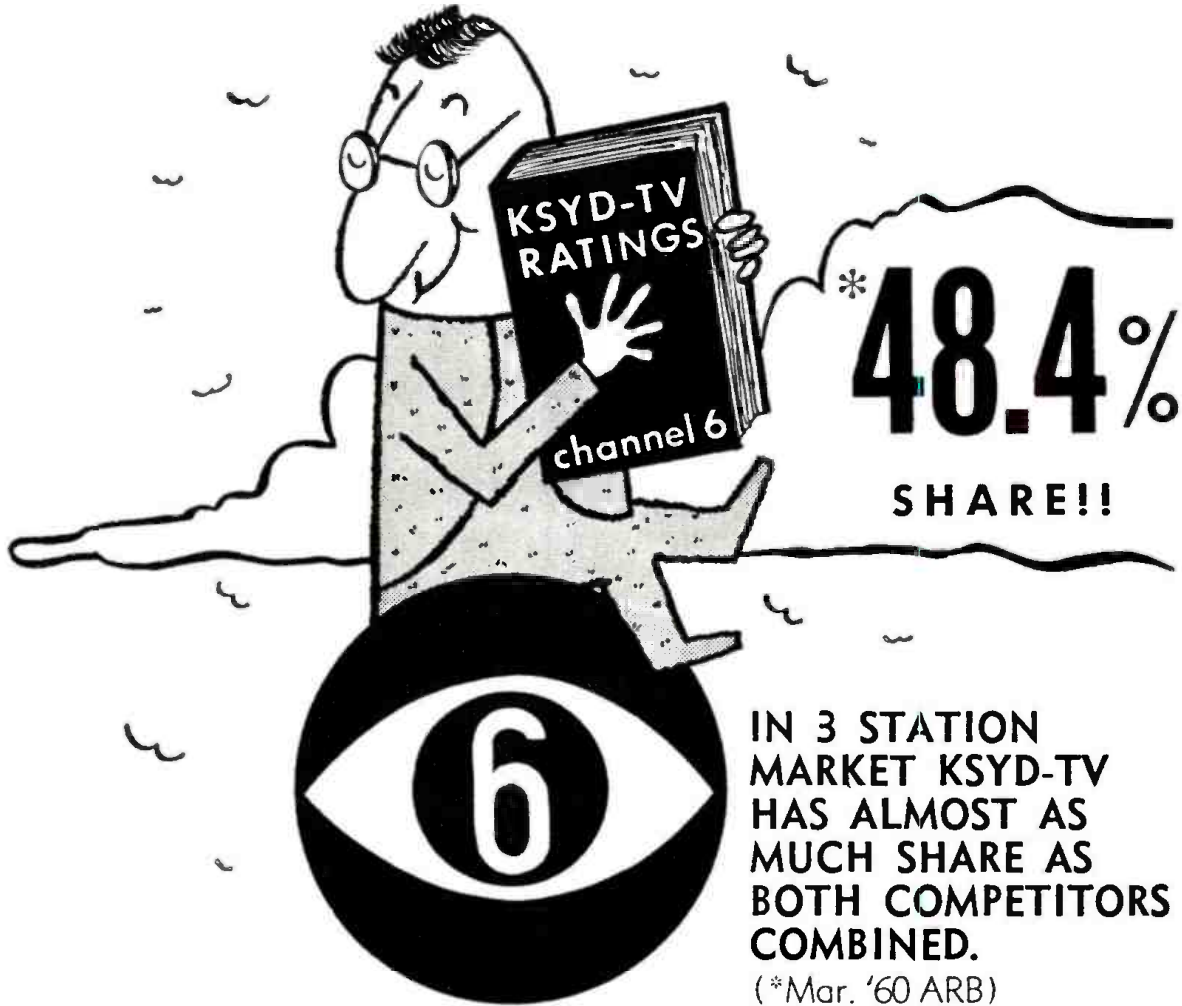
A May off 2.8 per cent under April
B May 1960 up .3 per cent over May 1959

LOCAL BUSINESS
May June July Aug. Sept. Oct. Nov. Dec. Jan. Feb. Mar. Apr. May



A May up 6.9 per cent over April
B May 1960 up 7.2 per cent over May 1959

KSYD-TV ON TOP...



WITH THE TOP RATINGS (*Neilsen A.R.B.*)
 WITH THE TOP NETWORK (*CBS*)
 WITH THE TOP PROMOTION (*Nat'l Awards*)
 WITH THE TOP COVERAGE (*100,000 Watts* / *1,039 Tower*)

KSYD-TV **6**
 wichita falls, texas ch.



BLAIR TELEVISION ASSOCIATES
National Representatives

367 of 530 stations now ready for color page 19
International outlook one of promise page 19
Dramatists busy despite small tv demand page 21

Color Survey

The NBC-TV announcement early this summer that it would offer color-set viewers approximately 940 hours of tint in '60-'61 was met with a measure of doubt by those familiar with color programming. How, asked the questioners, can the network promise more color than last year—in the face of a reduced number of specials and the discontinuance of *The Steve Allen Plymouth Show*, *Ford Startime*, *Sunday Showcase*, etc.

With the recent statement by NBC that it will add about 10 hours of color weekly (by tinting *The Jack Paar Show* after Sept. 1) serving to assuage the scoffers, RCA-NBC undertook a survey to determine the present status of station facilities for color transmission.

As of June 1, the survey showed 367 of the nation's 530 commercial stations equipped to broadcast color programs from the networks. These stations reach 98 per cent of all U. S. tv homes.

Of 486 stations having a network affiliation, 354 can re-broadcast network color. NBC-TV affiliates number 208 in the total line-up (including 18 satellites), and 179 of these can carry network tint-casts. Of 218 affiliates in the CBS-TV line-up, 152 are color-equipped. Only 132 of ABC-TV's total affiliates can carry off-network color. With the NBC-TV stations alone, 95.8 per cent of all U. S. tv homes can receive colorcasts.

On the matter of local color, approximately one out of every four stations in the country, excluding satellites, is equipped to originate one form or another of local color programming—either live, film or slide (or combinations).

As might be expected, NBC affiliates lead in the number able to originate color, with 52 stations subdi-

vided as follows: 23—live programs or commercials; 50—film programs or announcements, and 51—slide illustrations. A total of 34 CBS affiliates includes eight that can offer live color, 33 handling film and 33 handling slide color. ABC's 24 color-equipped affiliates include six that can program live color, 22 with film facilities and an equal number with slide equipment.

Only two independent stations out of 34 in the country can program live color, notes the survey, while four are equipped for film and slide broadcasting.

RCA-NBC points out that all but 32 of 520 stations queried returned questionnaires, and that data on the non-responding stations was obtained from other sources. Three Mexican outlets and one Canadian station serving U. S. markets were included in the survey, but territorial facilities such as in Guam and Puerto Rico were excluded.

Only stations possessing color equipment installed and in operating condition were reported in the survey. Additional stations having ordered color equipment, or with equipment delivered but not installed, were not included in the tabulation.

'60's Soar Everywhere

Assuming, of course, that the present warmed-up stage of the cold war does not ignite, the international business outlook for the next 10 years is one of promise and expansion in all parts of the free world.

A new survey of international economic and population trends conducted by Marplan, the marketing research affiliate of McCann-Erickson, Inc., notes that for the first time in two decades, world production capacity is equal to current demands, and that both demand and capacity



At long last, one of the famous names of radio has succumbed to the blandishments of television. Gabriel Heatter, known for his World War II broadcasts and his expression, "Ah, there's good news tonight!", has been signed to a daily news show (6 p.m.) on WPST-TV Miami. Mr. Heatter is doing national, international and local news as well as the human-interest stories for which he is famous. A native of New York, the commentator has for the past 12 years been a resident of Miami Beach, originating his Mutual network radio program direct from his home.

are starting unprecedented expansion.

What this augurs for the businessman is intensified competition and the development of huge markets for long lists of relatively non-essential goods. For the consumer, the years ahead will bring a wider range of choices, with more leisure time and higher standards of living allowing him to purchase more non-essential goods and services.

For the U.S. and other countries, "The Decade of Incentive" presentation reveals the following prophecies on pertinent topics:

Population: by 1970, population in the U.S. should near 220 million; in Canada, 21 million; in South America, a 35-million increase, bringing the total near present U.S. levels; in Western Europe, a nine-

Free Gift if you estimate number TV homes in this

GREAT NEW

WTVM

CH. 9 MARKET!

*(*and you don't even have to be right)*

The big switch is here! WTVM is moving to Channel 9 in September!

We will operate on 316,000 watts power . . . broadcasting from a tower whose beacon is 1,760 feet above mean sea level, located 16 air miles southeast of Columbus, Georgia. We know our coverage will be great . . . and we will announce the figures soon!

In the meantime, we invite you to estimate the total number of TV homes we will cover!

The closest estimate to the actual number of TV homes in the new WTVM coverage area will receive 10 shares of stock in Tom Huston Peanut Company (Tom's Toasted Peanuts) of Columbus.

To prove you can't lose on WTVM, every entry will receive a souvenir gift box from Tom Huston Peanut Company!

All entries must be in Columbus not later than September 15, 1960. In case of ties, the entry with the earliest postmark will win. The decision of our judges will be final.

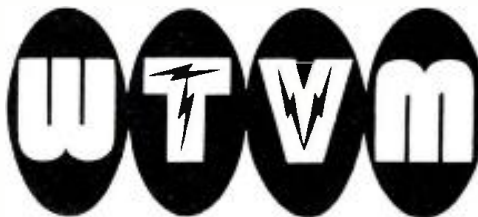
Get out your slide rule! Put on your thinking cap! Write a number (a big, BIG number) on a postal card, with your name and address. Send to Department "Wow!", WTVM, Columbus, Georgia.

Helpful Hints!

- **WTVM will be Georgia's second largest TV market!**
- **WTVM will broadcast from the tallest tower in Georgia!**
- **WTVM will be one of the top 15 markets in the South!**

CHANNEL 9
Columbus, Ga. ABC-NBC

Only full time primary ABC station between Atlanta and the Gulf! 82% unduplicated audience! Top NBC programs!



Now ready for fall schedules!
Call your ADAM YOUNG man for top ABC-NBC availabilities!

Ask about combination rates on
WTVC CH. 9 Chattanooga, Tenn.
Another Martin Television Outlet
The No. 1 night time station in Chattanooga!*
* March, 1960 ARB

per-cent increase to 320 million, with varying gains noted in Australia (25 per cent), Japan (12 per cent) and India (11 per cent).

Economic output: in 10 years, the output of the U.S. economy will exceed \$700 billion; of Canada, \$55 billion (a 60-per-cent increase); of Latin America, \$100 billion (up from the present \$70 billion); of South America, \$50 billion (as compared with today's \$30 billion); Western Europe should have an increase 70 per cent above the level of 1958, and percentage increases for Australia and Japan should be 40 and 50 per cent, respectively.

The past decade, says the study, was a challenge to productive abilities. The next 10 years represent a challenge to marketing know-how: "The highest rewards will go to those who can best deliver products with the right appeals, at the right time and place, and at the right price. Each market will require an individual approach. . . . Developing these markets from within or without will call for long familiarity with local markets, current knowledge of potential, and advanced skills."

Copies of the 30-page report, with charts and text prepared in five languages, are available from McCann-Erickson, 485 Lexington Ave., New York.

Few Drama Programs

Perhaps it's a dead issue to try and determine what sent the freelance dramatist away from television. It's true enough that such men as Paddy Chayefsky, Robert Alan Aurthur, Tad Mosel and Horton Foote seldom write for the medium these days; it's unfortunately also true that there are very few programs left for which they can write. No doubt the diminishing market for original television drama is the prime reason that the progenitors of the form no longer practice it, but a discussion recorded by the Fund for the Republic gives still other reasons, many of which reflect the problem of who is, or who should be, in control of television programming.

Scripters Robert Alan Aurthur, Rod Serling and Irve Tunick met with

critic Marya Mannes, Evelyn Burkey, executive director of the Writers' Guild, East, Eric F. Goldman, professor of history at Princeton, and Frank Kelly and Robert Horton of the Fund's Study of Mass Media. No conclusions were drawn, but behind the amusing stories of life in the agency world and between the lines of the "horrible examples" are some thoughts that might well be considered.

The writers agree, for instance, on the value of the NAB code. "Professional writers," says Mr. Tunick, "know these taboos very well. Obviously we are not going to turn in a product that we know is impossible to produce under these strictures." But writing in conformity with pressure groups, blacklists or subjective theories on what might offend is not the favorite indoor sport of most responsible dramatists.

Mr. Aurthur poses the question of why television is more sensitive to pressures than are other forms of communication. The answer, he says, is that "we are living in a profit society, and these companies are out to make money." Adds Mr. Serling, "If a book appeals to enough people to warrant publishing it, they can make a profit on it. The same way with a legitimate play on Broadway. You can alienate and infuriate 20 million people and still have a solid smash on Broadway. But in television this is just not possible. It is a totally different aspect of economics."

Although the writers understand the motives behind sponsor and agency script appraisal, they still find such appraisal a hindrance in some instances. One problem, according to Mr. Serling, is that agency liaison men are not very knowledgeable in the field of drama. "When they make a point in terms of policy," he says, "something they represent as a fear of their sponsors, they are quite articulate, and although you may not agree with them you can respect their point of view because they make a good case for it. Whenever they try to get into the context of the drama, though, they are way over their heads."

Other difficulties: "provincialism

and isolation of Madison Avenue," says Irve Tunick; "too much reliance on quantitative rating measurements," says Marya Mannes; "too little control over programming by the people who control the time and facilities," says Evelyn Burkey.

Obviously, the relation of the dramatist to television is of little consequence until such time as the market for original plays expands once more. However, it would be a fallacy to say that the men who wrote for Phileo, Kraft, *Playhouse 90*, *Studio One* and *Matinee Theatre* have been driven out of television. Many have gone on to other things on the strength of names made in television. Mr. Aurthur points out, "When I was writing television every four weeks for a living, I had no choice. The moment I was given a choice, I did other things." Thus, the early writers have, for the most part, gone on to legitimate plays or films, and new writers are not attracted to the diminishing market offered by the medium.

The discussion gives considerable insight into the thinking of some of the creative men who worked to make television an important dramatic medium. They feel that they were hindered in their mission by the money changers, so they have moved their typewriters to other temples.

The People's Choice

Hamm's beer retained its title as the number-one television commercial in the June tally of the country's best-liked tv commercials conducted by the American Research Bureau, chalking up its third successive month in the lead. Johnson's baby powder gained the runner-up position in the survey, and Piel's beer repeated last month's ranking, holding down third place in the competition.

Several commercials that had been out of the running for months placed on this latest tabulation, Fizzies and National beer, in a tie for the 12th spot, had both been off the list since September of last year. Plymouth, in the 19th slot, last ranked as a favorite in May of 1959; Gillette,

(Continued on page 46)

WROC-TV

ROCHESTER, NEW YORK

First in New York State's 3rd largest market. Delivering 29.4% more net weekly circulation than the second station.

Net Weekly Circulation*	
WROC-TV	244,500
Station X	188,900

NARB June 1960

NBC - ABC — CHANNEL 5 • ROCHESTER

SYMBOL OF SERVICE

WROC-TV CHANNEL 5 NBC-ABC ROCHESTER, N.Y. • A TRANSCONTINENT STATION



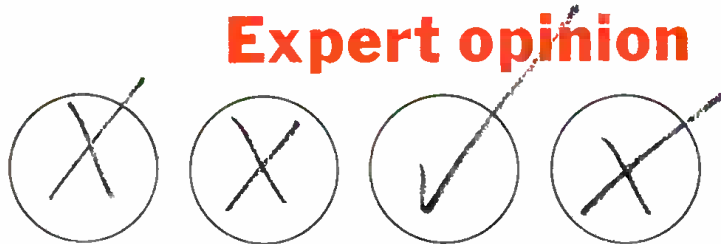
WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.



Represented by
Edward Petry & Co., Inc.
The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17

Expert opinion



*Agency program people
explore reasons for choice of
new fall programs*

Programming outlook for the coming season: more of the same in a lighter vein.

That seems to be the consensus of opinion of the top program executives at some of the leading advertising agencies. Ennui and worry characterize their attitudes toward the fall schedules; irritation and disbelief color their judgments of the networks.

"There's a weaker balance today than when advertisers were in control of programming—that's my end conclusion," says C. Terence Clyne, chairman and general manager of M-E Productions, radio-tv production affiliate of McCann-Erickson.

"This year, with the networks in control of programming, I've seen shows that should have been on the air and aren't, and I've seen shows that are scheduled which I wouldn't have bought under any circumstances," says Sam Northcross, vice president, William Esty Co., Inc.

"The Government won't see a vast difference in programming now that the networks have assumed program control, and its next fear will be of monopoly," says George Polk, vice president, tv-radio, BBDO.

"If the networks went back to the concept of radio programming in the '30s, before we became perhaps too scientific, and broke up their



San Francisco supplies the background for Doug McClure, Sebastian Cabot and Anthony George in Checkmate

schedules with varied forms, we'd be getting a lot less criticism from the public and from the press," says Nicholas E. Kessely, senior vice president and radio-tv director of Lemmen & Newell.

"The networks are going to get themselves in a real box. Washington has said they are responsible for what is on the air—and they should have that responsibility—but certainly Washington did not mean to say that the networks should have complete monopoly of what is on the air," says Lee Rich, vice president, media and programming, Benton & Bowles.

"I don't want to be quoted on this because I have to live with them," says another advertising agency official, "but I have two basic reactions to the new season: the resourcefulness of the networks in using their own frailties uncovered in Washington to take over program control, and the net result, which has been that they have not exercised any judgment in an attempt to balance out their schedules."

These observations, rather harsh out of context, are typical of the thinking prevalent along Madison Avenue these days as at least 45 new programs get ready for their fall starts. The agency executives are not trying to outdo the newspaper columnists in criticizing network television; they are expressing, rather, some doubts about the way in which schedules were set up, resentment toward the way they could not buy, or were forced to buy, individual programs. For responsibility for the success or failure of these new programs rests, as it never has before, on a handful of people, and just about all of them are network employees.

Not "Exciting"

This magazine's poll of some of the most important buyers of programs also shows that the season is not expected to be an "exciting" one. It is more often described as "interesting," for although there are many individual programs which show promise, the total spectrum is

"pretty much the same" or "not much different" than it was last year. There are no clear-cut new trends, except for a general de-emphasis of violence in action programs and an accompanying emphasis on lighter programming (pretty much dominated by CBS-TV, which has scheduled seven new comedies).

As M-E's Mr. Clyne noted, "there are just so many categories, and it's difficult to come up with something new. There seem to be more comedy and adventure programs and fewer westerns. As a matter of fact, of the 14 programs we have bought, only two—*Rawhide* and *Wagon Train*—fall into the western category, which means that approximately 15 per cent of our clients' money is in westerns."

Says BBDO's Mr. Polk: "Many of our advertisers went from specials into series, but that can hardly be called a trend, because as a matter of fact this business is past the point of trends—it's too mature, too big."

Esty's Mr. Northcross sees "a slacking-off of shows competing for

violence. But advertisers have been complaining about that for some time—they're always asking to keep down unnecessary bloodshed. The only discernible trend that I can see is toward hour-long programs." Mr. Northcross offers three reasons for the increase in hour shows: they can be controlled more easily by the networks: they are good selling vehicles in that they can be sold in minutes, and, in the dramatic area, it is a lot easier to build character and situations with the 60-minute form.

In sum: viewers will see roughly the same *kind* of fare (new programs in a familiar vein) with greater care paid to matters of taste. There will be more happy talk, happy problems, happier solutions. But in a strict trade sense, things won't be so hilarious, judging from discussions held with these various advertising executives. Many problems must be re-

solved, they say, in what may be a crucial year in the history of television.

Issues This Year

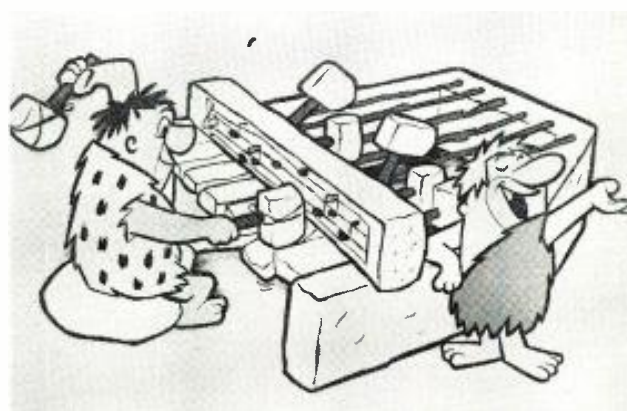
Some of the issues, as expressed in various interviews: having assumed complete control of programming, will the networks succeed in a practical sense? What will the new-program mortality rate be? How will the networks resolve the dilemma they are in—asked to assume complete control, how will they answer the charge of monopoly? Three-network competition is now a reality. Who will be first with audiences? And how will that affect the general tenor of programming in the 1961-62 season? Will sets-in-use rise or fall in a season which will see the virtual disappearance of live dramatic programs and a lessening of specials?

"Any network which has put in a

group of shows in which it has ownership," warns one advertising executive, "and is not successful with those programs, is going to be vulnerable. I'm not talking here about straight editorial judgment, but when the guess is conditioned by money considerations."

The agency programming people are hardly hostile to mass-entertainment values in programming. With the exception of M-E's Mr. Clyne and L&N's Mr. Keesely, the question of "balance" was never raised, for they are all convinced that critics, representing competing media, have gone overboard in their attacks on tv. The executives are also pretty much agreed (paradoxically, in view of their criticisms of network control) that the networks are responsible for program balance—for the final mixture of fare that is presented throughout the season. Individual adver-

Nostalgia on tap in The Roaring '20s



Back to the Stone Age for The Flintstones



Andy Griffith Show



Annie Fargé and Marshall Thompson star in Angel



Peter (Lind Hays) Loves Mary (Healey)



The Churchill Memoirs

tisers, they feel, play a small part in the total picture.

Each of the executives has his own independent approach to the problems enumerated above. L&N, says Mr. Keesely, "is still bucking the trend (toward action shows), because we feel that we must keep introducing new things. We've felt that television has lacked a sufficient number of good, light, laugh-type programs. and to bear out our feelings a large percentage of our shows is in that category and a large percentage of our investments is in new programs. I hope the critics and the public will be more patient with them, because they are harder and slower to put together and build, and will give us eight to 10 weeks before they bury them."

Mr. Keesely is opposed to evaluating programs by ratings alone be-

cause he feels the product image is very important. "Lorillard, for instance, likes a pleasure type of show—one for the whole family." And Reynolds Aluminum, with ABC-TV's *All-Star Golf*, is satisfied with a relatively low rating, he says, because it is creating a favorable image with influential people—the manufacturer, the builder—who play an important role in the purchase of aluminum.

But the real problem for advertisers in selecting "different" shows "is that they may get lost in the battle for some kind of appreciable rating," Mr. Keesely says. "The public has got to come around to wanting better things—*Playhouse 90* passed out of the picture because the public preferred action programming, they liked the more simple type of show. As long as advertisers are laying out the money, they can't be

blamed for wanting a reasonable share of audience."

Returning to the problem of control, Mr. Keesely says "the networks have scheduled shows against shows in ways that have just amazed us. I've never subscribed to this theory of mood viewing—action followed by action. In many cases this year where an advertiser wanted a program in a different category he was overruled on the basis that it didn't fit into the time slot. A good program can follow anything."

Lennen & Newell has purchased four situation comedies—*My Sister Eileen* (CBS-TV) for Colgate; *Harrigan and Son* (ABC-TV) for Reynolds Metals; *The Tab Hunter Show* (NBC-TV) for P. Lorillard, and *Hennesey* (CBS-TV), also for Lorillard. These programs, supplemented by *Aquanauts* (CBS-TV),



The Lone Westerner

Barbara Stanwyck Theatre (NBC-TV) and *Zane Grey Theatre*, "a respected western" (CBS-TV), indicate, says Mr. Keesely, that his agency on a percentage basis has "probably the best record for trying new things because we think it is necessary to round out a night's entertainment."

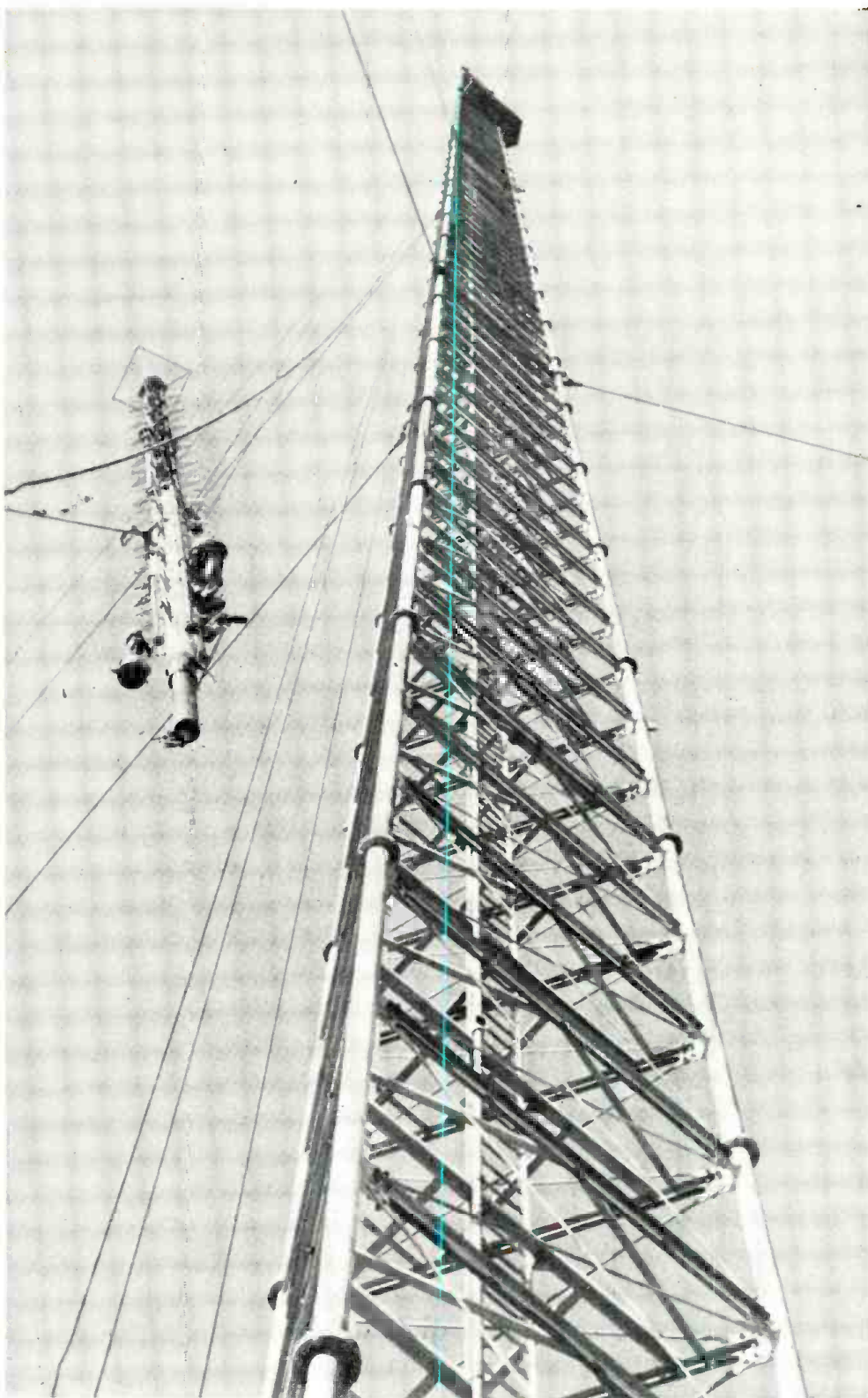
The agency executive appeared not especially excited by the over-all schedules which will be presented this fall. He hopes for a resurgence of live programming because he thinks a certain element of spontaneity is lost in film, and he feels there should be a happy medium between the two techniques. Essentially, Mr. Keesely wants more variety, more innovations in tv programming. "It's the old story of the motion-picture business: instead of making better properties they went into the double feature,

(Continued on page 72)

Facilities changes

In past year 36 stations increased tower height

*In past year
many stations have
added power,
tower height or
have changed
affiliation*



In the past 12 months, 13 new commercial stations went on the air, 36 established outlets increased towers, network allegiances were either dropped, switched or added by another 65 stations, while power increases were made effective by 29 more outlets. In the same period, new call letters came into use, several stations began operating on new channels, and market designations were changed to indicate coverage area more accurately.

These changes, continually occurring, make it essential to keep an up-to-date record of station activity. As a service to buyers and tv advertisers TELEVISION AGE publishes in each issue a Buyers' Check List of significant facility and rate changes among stations and a semi-annual Station Directory which lists basic information in a convenient form. On the following pages, as an additional service to the advertising fraternity, are listed the major facilities changes which have been put into effect in the past year.

Information was supplied by the stations and was also culled from this magazine's files and from other industry sources. A total of 139 changes—ranging from moves of transmitter sites to new market designations—is listed, which means that more than 26 per cent of the nation's commercial television outlets initiated some departure of consequence in the period from July 1959 to July of this year.

It can be presumed that this figure is a reduction of sorts from activity of previous years when many new stations were going on the air. It indicates, however, that local television is a constantly expanding, constantly moving area. Managements, anxious to provide better service to their communities and to improve or maintain

Abilene KRBC-TV	Transmitter type changed from RCA TT-6E to RCA TT23-A.
Alexandria KALB-TV	Increased power from 28.2 kw to 100 kw.
Altoona WFBG-TV	No longer an NBC-TV affiliate, continuing with ABC-TV and CBS-TV. Tower height increased from 163 to 277 feet above ground.
Ardmore-Sherman-Denison KXII-TV	Previous market designation was Ardmore only. Added ABC-TV and CBS-TV on a per-program basis, continuing as NBC-TV primary. Transmitter moved from Springer to 4 miles S. of Madill, 24 miles from Ardmore, 19 miles from Denison and 24 miles from Sherman. Transmitter changed from DuMont to RCA 20 + 10 kw. Tower increased from 355 to 1,032 feet above ground.
Asheville WISE-TV	Dropped NBC-TV affiliation, continuing ABC-TV and CBS-TV.
Asheville-Greenville & Spartanburg WLOS-TV	Market designation was formerly Asheville only.
Austin KMMT	Increased power from 15 kw to 100 kw.
Bakersfield KERO-TV	No longer carries ABC-TV, continuing as NBC-TV primary.
KLYD-TV	Channel 17, began operations Nov. 8, 1959, as an ABC-TV affiliate with power of 234 kw and tower 417 feet above ground. National sales rep is George P. Hollingbery.
Baltimore WBAL-TV	Increased tower height from 458 to 726 feet above ground.
WMAR-TV	Increased tower height from 591 to 729 feet above ground.
WJZ-TV	Increased tower height from 530 to 730 feet above ground.

Bangor WABI-TV	Added ABC-TV affiliation, continuing as CBS-TV primary.
WLBZ-TV	Added ABC-TV affiliation, continuing as NBC-TV primary.
Baton Rouge WAFB-TV	Changing from uhf channel 28 to vhf channel 9. Rep is Blair Tv-Assoc.
Bay City-Flint-Saginaw WNEM-TV	No longer ABC-TV affiliate, continuing as NBC-TV primary.
Billings KGHL-TV	Became an interconnected affiliate of NBC-TV.
Binghamton WINR-TV	Dropped ABC-TV affiliation, continuing with CBS-TV and NBC-TV.
Birmingham WAPI-TV	Tower height increased from 504 to 825 feet above ground.
WBRC-TV	Tower height increased from 546 to 795 feet above ground.
Bismarck KBMB-TV	Became a primary affiliate of ABC-TV.
Boise KTVB	Increased power from 166 kw to 213 kw.
Buffalo WGR-TV	Transmitter site moved from Hotel Lafayette in Buffalo to Elmwood Ave. Tower increased to 742 feet above ground.
WKBW-TV	Increased power from 71 kw to 100 kw.
Cape Girardeau KFVS-TV	By late summer transmitter to be moved from 3.5 miles NW of Cape Girardeau to 8.5 miles N. of that city. Tower to be increased to 1,676 feet above ground.
Casper KTWO-TV	Added CBS-TV, continuing with NBC-TV and ABC-TV affiliations. Power increased from 28.5 kw to 71.25 kw.
Cedar Rapids-Waterloo WMT-TV	Previous market designation was Cedar Rapids only.
Champaign WCIA	No longer NBC-TV affiliate, continuing as CBS-TV primary.
Cheboygan, Mich. WTOM-TV	Added ABC-TV, continuing as NBC-TV primary. Operating 100 kw. Transmitter from RCA T5A to DuMont 9000.
Clovis, N. M. KVER-TV	Call letters previously KICA-TV.

their competitive positions, have invested uncounted millions of dollars in their already expensive facilities.

New towers appeared to be the major facilities investment made by stations this past year—36 of them, ranging from WSM-TV Nashville (which more than doubled its tower height, going from 575 to 1,369 feet above ground) to KFVS-TV Cape Girardeau (which is raising its tower from 892 to 1,676 feet above ground) are listed on the following pages. All significant power increases—29 of them were reported—are also listed.

Six switches in channels are noted. Three of them are of great importance to buyers in that they involve going from uhf to vhf—WVEC-TV Norfolk went from channel 15 to 13; WTVM Columbus, Ga., to switch from 28 to 9 in September, and WAFB-TV Baton Rouge from 28 to 9.

Call-letter changes, which often confuse the most informed of buyers, are also noted. Ten of them were made in the past year. They are:

KVER-TV Clovis, N. M. (previously KICA-TV); KFSA-TV Ft. Smith (previously KNAC-TV); KHOU-TV Houston (previously KGUL-TV); WLUC-TV Marinette-Green Bay (previously WMBV-TV); WLUC-TV Marquette (previously WDMJ-TV); WHNB-TV New Britain (previously WNBC); WNBC-TV New York (previously WRCA-TV); WJHG-TV Panama City (previously WJDM); KXTV Sacramento (previously KBET-TV), and KCPX-TV Salt Lake City (previously KTVT).

The 13 new stations which went on the air cover just about every geographical section of the country, although most of the markets are not in the top 50. In alphabetical order by market they are:

KLYD-TV Bakersfield, channel 17 began operations Nov. 8, 1959, as an ABC-TV affiliate. Tower is 417 feet above ground radiating a power of 234 kw. National sales representative is George P. Hollingbery.

KDSJ-TV Deadwood, S. D., channel 5, began operations Jan. 5 of this year as a satellite of KRSD-TV Rapid City. Tower is 219 feet above ground radiating a power of 25.1 kw. National sales representative is the Meeker Co.

KXGO-TV Fargo, channel 11, began operations Oct. 11, 1959, as an ABC-TV affiliate. Tower is 416 feet above ground radiating a power of 29.5 kw. National sales representative is Weed Television Corp.

WABG-TV Greenwood, Miss., channel 6, began operations Oct. 20, 1959, as a CBS-TV affiliate. Tower is 387 feet above ground radiating a power of 29.5 kw. National sales representative is Weed Television Corp.

WAFC-TV Huntsville, Ala., channel 31, began operations Aug. 1, 1959, as an ABC-TV affiliate. Tower is 166 feet above ground radiating a power of 17.41 kw. National sales representative is Weed Television Corp.

KOMC McCook, Neb., channel 8, began operations Oct. 16, 1959, as a satellite of KCKT Great Bend, Kan. Tower is 677 feet above ground radiating a power of 100.8 kw. National sales representative is the Bolling Co.

WXIX Milwaukee, channel 18, began operations July 20, 1959, as an independent. Tower is 661 feet above ground radiating a power of 220 kw. National sales representative is Gill-Perna, Inc.

KTLE Pocatello, channel 6, began operations July 3 as an NBC-TV affiliate. Tower is 153 feet above ground radiating a power of 70.8 kw. National sales rep is Forjoe TV.

WSLA Selma, Ala., channel 8, began operations March 17. Tower is 387 feet above ground radiating a power of 2.51 kw.

KSOO-TV Sioux Falls, channel 13, began operations July 24 as an NBC-TV primary. Tower is 1,100 feet above average terrain radiating a power of 316 kw. Station has a satellite. KORN-TV Mitchell, channel 5. National sales representative is Avery-Knodel, Inc.

KNBS Walla Walla, channel 22, began operations Jan. 3, and is sold in combination with KNDO-TV Yakima. Tower is 151 feet above ground radiating a power of 20.9 kw. National sales representative is Weed Television Corp.

WJPB-TV Weston, W. Va., channel 5, began operations June 22 as an ABC-TV affiliate carrying some CBS-TV programs. Tower is 509 feet above

(Continued on page 65)

Colorado Springs-Pueblo KKTV	Previous market designation was Colorado Springs only. Net affiliation changed from ABC-TV and CBS-TV to CBS-TV only. Transmitter site moved from Cheyenne Mt. to So. Cheyenne Mt. Transmitter changing from DuMont 5 kw to RCA 12 kw. Tower height increased from 197 feet to 350 feet above ground.
KRDO-TV	Previous market designation was Colorado Springs only. Net affiliation changed from NBC-TV to ABC-TV. Transmitter moved from Colorado Springs to Cheyenne Mt. with type changed from 5 kw to 11 kw. Tower height increased from 630 feet to 2,200 feet above average terrain.
Columbus, Ga. WRBL-TV	Transmitter site moved from Phenix City, Ala., to Cusseta, Ga., 17 miles SE of Columbus. Transmitter type changed from GE channel 4 to RCA channel 3. Tower height increased from 429 feet to 1,255 feet above ground. Will no longer carry ABC-TV programs, continuing as a CBS-TV primary. All changes in September.
WTVM	Also in September, this station expects to complete its switch from channel 28 to channel 9, becoming the ABC-TV primary in that area. It will continue to carry some NBC-TV programs.
Columbus, Miss. WCBI-TV	Dropped NBC-TV affiliation, continuing with ABC-TV and CBS-TV.
Dallas-Fort Worth KRLD-TV	Previous market designation was Dallas only.
Deadwood, S. D. KDSJ-TV	Channel 5, began operations on Jan. 6 as a satellite of KRSD-TV Rapid City with power of 25.1 kw and tower 219 feet above ground. Rep is Mecker Co.
El Dorado-Monroe KTVE	Added ABC-TV affiliation, continuing as NBC-TV primary.
El Paso KTSM-TV	Transmitter moved from S. Santa Fe St., El Paso, to Ranger Peak. Power increased from 58 kw to 90 kw. Tower height increased from 500 to 2,000 feet above average terrain.
Eureka, Calif. KVIQ-TV	Increased power from 14.8 kw visual to 100 kw visual. Tower height increased from 705 feet above average sea level to 3,252 feet above sea level. Transmitter site moved to Kueeland Ridge.

(Continued on page 65)



*Medium develops
growing stream of
golden profits
for Midas mufflers*



**Does your car gasp,
rattle...**

"Since we are not a drug, a cigarette..."

The tv touch

In less than five years Midas Muffler has taken giant steps toward establishing the type of brand-name-generic-name identification that Kleenex has with facial tissues. Millions of drivers—women, too—who a few years ago thought of mufflers in terms of the grease, grime, clutter and anonymity that traditionally characterize auto repairs, know today that they can pull their sputtering machines into a convenient spic-and-span Midas shop and roll out quietly a few minutes later with a sturdy new muffler. According to a recent survey, no automobile part (with the possible exception of tires) has achieved brand identification comparable with Midas.

"We have taken the shroud of mystery from the servicing of an automotive product, and explained in our advertising the simple, pleasant experience of buying a Midas muffler," says the firm's president, 32-year-old Gordon Sherman.

Company recognition of television's part in enhancing the Midas image is reflected by the medium's constantly widening wedge of the firm's expanding advertising "pie." In 1959 approximately 30 per cent of the Midas, Inc., ad budget went to tv—and results must have been convincing, since television is expected to get two-thirds of a \$5-million budget this year. And that's without counting regional tv, where groups of Midas dealers, with encouragement and advice from the parent organization, join forces to arrange their own spots and sponsorships.

Television gets the credit, according to Mr. Sherman, for the firm's somewhat surprising rapport with the ladies, so effective that a shop can expect to do between 25 per cent and 50 per cent of its business directly with women customers. The medium's "magic" in enticing the gals is based on one word: subtlety. Although fem-

inine drivers figured early in the company's over-all plan, the how-to-do-it had posed problems in both radio and print. Newspaper attempts went as far as sprucing up the Midas story in fashion layouts and placing the chic ads on society pages, "but women seemed anesthetized to the direct message," Mr. Sherman reports. While radio messages (seemingly the obvious choice for an auto product) proved effective with many masculine drivers who followed the spoken suggestion right into the shop, the ladies didn't budge.

"I picture a woman driving along as resistant to a voice message about mufflers," says the Midas president. "And so we decided to use tv, where that resistance is at a minimum." The idea of making the women comfortable with the responsibility of caring for the car "can be transmitted softly because we do not have to say: 'Ladies invited.' All we do is show the wom-



... or a beauty preparation, people who see Midas commercials remember us"

an in the shop."

The camera also picks up the clean, uncluttered shop, the courteous and capable attendant, the observation platform for customers who like to see what's going on, and even a hobby horse, one of the "artifacts of comfort and delightful distraction" which Midas developed in response to the housewife trade and in further encouragement of it. Even when courting the ladies, commercials are aimed at the whole family, since "the woman's concern for the car's health and her confidence in its source of repair must be reached through her husband." Lady-in-the-shop commercials are calculated to suggest to the husband that his wife will be in good hands if he sends her to a Midas shop.

Mr. Sherman has borrowed heavily from both medical terms and medical ethics in his zest for abolishing "automotive quackery." He remarks on the similarity of going in for a fix-up,

be it physical or automotive, by terming both experiences unpleasant of necessity, but capable of becoming more agreeable when the patient has good reason to have confidence in the practitioner.

One major advertising goal is building feelings of security in people who have just bought Midas, on the theory that word-of-mouth advertising by satisfied customers will create more sales than the hardest-sell copy. "Too many advertisers," Mr. Sherman says "are trying to outshout each other, instead of placing confidence in their creativeness. I think the commercial should be a moment of repose for the viewer, and that advertising should evince leadership by always being just a little ahead of its time."

A big advantage of television in general, he feels, is the fact that the "senses tend to verify each other." The effect adds up to more than the eye plus the ear; it's more like the eye

multiplied by the ear, delivering maximum impact. And tv offers major assets to Midas, specifically, "since we are not a drug, a cigarette, or a beauty preparation. People who see Midas commercials remember us." Since the firm's dealers are located

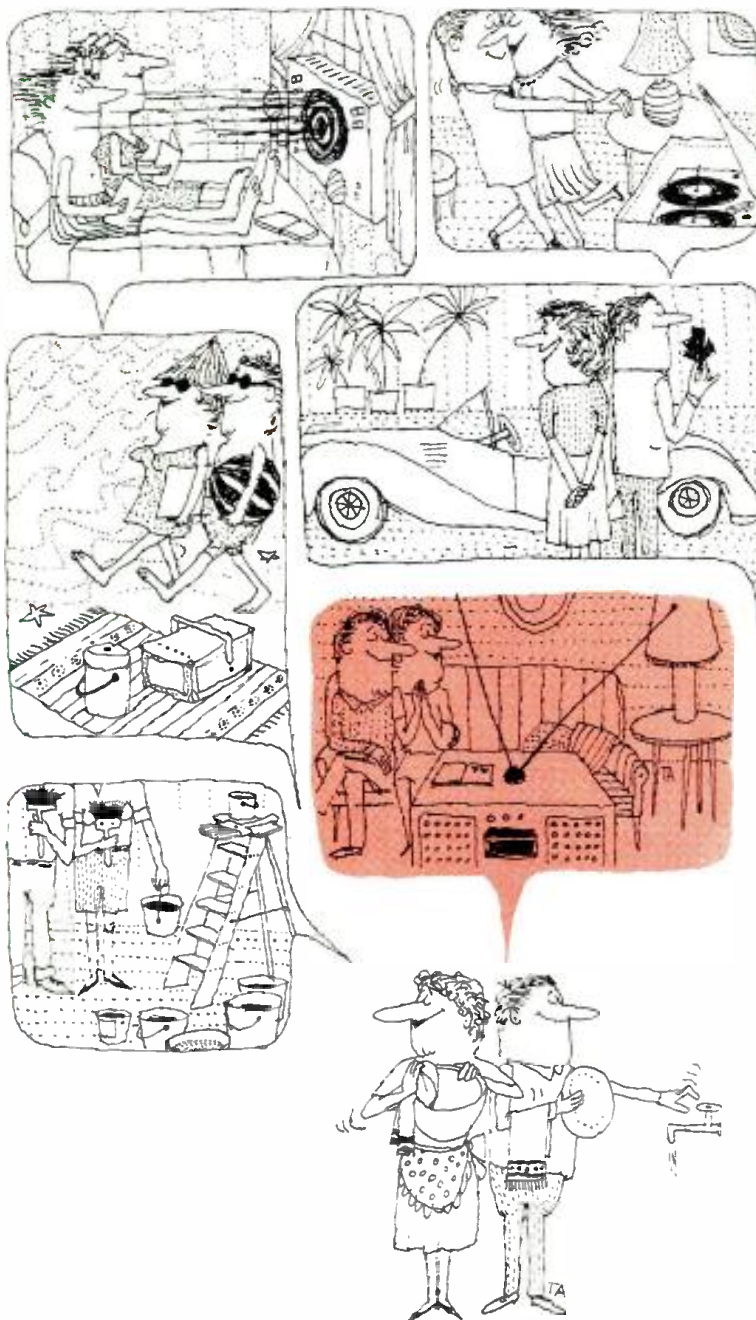
(Continued on page 71)



Midas' Gordon Sherman

Want a color set?

*New York Pulse panel
puts it sixth on list of sixteen
most-wanted items*



QUESTION 1: *If you unexpectedly were given \$1,000 to spend on things other than necessities, what would you spend it for?*

	%
Vacation	36.5
Payment toward a new car	19.7
Air-conditioner	7.1
Color tv set	5.5
Black-&-white tv set	2.2
Washing machine	3.8
Clothes dryer	4.2
Dishwashing machine	5.1
Hi-fi or stereo record player	11.2
Home improvement or redecoration	26.5
Down payment on house	3.9
Invest in bank, etc.	2.7
Payment on mortgage	.5
Education for children	2.5
Clothes for baby, etc.	.9
Payments on loans	.3
Miscellaneous	7.9
Total responses	140.5*
Total respondents	1000
*Totals over 100% due to multiple responses.	

A color television set ranks fairly high on the list of things that people would buy if they were unexpectedly given \$1,000 to spend freely, despite the fact that, out of a sample of 1,000 men and women in the New York metropolitan area surveyed by The Pulse, Inc., for TELEVISION AGE, only slightly more than half have ever viewed a television program in color.

In this latest exclusive study by Pulse for this magazine, respondents were first shown a list of 16 items and were asked which of these they would purchase if they were the sudden recipients of a \$1,000 windfall (question 1).

A color tv set ranked sixth out of the 16 items with the would-be purchasers. Fifty-five persons—5.5 per cent of the sample—said that a tint receiver would be their first expenditure, a fair response in a market where the exceptionally high cost of living precludes indiscriminate spend-

ing on what might be considered a luxury item.

By far the favored method of diminishing the \$1,000 gift was a vacation. There were 365 respondents who told Pulse interviewers that the first thing they would do with the money would be to take a trip.

The next sizable chunk of the sample had home improvement or re-decoration on its mind. Just over 26 per cent said that they would put the money to work making their domiciles

QUESTION 2: *Have you ever seen a television program in color?*

	%
Yes	50.8
No	49.2
Total respondents	1000 100.0

better and brighter, while 19.7 per cent—the next largest group—indicated that the \$1,000 would go toward paying for a new car.

Some two per cent more than those favoring a color tv set—7.1 per cent of the respondents—voted for spending the money on an air-conditioner, and on the heels of color video was a

QUESTION 3: *If "yes," when was the last time?*

	%
Less than 3 months	21.1
3-5 months ago	13.3
6-11 months ago	18.5
1 year, less than 2 years	23.6
2 years or more	18.9
Don't know	4.1
Total respondents	508 100.0

dishwashing machine for the home. Fifty-one of those queried mentioned the latter, and, most likely, they were all housewives. That would make the figure 10 per cent of the 500 members of the distaff side who were interviewed.

Significantly — for banks and finance companies, at any rate—was the number of respondents who would use the money for payments on loans

QUESTION 4: *Were you satisfied with the quality of the color?*

	%
Yes	50.8
No	49.2
Total respondents	508 100.0

—exactly three, the smallest percentage of the sample. What this may signify would seem to be of interest mainly to collection agencies.

As mentioned, the sixth-place selection of a color television set out of almost three times as many items is surprisingly high in view of the fact that only half—508—of the 1,000 respondents were ever face to face with rainbow-hued video (question 2)—and, further, that most of the viewing of color programs by this 50.8 per cent was done some time ago—be-

were satisfied with its quality was exactly, to the same decimal point, the percentage of the total 1,000 respondents who had ever seen color—50.8 per cent, or 258 of those who had been exposed to tint shows (question 4). was on an exact par with exposure to tint at about the halfway mark for each.

More than 95 per cent of the 508 persons queried by Pulse who had watched multichrome programs does not at present have any plans to purchase a color television set; among those who have never experienced a tint show the percentage is naturally a bit higher (question 5).

The respondents gave a variety of reasons for their reticence (question 6). The single most frequent reason for not planning to purchase is, not unsurprisingly, economic; 48.2 per cent of those respondents who have

QUESTION 5: *Do you have any plans at present to purchase a color television set during 1960?*

	Respondents who have viewed color tv %	Respondents who have not viewed color tv %
Yes	4.7	1.8
No	95.3	98.2
Total respondents	508 100.0	492 100.0

tween one and two years back. Only one in five who have seen colorcasting—21.1 per cent—saw it less than three months ago (question 3).

Curiously enough, the percentage of the 508 people who had seen color and

viewed color mentioned the expensive-ness of the purchase as their principal reason for holding off, while 10 per cent more—52.8—of those who have yet to catch a tint stanza also claimed

(Continued on page 72)

QUESTION 6: *If "no," what are your main reasons for not intending to purchase a color television set in 1960?*

	Respondents who have viewed color tv %	Respondents who have not viewed color tv %
Too expensive	48.2	52.8
Color poor	8.7	1.0
Not perfected	27.3	9.1
Not enough color programs	5.2	3.1
Satisfied with black-&-white	15.1	18.0
Have no need for it	9.1	17.0
Miscellaneous	2.9	1.7
Total responses	116.5*	102.7*
Total respondents	484	483

*Totals over 100% due to multiple responses.



As commercial was finished in WCCO-TV control room

Combination of two techniques solves time problem for boat company commercials



Film plus tape spots

Compatibility of film and video tape was demonstrated recently when the two worked together to solve a problem ostensibly too tough for either to handle alone.

The problem confronting Pidgeon Savage Lewis, Inc., Minneapolis, agency for Larson Boat Works, Inc., Little Falls, Minn., was this: shoot location commercials involving action shots of boats *from* a boat, and have them on the air in less than a week. With the help of Thomas Countryman Film Productions and a big assist from the tape staff of WCCO-TV Minneapolis the job was done in five days.

Taping from the boat was not feasible, so film was the only practical medium for the original shooting. But normal film techniques would have taken much too long. Normally, A and B picture rolls and a magnetic soundtrack would have to be sent to a Chicago or New York laboratory. The lab would have made an optical soundtrack and printed it with the two picture rolls to make a composite print. An answer print would have to

be checked and approved or corrected, and finished prints made. Total film process from the time the original film was edited to the time prints were delivered: anywhere from ten days to three weeks.

That's where film and tape came together. "Why not," mused Mr. Countryman, "run A and B rolls and the magnetic soundtrack in synchronization and put the whole thing together on video tape?" Roger Gardner, WCCO-TV production manager, said they had never done it, but he was sure they could.

Final Schedule

Here's the way the schedule worked out:

Saturday (May 7): began shooting film on nearby Lake Minnetonka; bad weather and motor troubles forced shooting to carry over to Sunday.

Sunday: all-day filming on the lake; in spite of choppy water and very chilly water skiers (one, a lad who played a guitar and sang while he skied), shooting was completed.

Monday: film processed and pro-

jected so producer and agency could select the takes to be used.

Tuesday: agency provided revised scripts for which the producer edited film into A and B rolls; editor allowed adequate overlap of scenes so scene changes could be handled in the tv control room; voice-over soundtrack recorded (since good motor and water sound effects were not available, Countryman recorded some).

Wednesday: sound effects dubbed and soundtrack edited in the morning; Mr. Countryman and Pidgeon Savage Lewis people moved into WCCO-TV's tape control room in the afternoon; A and B rolls threaded in two synchronous projectors in film room, while magnetic film soundtrack was set up on a recorder in the control room; on a count-down from the director, projectors and tape player were started in perfect sync; cuts, dissolves and wipes from scene to scene executed on the special-effects board at director's command; video-tape playback provided immediate answer prints.

(Continued on page 72)

Film Report

BIG DEALS

Carling Brewing Co., which picked up CBS Films' *Phil Silvers Show* last fall for three years for a reported \$4,225,000, has dropped the show after one season in favor of California National Productions' new property, *The Jim Backus Show—Hot Off the Wire*. Last season marked the brewery's first entry into syndication with weekly sponsorship in about 20 markets and alternate deals in some 40 more. The Backus show is already set for 51 markets across the country. Carling, which tied in the Silvers film series with a group of CBS-TV Silvers specials, is committed to one more special this fall.

Elsewhere on the selling scene, Colgate-Palmolive is negotiating for time slots in the top 50 markets for a show that seems certain to be the Filmways-produced *21 Beacon Street*. Seen last season on NBC-TV and ABC-TV, the Dennis Morgan detective series would appear to have been placed on the selling block directly by Martin Ransohoff, Filmways president, who has been pressing his suit to Tom Losee, executive vice president of McCann-Erickson Productions. M-E is the agency of record for Colgate on this buy.

WELCOME HOME

NTA Sales is returning to the oasis of New York after a year in the somewhat arid sales climate of Hollywood. Reason: NYC remains the center for advertisers and program buyers.

The "told you so" boys are out in force with reminders that MCA-TV and CNP had much the same experience. The result of this is that it has become almost axiomatic in the trade that no large syndication firm can operate at optimum efficiency out of Hollywood.

The situation at NTA during the past year has become serious, with several key execs leaving the company and the stock dropping more than 50 per cent in value as a result of poor profit-loss figures.

Chairman of the board Ely Landau

has stated that NTA's future plans call for a "pronounced increase in the production of video-taped programs." NT&T chairman B. Gerald Cantor has referred several times to the increasingly tight situation in syndication, thus it seems that the parent-company influence will be directed toward programs of the character of *The Play of the Week* and *Open End*, produced by WNTA-TV New York and now playing important roles in the NTA catalog.

PRINCIPALS PULL OUT

"Paul Kim and Lew Gifford, former vice president and president, respectively, of Gifford-Kim Productions, Inc., having been unable to settle their differences of opinion with the other stockholders on how the corporation should be run, have left Gifford-Kim Productions and have started in business for themselves." Behind the above statement by Lew Gifford is an intricate relationship with Bob Elliott. Ray Goulding and Ed Graham, principals of Goulding-Elliott-Graham and stockholders in Gifford-Kim, a relationship which evidently was not equally satisfactory to all parties.

Although there is no corporate tie between the two companies, it is believed that the three partners in G-E-G set up what was originally Gifford Animation as a sort of house company for the production of G-E-G ideas. Gifford-Kim has solicited its own clients, but it has also worked closely with Goulding-Elliott-Graham for the two and one-half years of its existence. It would appear that Lew Gifford and Paul Kim want to strike out on their own away from the influence of the other stockholders, Messrs. Goulding, Elliott and Graham.

Work in progress is being finished up, and all clients have been informed of the separation. At present Mr. Gifford and Mr. Kim are working out of a friend's quarters but will move into their new location at 342 Madison Ave., New York, shortly.

Gifford-Kim Productions is still in

business under the aegis of Ed Graham, although it's questionable that the corporation will stand for long. Messrs. Gifford and Kim are filing suit to prevent use of their names, but the feeling is that G-E-G will not fight for the corporate title. It seems unlikely that G-E-G will wish to publicize the new Gifford-Kim operation by retaining their names on the old one. No statement has been made on the disposition of the stock owned by Mr. Gifford and Mr. Kim, thought to be less than a controlling interest, or on the corporate title of the new company.

PROGRAMS . . .

In a departure from its usual practice of house-produced properties, Ziv-UA has signed with John Robinson, head of Lihra, Ltd., for the production of a contemporary action series. According to Richard Dorso, Ziv-UA vice president in charge of new programming, this is but the first of a number of similar transactions and represents a major policy development. It's suggested that this may be a sign of United Artists' influence on the recently merged organization.

The Schwimmer-produced *Championship Bridge With Charles Goren* is set for its second year on ABC-TV, again half-sponsored by North American Van Lines, with Shwayder Bros., maker of Samsonite, in as a participating advertiser. Successful in its first season, the series will add to its appeal with the use of celebrities paired against bridge experts. Already signed are Chico Marx, Gen. Alfred Gruenther, State University of Iowa football coach Forest Evashevski, Alfred Drake and others.

Newly entered in the syndicated-series sweepstakes are three ABC Films properties: *John Gunther's High Road*, *Counterthrust* and *Exclusive!* The first named has 36 episodes and is available for an October start; the other two run 13 stanzas each and are available for immediate showing.

The Play of the Week returns to WNTA-TV New York on Sept. 19, with

Advertising Directory of SELLING COMMERCIALS

Alka-Seltzer • Wade Advertising



KTTY TAPE PRODUCTIONS, Hollywood

Food Manufacturers Inc. • Ted Bates & Co., Inc.



KLAEGER FILM PRODUCTIONS, INC., New York

Brown & Williamson • Ted Bates & Co., Inc.



KLAEGER FILM PRODUCTIONS, INC., New York

General Electric • Young & Rubicam



GRAY-O'REILLY STUDIOS, New York

Coast Federal Savings • Gumpertz-Bentley & Dolan



TELEPIX CORP., Hollywood

General Mills • Dancer-Fitzgerald-Sample, Inc.



RAY FAVATA PRODUCTIONS, INC., New York

Enole Pencil Co. • Shaller-Rubin Co.



WILBUR STRECH PRODUCTIONS, INC., New York

Golden Tulip Potato Chips • Phillips-Ramsey, Inc.



ANIMATIONS, INC., Hollywood

the first four productions scheduled as Eugene O'Neill's *The Iceman Cometh* in two parts followed by Jean Anouilh's *Legend of Lovers* and S. Ansky's *The Dybbuk*. The series, now seen in syndication in more than 50 cities, has been making an extraordinary showing for a program of its type, with ratings well at the top of the syndicated-film list in several major markets.

MGM-TV begins filming on a new tv series, *Les Girls*, in mid-August in Amsterdam. Five or six episodes of the Alan Jay Lerner-owned property will be shot in various locations throughout Europe . . . Warner Bros. is getting under way with *Las Vegas File*, hour-long detective series . . . TCF-TV is preparing two new shows: *Rocky Point*, created by *Peyton Place* producer Jerry Wald as his first tv venture, and an adventure show titled *Monte Carlo* . . . California National has signed director-writer Allen H. Miner to produce a "new type of documentary-drama film series" . . . Heritage Productions is under way with its five-minute *Golf Tip of the Day* and is preparing another series of the same length tentatively titled *Freedom From Fear*.

NEW COMPANIES

An organization to create and produce television and radio advertising has been formed by Granville "Sascha" Burland. Called C/Hear Services, Inc., the company's office will be at 210 E. 47th St., New York.

Jerome G. Forman, a film editor with Telenews and Hearst Metrotone News since 1947, has formed his own company to be known as Allegro Film Productions, located at 723 Seventh Avenue, New York, N. Y.

Wolper, Inc., producer of the award-winning documentary, *Race For Space*, has joined forces with Sterling Television, Inc., and formed a third company, Wolper-Sterling Productions. Present plans call for production of 12 hour-long specials and a half-hour network series.

NEW PRODUCER-DISTRIBUTOR

Ray Junkin, formerly director of sales for Official Films, and Harold Hackett, formerly president and chairman of the board of the same

Advertising Directory of **SELLING COMMERCIALS**

company, have joined forces with Jack Anderson and Walter Smith to form a new company titled Program Sales, Inc., which Mr. Junkin will serve as president, Mr. Hackett as vice president in charge of programs, Mr. Smith as vice president and Mr. Anderson as secretary.

The infant company has already negotiated a deal with 20th Century-Fox Movietone News. With three pilots already made, the property, entitled *Newsbreak*, will be a five-minute recap of great events and personalities. In the works are up to 356 episodes. All in all, 10 projects are being planned, including two Canadian properties and one series to be made in London.

SALES . . .

Screen Gems has picked up five up-state New York markets for *Two Faces West* with the signing of Utica Club beer, bringing the total sales on the new series to 123 markets. Jax beer has added five markets in the south and southwest to its buy of *Manhunt* for a total of 18 markets. Screen Gems has also announced a 21-market deal with Quaker Oats for *Award Theatre*. Cities include San Francisco, Seattle Salt Lake City and other western metropolises.

Ziv-UA has firmed up 63 markets for *Case of the Dangerous Robin*, with buys by Pet Milk. Lincoln Income Life and various stations adding to and filling in the 32-market alternate-week Brown & Williamson buy. *Lock Up* is on in 133 markets in its second year out, with 42 of the 53 American Tobacco markets sold for the alternate week.

Storer Broadcasting Co. has purchased CNP's *The Blue Angels* for its five stations . . . Six stations have signed up for MCA-TV's *Dr. Hudson's Secret Journal*, now available for daytime stripping . . . *Nutty Squirrels Tales*, out of Flamingo, has racked up 15 markets in its first two weeks on the block . . . Official's five-minute program, *Greatest Headlines of the Century*, has been sold in 21 cities in 30 days. Official has also been tapped to syndicate *Playboy's Penthouse*, hour-long tape show produced by *Playboy* magazine.

The Kellogg Co. • Leo Burnett Co., Inc.



RAY PATIN PRODUCTIONS, Los Angeles

The Mennen Company • Warwick & Legler, Inc.



MPO PRODUCTIONS, INC., New York

Look Magazine • McCann-Erickson



WONDEL, CARLISLE & DUNPHY, INC., New York

Minneapolis Gas Co. • Knox-Reeves



PLAYHOUSE PICTURES, Hollywood

Lone Star Gas/RCA Whirlpool • E.W.R.&R.



KEITZ & HERNDON, Dallas

Nucoa • Dancer-Fitzgerald & Sample



FH PRODUCTIONS, INC., New York

The Los Angeles Times • Donahue & Coe, Inc.



PANTOMIME PICTURES, INC., Hollywood

Pepsi-Cola Co.



NATIONAL SCREEN SERVICE CORP., New York

NEW TO THE SCENE

Wynn Nathan, just-resigned vice president of MCA-TV, Ltd., and MCA International, has opened offices at 550 Fifth Ave., New York, as a television producers' representative. Branch offices in Beverly Hills and Chicago will follow shortly. The new company, as yet officially nameless, is negotiating with various Hollywood independent tv producers for new half-hour series and other tv properties.

TAPE . . .

Giantview General Television Network, Detroit and New York closed-circuit and tape producer and equipment manufacturer, has acquired Tapes Unlimited, Inc., a leading New York independent tv tape producer. The organization will operate studios in New York and Detroit, as well as mobile units, and will originate closed-circuit broadcasts and lease tv projection equipment. Already booked for August shooting are two-quarter-hour political paeans for the Democratic party and commercials for several package-goods advertisers.

International Video Tape Recording and Production, Inc., will be

launched by early September on world-wide operations in production, editing and duplicating of taped commercials and programs. The new company will work from a fully equipped Ampex Videotape Liner and from a 40-foot cruiser rigged for off-shore location work.

PERSONNEL . . .

Frank Brill will succeed Wynn Nathan as manager of the New York office of the MCA-TV Film Syndica-



James R. Frankenberry has joined Fletcher Richards, Calkins & Holden as a vice president and account supervisor. He was formerly with Doherty, Clifford, Steers & Shenfield as vice president and account supervisor.



MR. BRILL

tion Division. Mr. Brill, who has been with the company for five years, will report to division head David V. Sutton. Mr. Nathan resigned to set up his own company (see page 39).

Screen Gems has announced the appointment of Russell Karp as director of contract negotiations. He has been with the company's legal



MR. KARP

department since December of last year. Also promoted at Screen Gems were Sid Weiner, former syndication traffic manager, who will become administrative assistant to syndication sales manager Stanley Dudelson, and James Bogans, who succeeds Mr.

Weiner in the traffic post.

Irving Lichtenstein, for the past year general manager of WNTA-AM-FM New York, will move into the newly created post of general executive in charge of special events, promotions and merchandising for National Telefilm Associates.

Transferring from Chicago to New York as an account executive for CBS-TV Spot Sales is Frank Beasley, who will replace Richard Beesmyer, new sales manager of CBS o-&o KNXT Los Angeles. CBS-TV has appointed Howard G. Barnes director of program administration in the west; he has been west-coast programming vice president for CBS Radio.

Herb Pearson has been named executive vice president of Heritage Productions and will supervise the company's sales operations . . . Four Star has appointed producers Robert Soderberg and Domonick Dunn executive assistants to vice president Tom McDermott . . . Fred Henry has been upped to exec vice president of Don Fedderson Productions, and Charles Spira has joined the organization as vice president and business manager . . . Jaguar Productions' new series, *Hong Hong Express*, will be under the aegis of Robert Fellows, newly named executive producer . . . Scrappy Lambert, formerly in charge of network sales for ITC, will act as network and agency contact man for the newly opened Hollywood office of Telescript Corp.

J&P FILM SERVICE

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Circle 6-4030**

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Pulse Top 10 Adventure Shows for April

Rank	Program	Distributor	National Wgt'd Average	Viewers Per 100 Homes Tuned In			
				Men	Women	Teens	Children
1	Sea Hunt	Ziv-UA	20.6	85	94	15	32
2	Bold Venture	Ziv-UA	12.3	83	89	16	39
3	Border Patrol	CBS	11.9	81	88	17	43
4	Pony Express	CNP	11.6	69	74	18	79
5	Coronado 9	MCA	11.3	87	95	17	39
6	Rescue 8	Screen Gems	11.1	77	83	16	52
7	Whirlybirds	MCA	10.9	64	68	17	87
8	Four Just Men	ITC	10.7	79	84	16	54
9	Gray Ghost	CBS	10.4	71	75	17	58
10	Jim Bowie	ABC	10.3	67	69	17	79

Pulse Top 10 Drama Shows for April

1	Grand Jury	NTA	13.8	89	91	13	29
2	Lock Up	Ziv-UA	13.3	81	92	15	36
3	Divorce Court	Guild	12.6	81	98	11	7
4	Jeff's Collie	ITC	10.6	55	59	17	95
5	Rendezvous	CBS	9.8	78	94	14	19
6	Canonball	ITC	8.9	73	78	17	82
7	People's Court	Guild	8.8	85	91	13	11
8	Star Performance	Official	8.0	56	68	14	53
9	Walter Winchell	NTA	6.3	81	92	15	23
10	West Point	Ziv-UA	6.2	67	73	16	76

Pulse Top 10 Western Shows for April

1	Death Valley Days	U. S. Borax	14.5	73	79	16	67
2	U. S. Marshal	NTA	13.4	79	85	11	9
3	Shotgun Slade	MCA	12.3	77	81	13	62
4	Trackdown	CBS	11.6	71	75	18	68
5	Brave Stallion	ITC	11.2	54	58	16	89
6	Sheriff of Cochise	NTA	9.4	74	77	17	68
7	Man Without a Gun	NTA	8.3	83	89	16	22
8	Roy Rogers	Roy Rogers Syndicate	8.2	41	43	13	93
9	26 Men	ABC	8.0	39	46	15	95
10	Cisco Kid	Ziv-UA	6.4	69	74	16	72

Pulse Top 10 Misc. Shows for April

1	Woody Woodpecker	Kellogg	16.8	41	57	15	106
2	Popeye	UAA	16.2	31	37	17	115
3	Huckleberry Hound	Screen Gems	15.4	52	57	17	114
4	Quick Draw McGraw	Screen Gems	15.1	49	56	16	111
5	Bozo the Clown	Jayark	11.1	33	41	16	112
6	Superman	Flamingo	11.0	49	55	16	112
7	Looney Tunes	Guild	8.4	14	41	15	112
8	Little Rascals	Interstate	8.0	43	61	17	101
9	Championship Bowling	Schwimmer	7.4	74	68	14	85
10	Winter Baseball		6.8	101	53	15	42

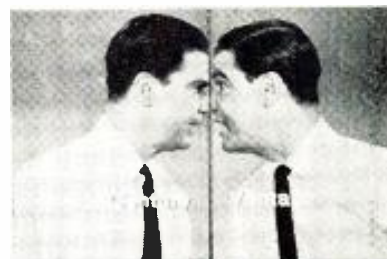
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New broadcasting center for WSAV-TV-AM was dedicated in Savannah recently with special ceremonies in which Senator Herman E. Talmadge, Congressman Prince H. Preston, Governor Ernest Vandiver of Georgia, Governor Ernest F. Hollins of South Carolina and Savannah Mayor W. Lee Hingledorff Jr. took part. Throwing the switch on the new facility made the channel 3 outlet three times more powerful than before as the station began use of the tallest tower in the Coastal Empire area, according to WSAV-TV-AM president Harben Daniel. The new building is constructed of cut stone and old Savannah gray brick with large open glass areas. Office wing of the structure and employees' lounge overlook an attractively planted patio and garden area which is connected by ramp to the main studio so that cameras can be easily moved into the outdoor area. A second ramp enters from the service area at the rear of the building and extends through the prop room into the studio staging area so that cars and trucks can be easily moved in and out for delivery and placement of commercial props. The large tv studio is 40' x 82'. A spacious conference and audition room overlooks Victory Drive. An auxiliary studio contains two complete, ultra-modern kitchens, one for gas and one for electricity and a film laboratory. The new tower is immediately behind the building, in which all new technical equipment was installed.

ON AND OFF

AFTRA has accepted the SAG offer to set up a committee to discuss

joint negotiations and administration of contracts in the tape field embracing both entertainment and commercial productions. This would seem to follow the suggestion of SAG president Ronald Reagan, first reported in TV AGE, that the two unions cooperate in negotiating contracts while retaining their separate identities. It is expected that, if the two can agree, there may eventually be one scale for all recorded tv commercials, both tape and film.

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COMMERCIAL CUES . . .

The resignation of Gus Jekel, vice president and creative director of Ray Patin Productions, is expected to result in an executive realignment of the company, which will move shortly into new offices at 3425 Cahuenga Blvd., Hollywood. Mr. Jekel, who has

been with Patin for six years, will form his own company.

Format Films has added four men to its staff. Joining the company, which has grown from a staff of 16 to more than 60 in less than a year, are Roger Donley, film editor, and Bill Kotler, cameraman, from UPA, and Gerald Nevius and Ray Jacobs, layout artists, who will be working on the *Popeye* series, which the company is doing for King Features. Format has also recently signed to do a series of animated spots for Standard Oil of Indiana as well as commercials for Max Factor and International Shoe.

New head of commercial production at Young & Rubicam is Jack Sidebotham, moved up from his post as head of the tv art department. . . . Playhouse Pictures, full to the rafters with work for Ford, the U. S. Navy, et al, is hurriedly remodeling property adjacent to its present studios in an expansion move. The company re-

Graduation Plus

High-school commencements, often so short of space that graduates can be allotted but two tickets, are of interest to a much larger portion of the community than can be accommodated at the actual exercises. WREX-TV Rockford, Ill., aware of this situation and aware of the interest of school alumnae and relatives and friends of graduates, arranged to televise the 1960 graduation programs of the city's two high schools.

The remote telecasts, which absorbed three hours of a broadcasting day, were sponsored by WREX-TV and 13 Rockford businesses and industries. The events were publicized by mailings, newspaper stories and advertisements, and on-air announcements.

The educational achievements of 1,440 graduates were thus underlined and presented to the community through the cooperation of WREX-TV and the 13 local companies.

ports that production is 20 per cent ahead of last year, and that color, on the upswing, now accounts for about 17 per cent of volume. . . . Films from Las Calonium Productions, Inc., were selected as outstanding films of the year for presentation at the London Film Festival.

INTERNATIONAL . . .

ITC has sold *Danger Man* to the complete Canadian English network and both it and *Interpol Calling* to the CBC French network. . . . *National Velvet*, MGM-TV series which will be seen this fall on NBC-TV, has been sold in Canada and Australia. The CBC has slotted the program into the 7-7:30 p.m. Sunday spot, highest-rated time period on the network, for the full network. Four Australian stations will carry the show.

Fremantle International has negotiated an Australian sale for Sterling's *Silents Please* with the Australian Broadcasting Commission. The show will premiere in all major Australian markets shortly after its scheduled U. S. start on ABC-TV on Aug. 4.

Commercials

FORMAT FILMS, INC.

Completed: Union Starch & Refining Co. (Liquid Mist Reddi-Starch), Baer, Kemble & Spicer; Golden Hamburger (Golden Point drive-in system), Ray C. O'Keefe. In production: International Shoe Co. (Poll Parrot, Red Goose shoes), Krupnick; Standard Oil Co. of Indiana (gasoline), D'Arcy; J. A. Folger & Co. (coffee), FRC&H; General Time Corp. (Westclox), BBDO.

GRAY & O'REILLY

In Production: Block Drug Co. (Omega oil), Gumbinner; Block Drug Co. (Nytol), SSC&B; Roman Products Corp. (frozen foods), Smith-Greenland; American Home Products (Chef Boy-Ar-Dee), Y&R; Drug Research Corp. (Positan), KHCCA; General Foods Corp. (Jell-O), Y&R; Gulf Oil Corp. (gasoline), Y&R.

HANKINSON STUDIO, INC.

Completed: Tasty Baking Co. (Tasty Kakes), Aitkin-Kynett; Esso Standard Oil Co., McCann-Erickson; Shell Oil Co., JWT; Scott Paper Co., JWT. In production: General Foods Corp. (Post Oat cookies), B&B; Scott Paper Co. (paper napkins), JWT.

KEITZ & HERNDON

Completed: Arka-Servel (Sun Valley air-conditioning), Robt. K. Butcher; Morton Foods (potato chips), Crook; Campbell-Taggart Assoc. Bakeries, Inc. (Rainbo & Colonial Soft Twist rolls), Bel-Art.

In production: Minnesota Federal Savings & Loan (banking services), Kerker-Peterson; Campbell-Taggart Assoc. Bakeries, Inc. (Rainbo & Colonial bread, ice pops), Bel-Art; Lone Star Beer Co. (beer), Glenn; Lone Star Gas Co. (gas service), EWR&R.

BILL STURM STUDIOS, INC.

Completed: Blumenthal Bros. Chocolate Co. (Goobers), Wermen & Schorr; Vick Chemical Co. (cough medicine, Care Crusade), Morse International; Nationwide Insurance Co. (insurance), Ben Sackheim; Procter & Gamble Co. (Spic 'n Span), Y&R; Radio Corp. of America (washing machine), K&E; Sweets Company of America (candy, ice cream), direct; King's Wine Co. (Tiger Rose wine), Wermen & Schorr; Corn Products Refining Co. (Bosco chocolate syrup), Donahue & Coe; *Pat Boone Show* opening (entertainment credit), Campbell-Ewald; Beneficial Finance Co. of N. Y. (loans), Al Paul Lefton. In production: Howard Johnson (restaurants), Ayer; Bemco Associates, Inc. (mattresses), Elkman; Moulson Brewery (beer), MacLaren; N. Y. Telephone Co. (communications), BBDO; Army Pictorial Center (training films), direct; Grove Laboratories, Inc. (4-way cold tablets), Cohen & Aleshire; Milton Bradley Co. (games), Noyes; Blatz Brewing Co. (beer), K&E; Delco Products Div., General Motors Corp. (batteries), Campbell-Ewald; National Safety Council (public service), Campbell-Ewald; California Texas Oil Co. Ltd. (Caltex gasoline), Gaynor & Ducas; Jacob Ruppert (Knickerbocker beer), NC&K; New York Savings Bank Assn. (savings), direct; Blumenthal Bros. Chocolate Co. (Goobers), Wermen & Schorr.

TV CARTOON PRODUCTIONS

Completed: Pacific Telephone & Telegraph Co. (long distance), BBDO; Lucky Lager Brewing Co. (beer), McCann-Erickson; Pacific State Sales (Fruitstik), Dawson & Turner; Standard Oil Co. (gasoline), BBDO; Kilpatrick's Bakeries, Inc. (bread), Reinhardt. In production: Standard Oil Co. (motor oil), BBDO; Sunlite Bakeries (bread), BBDO; Kilpatrick's Bakeries, Inc. (bread), Reinhardt.

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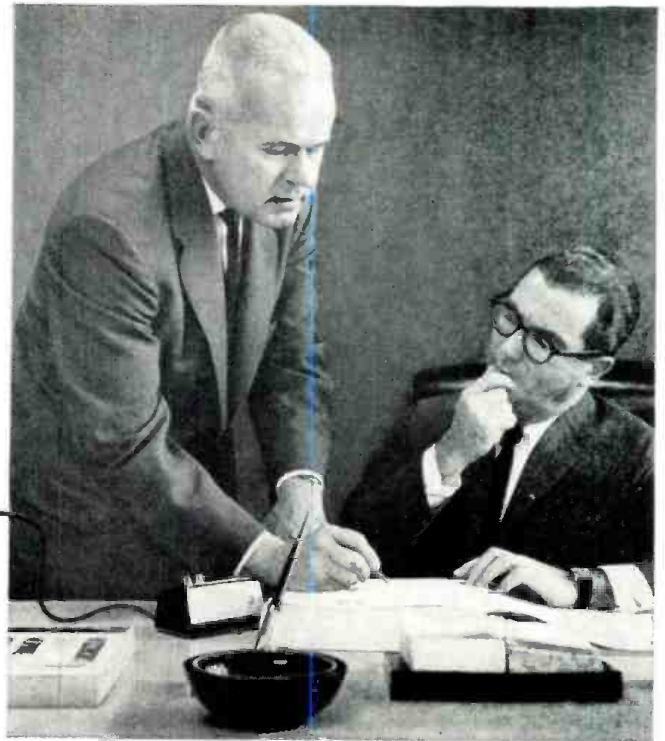
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Doyle Dane Bernbach executives hold a cross-country phone conference on urgent media problem. At the New York office (left) — Walter Sullivan, Media Group Supervisor and Al Petcavage, Media Director. At the Los Angeles end (below) — Monty McKinney, Vice President and Account Supervisor and Ted Factor, Vice President in Charge of Los Angeles office.



SUDDENLY IT'S SPRUNG!

... a sudden new product announcement calls for competent media information ... now!

All agencies have emergencies sprung on them. Happens every day. And *always* time is short.

No time to caucus out-of-town personnel. So they get on the phone for a cross-country conference. No time now to call in all the reps; assemble all the comparative media/market data. So they open SRDS... work up a schedule from the listings and the supplementary information they find there in Service-Ads.

At a time like this will the bare bones of your media

listing combat competitive claims? Hardly. This is the time for *competent* information about your medium, instantly accessible in SRDS. The more information ... the more reasons for buying you put before buyers *at these decisive moments*... the more likely you'll make the list, high up. Are you making the most of this opportunity — with man-sized Service-Ads in SRDS that give *enough* information to do your medium justice?

Your general promotion and your representatives have made impressions on some of these agency men in the past, as they will in the future ...

but who is selling them now?

With a competent Service-Ad in SRDS

YOU ARE THERE *selling by helping people buy*

SRDS Standard Rate & Data Service, Inc.

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What agency people want to know about TV stations is detailed in the new "SPOT TELEVISION PROMOTION HANDBOOK." Be sure to ask for one.

Wall Street Report

MGM RIDES AGAIN. The comeback of Metro-Goldwyn-Mayer, Inc., is one of the most heartening and encouraging stories of the entertainment industry, with particular emphasis on the role of television.

Three years ago MGM was teetering on the brink of disaster. A bitter proxy fight was being waged, a split-up of its corporate relationship with Loew's Theatres was still unresolved, and it was losing money.

The one strong element in the situation was the company's backlog of top-flight films, over 100 of them, made prior to 1948. There was great interest in the television world to latch on to the MGM library. When Joseph Vogel survived the initial stockholder attacks on his stewardship, the company decided to lease the films to tv on its own rather than sell them to another distributor.

That decision was worth over \$55 million to the company, of which some \$30 million already has been realized, with the remainder due on unexpired contracts. Moreover, that \$55-million figure is based on the tv showing of the pre-1948 library in black-and-white only. This was the joker in the deck that gives MGM additional value in its color films, of which there are approximately 80 to 100 with some re-run value in color.

SOURCE OF INCOME. It's worth noting the importance of its film library to MGM because it is once again looming as a great source of income to the film company, only now at a time when the pressure on the management is not as great as it was back in 1957. Now, as with every film company, interest is swinging around to the post-1948 films, of which there are an estimated 250 with a value at least equal to the old batch, probably greater when it's realized that the proportion of color films in the post-'48s is higher and therefore has greater re-run value.

There's no pressure on MGM to release the post-1948 films, but they serve as a form of protection against any dip in earnings due to unforeseen slumps in business at the theatres. Meanwhile, MGM's general business has improved tremendously. Last month the company reported earnings of \$7,317,000 for the first three quarters of fiscal 1960, an increase of 13.8 per cent over the 1959 nine-month period. This is equal to \$2.92 per share on the \$2,505,100 shares outstanding. By the end of the year (Aug. 31, 1960) Mr. Vogel expects earnings for the year to exceed \$3.75 per share and says "we have reason to believe that fiscal 1961 will produce an even higher return."

For the nine months of 1959 the company earned \$2.31 per share, and for the full year of 1959 earnings were \$2.91 per share on 2,611,288 shares then outstanding. The company has been buying in some of its shares in the open market, and it's possible this practice will be continued. This reduction in shares, coupled with the rise in earnings, explains the rise of the common from \$21.82½ per share to a high of \$34.50 per share this year, although it has dropped back a few points in the recent market sell-off.

IT NEVER RAINS . . . The success



of MGM in regaining its financial health is due, of course, in great degree to the success of its gamble on *Ben-Hur*, which is setting new box-office records around the country. But, as frequently happens when the breaks start coming a company's way, the other films and other divisions of the firm's activities are also proving profitable. Its music-publishing venture, always a strong element in its corporate picture, is enjoying a very profitable period, as is its recording company.

In addition, its 49 theatres overseas have been having an almost uninterrupted boom in attendance for the past few years. In its Culver City, Calif., studio the company has bene-

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fited not only from the real-estate boom in the value of the property but also from the fact there is oil underlying the property, and while the value of the oil may not be tremendous, it represents another protection for the management in times of stress.

The prospects for 1961 are encouraging because the company has a strong line of new films to release, and it will continue to benefit from the earnings of *Ben-Hur*, which has not been released in all cities. The release of some of its specially made tv film series will be another potential plus factor. In addition, the company plans to release, in connection with the Civil War centennial, its famed *Gone With The Wind*, a

picture that traditionally mops up about \$2 million, possibly more, every time it's released.

Finally, the company is serious in its intention to diversify its activities within the entertainment industry. It is studying the possibilities of subscription tv, although there is no clear-cut affiliation in the works. Probably MGM will wait to see what other developments take place before making a move. It also had given some thought to becoming active in the field of bowling alleys, although the project was dropped. Other areas, such as book publishing and real-estate projects à la Disneyland, are possibilities being explored by the now prosperous management of Leo the Lion.

Newsfront (Continued from 21)

in 18th position, had been missing from the survey since August 1959, and Falstaff beer, ranked 19th, last appeared on the poll in December.

Commercials which made gains in popularity from the May tally, in addition to Johnson's move from fourth to second, included Dial soap, climbing from 13th to fourth; Dodge, advancing one place to rank sixth; Seven-Up, coming from ninth to sixth; Ivory soap, progressing from 13th to ninth; Kellogg, jumping from 16th to 11th, and Snowdrift, advancing four notches to rank 12th this time.

Seventeen of the 23 commercials listed in the May ARB line-up came back to place in the June survey.

The monthly best-liked tv commercial survey is based on ARB's Tv-National Report. Results were tabulated from diaries placed during the week of June 1-7, in which each diarykeeper noted his favorite commercial for the survey week. As always, these listings do not attempt to measure audience size or effectiveness, but indicate only a preference for the commercial.

Best-Liked Tv Commercials

Based on ARB's National Diary Sample, June 1-7, 1960

- | Rank | Commercial and Agency |
|------|-----------------------------------|
| 1. | Hammi—Campbell-Mithun |
| 2. | Johnson—Young & Rubicam |
| 3. | Piel—Young & Rubicam |
| 4. | Dial—Foote, Cone & Belding |
| 5. | Burgermeister—BBDO |
| 6. | Dodge—Grant |
| 6. | Seven-Up—J. Walter Thompson |
| 8. | Ford—J. Walter Thompson |
| 9. | Ivory—Compton |
| 9. | Mr. Clean—Tatham-Laird |
| 11. | Kellogg—Burnett |
| 12. | Fizzies—Lambert & Feasely |
| 12. | I&M—Dancer-Fitzgerald-Sample |
| 12. | National—Doner |
| 12. | Snowdrift—Fitzgerald |
| 16. | Kraft—J. Walter Thompson |
| 17. | Post cereals—Benton & Bowles |
| 18. | Gillette—Maxon |
| 19. | Falstaff—Dancer-Fitzgerald-Sample |
| 19. | Plymouth—Ayer |
| 21. | Brylcreem—Kenyon & Eckhardt |
| 21. | Chevrolet—Campbell-Ewald |



Norman B. Mullendore, art department manager of Sullivan, Stauffer, Colwell & Bayles, has been elected a vice president, it has been announced by the board of directors.

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

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TELEVISION AGE **SPOT** REPORT

a review of
current activity
in national
spot tv

The forerunner of what most likely will be spot's biggest season starts late this month with the first of the major fall promotions—the "back-to-school" effort.

Highlighting the annual push are new campaigns by such names as International Shoe, Brown Shoe, Parker Pen, Paper Mate Pen, St. Regis Paper Co. and other firms, old and new, that will be expending large budgets in brief periods of time.

International, for its Poll Parrot, Weather Bird and Red Goose kid footwear, has been a big user of spot each spring and autumn for better than a half-dozen years and evidently has its buying patterns developed to produce top results. This year's campaign—as did the previous ones—covers well over 100 markets throughout the country, with moderate placements of kid-show minutes varying from several weeks' duration to a few months.

Brown Shoe Co. relied on *Andy's Gang*, a filmed adventure-and-comedy series featuring Andy Devine, on network for a long period, then switched to the use of syndicated properties on a market-by-market basis. After several years, it moved into local spot as important tv activity and starts next week with five-week schedules of kid-show minutes in about 60 markets. Robin Hood and Buster Brown shoes are featured.

New to the spot fold this back-to-school season is St. Regis Paper Co.,

which announced a 140-market promotion for Nifty folders based on schedules on 100 stations. Three weeks of filmed minutes in and around kid shows will run at cost of \$500,000.

With the return of students to their classes, the makers of writing instruments look forward to a major selling period—along with the Christmas and graduation-confirmation seasons. Paper Mate goes into about 70 markets this month with heavy frequencies of ID's in a special price promotion, and Parker Pen hits about 50 top areas with minutes and 20's.

Scripto, Inc., which used 30-40 market campaigns in spring '59 and increased the list to about 100 areas in the fall drive last year, moved into network primarily for 1960. It re-

portedly continues to use some spot in peak periods, and selected top markets should get some this month in conjunction with short-term participations in a group of network "spot carriers."

Afternoon and evening time slots benefit primarily from the back-to-school business, as virtually all commercials are aimed at youngsters, teen-agers or college-level students, rather than housewives.

* * *

With many of the above-mentioned advertisers setting commercials in kid programs, a field that becomes noticeably tighter during the pre-Christmas period, an inquiry into the buying prospects of toy and game advertisers brought the following opinion:

"The toys-on-tv picture should be as tight this year as it was last year, but in a different way. Last year a number of small firms jumped into tv, looking for the big sales they had heard about. With limited budgets and poor planning, a lot of them got hurt. This year many will stay out of the medium. The time, however, that they do not buy will be snapped up by the major companies."

ASHLAND OIL & REFINING CO. (Ralph H. Jones Co., Cincinnati)

A summertime campaign on a "driving-is-fun" theme reportedly is running for this gas-oil producer on six tv stations within its 12-state marketing area. Broadcast buying manager Eula Reggin is the contact.



Merrill Grant, media buyer at Benton & Bowles, Inc., New York, works on Zest and Charmin products for Procter & Gamble Co.

BEST FOODS, INC., Div. Corn Products Co.

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

The end of last month saw some new placements for HELLMANN'S mayonnaise go into a small group of primarily northeastern markets. Nighttime filmed minutes in light-to-moderate frequencies will run for about six weeks. Frank McCue is the timebuyer.

BRISTOL-MYERS CO.

(DCS&S, New York)

As it's done for the past year-or-so, IPANA repeats with a fall spot campaign similar to those used each

spring. Some 20-25 markets will get about 10 weeks of nighttime minutes starting this month. The effort supplements network exposure with fairly light frequencies. Frank Finn is the timebuyer.

BRISTOL-MYERS CO.

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

Following past procedures, a large group of top markets gets schedules about issue date for SAL HEPATICA. The placements, only four weeks in length, consist of night minutes in very light frequency. Gordon Fahrend is the timebuyer.



At BBDO, New York. Bob Syers is timebuyer on the agency's multi-division account of E. I. du Pont de Nemours & Co., Inc.

BROWN SHOE CO.

(Leo Burnett Co., Inc., Chicago)

Starting next week, some 60 top and secondary markets across the country will get five-week placements of minute participations in kid shows. Frequencies vary from nine to 15 spots weekly. Eloise Beatty is the timebuyer.

CAMPBELL SOUP CO.

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

Another new product from this famed name in the canned-food field is to begin test schedules during the latter half of this month in a limited number of top markets. Campbell's BARBECUE BEANS will follow the campaign plan of "Beans & Franks" reported here June 27. Evening minutes will be used. Marianne Monahan is the timebuyer.

CARLING BREWING CO.

(Lang, Fisher & Stashower, Cleveland)

Dropping its much-heralded "three-year



NOW...real power for your Baton Rouge lineup!

Famous old "28" (UHF) hangs up his suit after winning every laurel in his league (including 25 out of 26 national merchandising campaigns in which he competed). His replacement is a husky young slugger wearing a big red "9" (VHF). This "9" reaches all of "28's" loyal fans, PLUS a huge new bonus market. Now "9" serves 268,400 homes in the Central Gulf Area.

WAFB TV 9 BATON ROUGE
CHANNEL 9 LOUISIANA

goes farther — sells more — in one of the nation's fastest-growing markets

WAFB TV—first in TV in Baton Rouge—is a 9-inning hustler, draws all-time-record attendance of loyal fans. And what fans! Annual retail sales (\$270,882,000) 77% above the Louisiana average and 45% above the U. S. average! Food sales (\$53,187,000) 61% above the state, 19% above the national! Furniture/appliance/household sales (\$17,851,000) 107% above Louisiana, 80% above the U. S.!

Why not have "9" in your lineup right from the start! Call Blair TV Associates for a quick rundown.

Rep Report

Len Tronick, formerly timebuyer at Donahue & Coe, Inc., on Scripto, Corn Products Co. and others, joined Venard, Rintoul & McConnell, Inc., as an account executive.

Frank Beasley, an account executive in the Chicago office of CBS-TV Spot Sales, has transferred to the company's New York office to replace Richard Beesemyer, who was recently appointed sales manager of KNXT Los Angeles.

An expansion of the New York headquarters of Peters, Griffin, Woodward, Inc., was announced, with separate facilities provided for the representative's radio and tv departments.

A new representative firm for tv and radio stations—California Spot Sales, Ltd.—opened offices in Los Angeles and San Francisco late last month. Charles E. Haddix, company president, will head the San Francisco activities at 681 Market St. Joseph Rolfe, general manager, will direct the LA office at 451 N. La Cienega Blvd.

The Buyer Talks About . . .

NETWORK PLANS

It's obvious that the coming season will see an increase in the use of network participations, scatter plans, and one-shots. The success of the plans last year, plus the networks' desire to re-establish control over programming, has led to an increased number of programs available for flexible buying. This by no means tolls the solemn knell for spot; rather, it can lead to more effective use of spot television by advertisers.

The new forms of network buying should not be looked upon as a replacement for either spot or for traditional ways of buying network. These plans are rather a new way of using television which combines many of the advantages of network and spot.

A scatter plan gives the advertiser network prestige, prime time and internal commercials as well as the use of nationally known sales personalities. It also enables the advertiser to avoid such unfortunate station practices as over-commercialization and triple spotting. And it simplifies the business arrangements. On the other hand, the advertiser can, to some extent, pick his markets and choose his programs. Being relieved of the necessity of making long-term network commitments, the sponsor is able to move in and out at will in accordance with his needs.

Who benefits? Generally, the advertiser with national or close to national distribution can use flexible network buys most effectively. There are some programs available on a regional basis, but the networks' "minimum dollar" rule makes these plans of more interest to national advertisers.

Stations have no cause for alarm, even though certain long-time spot users have already deserted the ranks. Flexible network buys enable an advertiser to do general, bread-and-butter advertising at reasonable cost. They also enable a seasonal advertiser to use network. But spot remains the best means of accomplishing specific advertising goals.

Network, in this form, is still not effective for market-by-market product introduction; it cannot work to force distribution; it cannot bolster sagging sales in widely separated areas. The combination, however, of spot with network participations should be most successful, with network used to keep the product's name in the market place and spot used in heavy-duty frequencies where it is needed.

The network plans are of particular interest to advertisers who have, in the past, made large program spot buys in order to get a program and internal commercials in selected markets. The ever-increasing difficulty of getting an effective time slot for a half-hour show will probably prompt a number of such sponsors to take a closer look at what the networks have to offer.

The ease of buying network participations may lead some buyers to make unconsidered buys. Network participations and scatter plans should be used as part of a considered media plan and should be contracted for sufficiently early so that advantage can be taken of the widest range of choice.

Flexible plans on the part of the networks have added a dimension to the television scene—a dimension which should not adversely affect other buying patterns but which may attract non-users to the medium.

Indianacdoter

by

Hugh Kibbey

Sales Manager,
WFBM-TV
Indianapolis



What's This?

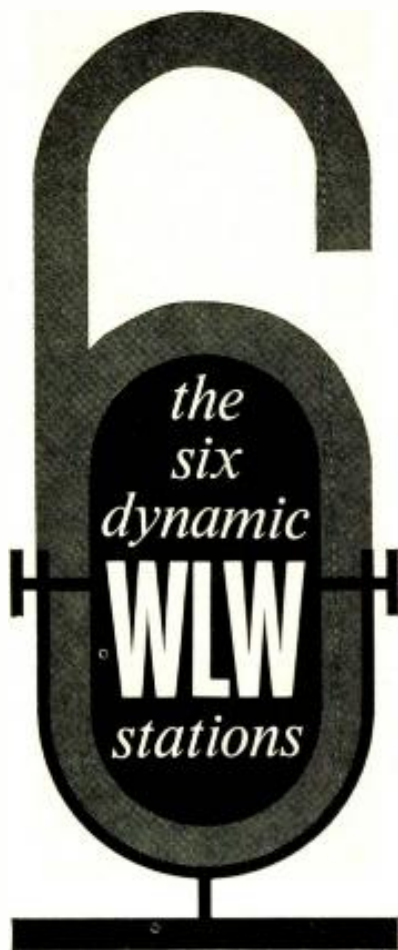
● What's this? A television station Sales Manager as a columnist. This is the first in a series of informal communiques from me directly to you, the Timebuyer. It is my theory that these occasional get-togethers on paper may help to prove what we both already know—that *Timebuyers* and *Sales Managers* have common, not divergent interests.

Perhaps the role of the Sales Manager in the TV industry is best described as liaison, *helpful liaison*. I'd like to be thought of as your friendly ally, the fellow with the facts about the *local* situation, the first-hand knowledge of the specific market you are considering. I want to help you in your quest for the "right" avails, and provide the market data that will be helpful in making the "best buy" for your client.

Our success depends upon your success. Along with you, we at WFBM-TV are out to win more friends and customers for the product or service you represent. In columns to come I will endeavor to provide some helpful information about the Central Indiana market, some insight on station operation, and true to the title, an "Indianacdoter" or so.

Represented
Nationally by
The KATZ
Agency

CHANNEL 6
WFBM-TV
INDIANAPOLIS
BASIC NBC-TV AFFILIATE



reach 20 million people in 9 states

with entertainment, education, and public service unequalled by any broadcaster in the history of the industry. Our pride and our privilege!

WLW RADIO

38th year on the air, consistently ranks among the top 10 Radio Stations in America!

WLW TELEVISION

B&W TV pioneer and now COLOR TV leader in the Country!

WLW-T

Television
Cincinnati

WLW-D

Television
Dayton

WLW-C

Television
Columbus

WLW-I

Television
Indianapolis

WLW-A

Television
Atlanta

So when buying Radio or TV time, call your WLW Representative. You'll be glad you did.

Crosley Broadcasting Corporation
a division of **Arco**

buy" of *The Phil Silvers Show* after a single season, Carling switched to the new CNP series, *The Jim Backus Show—Hot Off The Wire*, for its BLACK LABEL brand. The regional spread will cover 51 markets, a few less than used for the Silvers series. Tv-radio director and vice president Alvin Fisher is the contact.

CARNATION CO.

(*EW R&R, Los Angeles*)

Beginning next week in top markets across the country, filmed minutes and 20's will promote FRISKIES dry dog food in a campaign that will run through the fall. The animated spots feature a couple of canines yclept Monty and Maxwell. Pat Hipwell is the timebuyer.

CIBA PHARMACEUTICAL PRODUCTS, INC.

(*Sudler & Hennessey, Inc., New York*)

As part of a long-range plan, this company has been considering the use of a program specifically aimed at doctors in which it

would advertise its ethical drug products. One executive noted that the plan had been discussed with physicians, but that no program inquiries have been made, nor have any stations or markets been looked into. Such a show, using commercial channels, would probably be aired in early-morning hours and in top markets only, where concentration of medical men is highest. TV-radio director Hal Davis is the contact.

COLGATE-PALMOLIVE CO.

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

Past and future activity a-plenty is on for C-P's various products here. Reports have it that FAB will move into about 50 markets the middle of this month with 13 weeks of night and day minutes. Meanwhile, PALMOLIVE soap set light frequencies of nighttime minutes in a group of top and secondary markets late in July for the balance of the year. Russ Barry buys on Fab; Frank Nolan is on Palmolive soap.

COLGATE-PALMOLIVE CO.

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

This firm recently queried stations

Personals

At Ted Bates & Co., New York, FRANCIS X. NOLAN, formerly assistant timebuyer on Brown & Williamson, was named timebuyer on the



Colgate-Palmolive account. Sharing this account with Russ Barry, Mr. Nolan buys for Palmolive soap and other products.

LEN TARCHER, previously a buyer on P. Lorillard at Lennen & Newell, Inc., New York, is now with Sackel-Jackson Co., Inc., Boston, as vice president in charge of media on the merged agency's Lestoil account.

In Los Angeles, ELIZABETH MITCHELL has been promoted to media buyer on the Rexall account at Batten, Barton, Durstine & Osborn, Inc. Before moving to BBDO, Miss Mitchell was media director at Fletcher D. Richards, Inc.

Wade Advertising of Los Angeles named WALTER MAYER media director. Mr. Mayer was an account supervisor with BBDO, where he was associated with Rexall, Burgermeister, U. S. Steel and other clients.

In New York, TROW ELLIMAN left BBDO, where he was a media buyer. His accounts have been assigned to various buyers at the agency.

ROBERT S. MORTON is presently media supervisor for Doherty, Clifford, Steers & Shenfield, Inc., New York. Previously with Cunningham &

Walsh, Inc., he works on Chunky chocolates, Borden's instant coffee, Bristol-Myers and others.

At Benton & Bowles, Inc., New York, DAVID WEDECK was appointed to the post of associate media director. His accounts include Parliament, Western Union and IBM. RICHARD GERSHON was promoted from media buyer to assistant media director. In the General Foods group, he manages Post cereals, Birdseye baby food and Gaines dog food.

At Campbell-Mitchun, Minneapolis, BOB ZSCHUNKE, once media planner, has been raised to associate media director.

PHIL KENNEY moved from Kenyon & Eckhardt, Inc., New York, to Reach, McClinton & Co., where he is media director. At K&E Mr. Kenney served as associate media director on various accounts.

In New Orleans, MARGARET STAIR, lately timebuyer at Fitzgerald Advertising, New Orleans, moved to WWL-TV, in that city, where she is national sales coordinator.

JOE CAGLIANO, last with Weiss & Geller, Inc., and previously with Ogilvy, Benson & Mather, Inc., and



other agencies, joined Wexton Co., Inc., as a timebuyer. He will handle Golden Press in specific geographical areas.

“I honestly feel that it is becoming more and more the function of a medium to offer worthwhile merchandising.” But Herb Werman, timebuyer for Grey Advertising Agency, also believes that poorly organized merchandising is a waste of time for the station and of no value to the client.

Working with Chock Full O’ Nuts, Palm Beach and several other accounts, he feels “a station should organize its merchandising program and have it geared to any problem the client has in the market. If front shelf space is needed, then 500 jumbo postcards are of little worth.”

His objections to merchandising campaigns have been deduced from their lack of organization, a lack which can be traced to the paucity of merchandising specialists on station staffs. “For instance, in a grocery store,” he illustrates, “a poster promoting product A will be placed two



aisles over next to product H, or else it will be tucked in some corner in the rear of the store. The poster should be set at the point of sale.”

He thinks that stations are generally too satisfied with the posters, jumbo cards and flyers which they have been using for years and is convinced that “the station which presents something new to the agency can gain publicity for itself.” As an example, he refers to station X, which hired a helicopter to drop coupon-

loaded ping-pong balls stamped with the name of the station.

When buying time, Herb Werman first looks for the most efficient and advantageous buy; the merchandising is a secondary factor. “All things being equal,” he concludes, “the station offering the better merchandising could get the account.” Furthermore, he notes that a station “cannot benefit from a merchandising effort unless the agency knows what help the client received.”

A born and bred New Yorker, Mr. Werman served in the United States Air Force before receiving his BBA degree from Upsala College. After school he spent three years with Dancer-Fitzgerald-Sample, moving to Grey last October. In relating himself to the business world, the 30-year-old timebuyer sums up his outlook: “I am obligated first of all to Grey Advertising and my client.”

A bowler and trumpet player, Mr. Werman is planning to set up a permanent combo with a pretty student from St. John’s University next fall.

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

FLEXIBILITY

in San Francisco

Only **KTVU** offers Advertisers so many extra advantages in planning television campaigns—

ANNOUNCEMENTS of all lengths... Minutes, Twenties and IDs, combine for discounts.

PLAN DISCOUNTS apply in all time classifications.

WEEKLY DISCOUNTS for 13, 26 and 52 week campaigns.

PROGRAM VARIETY offers a wide choice of times and audience appeal.



KTVU CHANNEL 2

San Francisco • Oakland

One Jack London Square • Oakland, Calif.

represented by H-R Television, Inc.

in the top 50 markets on half-hour availabilities from September on for its fall-winter promotion. Various products would be advertised, with C-P having its own syndicated property—*21 Beacon Street*—to place in the time period. Nick Imbernone is the timebuyer.

CORN PRODUCTS CO. (McCann-Erickson, Inc., N.Y.)

As noted in *Tele-Scope* last issue, NU SOFT held off any summertime activity this year so it could use longer fall schedules. Next week should see moderate schedules of night minutes and 20's begin in a group of top markets for about 10 weeks. Judy Bender is the timebuyer.

COTY, INC. (BBDO, New York)

This cosmetic maker announced its "largest single promotion ever" to start this month on its "24" lipstick and nail polish ensembles, with spot tv to be used. The great bulk of the tv schedules, however, is to be co-op arrangements with local drug and department stores, and these placements will be made locally in each market. A group of very top markets only gets nationally placed schedules of minutes and 20's. Tom Hill is the timebuyer.

DERBY FOODS (McCann-Erickson, Inc., Chicago)

Beginning next week, PETER PAN peanut butter will move into selected markets which are chosen according to the product's sales patterns, problems, etc. Schedules of 20's will run for four weeks in varying frequencies. Ruth Leach and Don Amos are the buying contacts.

DOW CHEMICAL CO. (Norman, Craig & Kummel, Inc., N.Y.)

Indications have it that there are slight market changes or additions to the list noted here July 11 for Dow's ZEFRAFAN fiber, which gets its first tv exposure next week in four-week campaigns in a small group of eastern and midwestern cities. Light frequencies of night and day minutes will run. Chief timebuyer Shel Boden is the contact.

DUMAS MILNER CORP. (Gordon Best Co., Inc., Chicago)

Tying in with a network campaign on NBC-TV daytime, PERMA-STARCH is using filmed minutes over an eight-week period in a group of top markets. Schedules on WWJ-TV, WJBK-TV and CKLW-TV Detroit call for 35 spots, with other areas reportedly being set up at press time. Media director Edwin Trizil is the contact.

E. I. du PONT DE NEMOURS & CO., INC.

(BBDO, New York)
While fall spot plans for this company's textile-fibers division are highly dependent on the requests and marketing ideas of local departments stores, activity should be forthcoming in scattered markets for back-to-school and holiday wear. Meanwhile, du Pont has a new product, SPONGE CLOTH, using spot in tests in about a half-dozen selected markets, with moderate placements of nighttime minutes running for four weeks and longer. It should go national in a few months. Bob Syers is the timebuyer.

Merger Moves

The expected merger of Ross Roy, Inc., and Brooke, Smith, French & Dorrance, Inc., both Detroit, took place at the first of the month, with the new agency known as Ross Roy-BSF&D, Inc., and having combined billings of \$25 million.

Ross Roy serves the new company in Detroit as chairman of the board and chief executive officer. Walter Ayers, for-



MR. AYERS

MR. ROY

merly president of BSF&D, becomes president of the merged agency and will headquarter in New York. Other offices are located in Hollywood, Windsor and Toronto.

In Los Angeles, Grant Advertising, Inc., gained a new office by merging with Robinson, Fenwick & Haynes, Inc. About \$4 million in new billings acquired by Grant included such former RF&H clients as Breast O'Chicken Tuna, Packard-Bell Electronics, Firestone Guided Missile Division and others. Elwood J. Robinson, founder of the 38-year-old Los Angeles agency, became executive vice president in charge of Grant operations in Southern California.

Compton Advertising, Inc., New York, entered the international field through the acquisition of an interest in S. T. Garland Advertising Service, Ltd., of London. The British firm which became Garland-Compton, Ltd., was established in 1922 and has diversified accounts in product categories such as soap, candy, toiletries, electrical appliances, aircraft, etc.

EMENEE INDUSTRIES (Dunay, Hirsch & Lewis, Inc., N.Y.)

Fall scheduling is under way for this maker of musical toys, with an accent this year on the firm's costly "real instrument" organs as well as its \$4.5 trumpets, drums, etc. Filmed minutes will run for 13 weeks from an early September start, with the type of product necessitating the use of juvenile programs that will reach 6-12-year-olds, rather than the pre-school set. Family-type minutes are also sought. Top markets only are being set initially. Frances Oster is the timebuyer.

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

A group of southern markets reportedly began four-week schedules of nighttime minutes late last month for RED BAND flour, with frequencies fairly light. Bob Fitzgerald is the timebuyer.



McCann-Erickson, Inc., New York, broadcast buyer Larry Bershon places for National Biscuit Co.'s cookies, among others.

GOLDEN PRESS, INC.

(Wexton Co., Inc., N.Y.)

Brief flights of several weeks' duration start late this month in scattered markets across the country for GOLDEN ENCYCLOPEDIA, with additional schedules beginning in September on GOLDEN ATLAS and still others being set in following weeks on one or another product. Placements are heavy frequencies of day and night minutes, 20's and ID's, with local grocery chains getting credits on the longer spots. Jean Boyd and Joe Gagliano are the buying contacts.

HELENA RUBENSTEIN, INC.

(L. W. Frohlich & Co., Inc., N. Y.)

Breaking early in October, a new product from this famed cosmetics name will utilize minutes in teen-age "dance party" shows in top markets across the country. About 30 areas will get filmed spots for BIO-CLEAR medicated cream and a kit of three companion products designed to clear up acne. Media director Manny Sternschein is the contact.

HELENA RUBENSTEIN, INC.

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

As noted here July 11, this advertiser's fall plans are similar to those it's had in the past—meaning that the company's top markets, about 30, get mostly nighttime minutes for about eight weeks from a late-August, early-September start.

Agency Appointments

Frank L. Woodruff was named vice president in charge of all program production on the west coast for Lennen & Newell, Inc. Mr. Woodruff, who reports to L&N tv-radio director Nicholas Kecsely, has been a program production supervisor for the agency since 1952 and was previously with Young & Rubicam, Inc., and CBS. In his new position, he will oversee production activities on some nine different programs to be used by various agency clients during the coming season.

Philip Wolf, formerly a freelance writer and producer for radio and tv, was named tv-radio director at Eisaman, Johns & Laws, Advertising, Los Angeles.

Frequencies are fairly strong. Maxine Cohen is the timebuyer.

HENRY HEIDE, INC.

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

For its JUJYFRUITS and other candies, this firm just renewed *Sergeant Preston* on WPIX New York and reportedly will continue the program in the half-dozen other top markets it uses when current contracts expire in November. In one market, kid-show participations have replaced use of a syndicated buy. Sponsorship is on an alternate-week basis. Walter Simons is the timebuyer.

JACKSON BREWING CO.

(DCS&S, New York)

For its JAX beer, this brewer has set

renewals on Screen Gems' *Manhunt* series in about a dozen markets where the show has been running since last November and has added five new markets for next season. New areas are Tulsa, Wichita Falls, Beaumont, Jackson (Miss.) and Monroe (La.), with existing markets including Dallas, Houston, San Antonio, Austin, New Orleans and Oklahoma City. A second show is also used in the same markets—currently *Shotgun Slade*—but whether it will be renewed or a new show bought was not decided at press time. Robert Widholm is the buying contact.

LESLI LABORATORIES

(Mohr & Eicoff, Inc., Chicago)

A new product was recently set at this

from a proud past
comes a...

**FUTURE
UNLIMITED!**



Everywhere you look in Montgomery you see progress. This new Air University Library at Maxwell Air Force Base, part of a \$103,000,000 property and material investment at Maxwell, is the world's largest aerospace library. It is only one 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

ARB City-by-City Ratings June 1960

ATLANTA

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Whirlbirds (CBS) WSB-TV Wed. 7	23.7
2. Meet McGraw (ABC) WAGA-TV Sat. 10:30	23.2
3. Sea Hunt (Ziv-VA) WSB-TV Fri. 7	22.7
4. Not For Hire (CNP) WAGA-TV Sat. 9	20.1
5. Huckleberry Hound (Screen Gems) WSB-TV Thu. 6	16.6
6. Lone Ranger (Lone Ranger, Inc.) WSB-TV Thu. 7	15.9
7. U. S. Marshal* (NTA) WSB-TV Thu. 10:30	14.6
8. Brave Stallion (ITC) WSB-TV Tue. 7	11.1
9. Death Valley Days (U. S. Borax) WSB-TV Mon. 7	14.0
10. Popeye (UAA) WSB-TV M-F 5	13.8
11. Quick Draw McGraw (Screen Gems) WSB-TV Tue. 6	13.3
12. Manhunt* (Screen Gems) WSB-TV Thu. 7:30	12.3
13. Our Gang (Interstate) WSB-TV Wed. 6	12.0
14. This Man Dawson (Ziv-VA) WSB-TV Sun. 6:30	11.9
15. Coronado 9* (MCA) WAGA-TV Thu. 9:30	11.3

TOP FEATURE FILMS

1. Big Movie WAGA-TV Wed. 7-8:30	11.9
2. Armchair Playhouse WSB-TV Sat. 4-5:15	8.6
3. Early Show WAGA-TV Wed. 5-6:30	7.8
4. Early Show WAGA-TV Thu. 5-6:30	7.4
5. Late Show WSB-TV Sun. 11:45-12:45 a.m.	7.3

TOP NETWORK SHOWS

1. Wagon Train WSB-TV	10.7
2. Gunsmoke WAGA-TV	10.7
3. Have Gun, Will Travel WAGA-TV	11.3
4. 77 Sunset Strip WLV-A	12.4
5. Red Skelton WAGA-TV	11.5
6. Summer on Ice* WSB-TV	10.5
7. The Real McCoys WLV-A	10.0
8. I've Got a Secret* WAGA-TV	10.5
9. The Price Is Right WSB-TV	10.2
10. The Millionaire* WAGA-TV	10.8

OMAHA

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Shotgun Slade wow-TV Sat. 9:30	23.7
2. Coronado 9 (MCA) KMTV Thu. 9:30	19.3
3. Death Valley Days (U. S. Borax) WMTV Wed. 9:30	16.9
4. Whirlbirds (CBS) wow-TV Sat. 10:15	16.6
5. Look Up (Ziv-VA) KETV Wed. 9	12.8
6. Home Run Derby (Ziv-VA) KETV Wed. 9:45	11.9
7. Quick Draw McGraw (Screen Gems) KMTV Tue. 5:30	11.2
8. Huckleberry Hound (Screen Gems) KMTV Thu. 5:30	10.9
9. U. S. Marshal (NTA) wow-TV Fri. 7:30	10.6
10. Woody Woodpecker (Burnett) KMTV Mon. 5:30	9.1
11. Jet Jackson (Screen Gems) KMTV Fri. 5:30	8.7
12. Jeff's Collie (ITC) KMTV Wed. 5:30	8.7
13. Highway Patrol (Ziv-VA) KETV Mon. 6	8.3
14. Grand Jury (NTA) KMTV Tue. 9:30	7.6
15. Amos 'n' Andy (CBS) wow-TV M-F 5:30	7.5

TOP FEATURE FILMS

1. Movie Masterpiece KETV Fri. 9:15-11:30	16.3
2. Movie Masterpiece KETV Thu. 9:45-11:45	14.5
3. Movie Masterpiece KETV Sun. 9:15-11:45	11.1
4. Movie Masterpiece KETV Mon. 9:15-11:30	13.3
5. Movie Masterpiece KETV Sat. 9:45-11:30	12.7

TOP NETWORK SHOWS

1. Garry Moore wow-TV	39.1
2. Welk's Dancing Party KETV	35.4
3. Gunsmoke wow-TV	17
4. Wagon Train KMTV	32.9
5. Red Skelton wow-TV	32.7
6. Danny Thomas wow-TV	29.4
7. Summer on Ice* KMTV	28.0
8. Ann Sothern wow-TV	27.6
9. Hennessey wow-TV	26.6
10. The Rebel KETV	25.8

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

DES MOINES

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Coronado 9* (Screen Gems) WHO-TV Thu. 9:30	30.5
2. Sea Hunt (Ziv-VA) KRNT-TV Sat. 5:30	29.5
3. Manhunt* (Screen Gems) WHO-TV Wed. 9:30	21.9
4. Border Patrol (CBS) KRNT-TV Fri. 7:30	18.8
5. Death Valley Days (U.S. Borax) KRNT-TV Sat. 10:30	14.1
6. Highway Patrol (Ziv-VA) WOI-TV Mon. 9:30	13.8
7. Look Up (Ziv-VA) WHO-TV Sun. 9:30	12.7
8. Mike Hammer* (MCA) KRNT-TV Tue. 10:30	11.9
9. Cannonball (ITC) KRNT-TV Mon. 10:30	11.6
9. U. S. Marshal (NTA) WHO-TV Tue. 9:30	11.6
9. Grand Jury (NTA) WHO-TV Sat. 9:30	11.6
10. Divorce Court* (KTTV) KRNT-TV Wed. 6:30	11.0
11. Whirlbirds (CBS) WOI-TV Thu. 6:30	10.5
11. San Francisco Beat (CBS) KRNT-TV Sat. 5:30	10.5
12. Felix the Cat (Trans-Lux) KRNT-TV Sat. 10:30 a.m.	9.1

TOP FEATURE FILMS

1. Action Theatre KRNT-TV Sat. 11-12:30 a.m.	9.0
2. Early Show WHO-TV Tue. 5-6	8.6
3. Million Dollar Movie WHO-TV Sun. 4-6	8.5
4. Early Show WHO-TV Fri. 10:30-12:15 a.m.	7.7
5. Early Show WHO-TV Thu. 5-6	7.4

TOP NETWORK SHOWS

1. Gunsmoke KRNT-TV	42.2
2. Garry Moore KRNT-TV	41.1
3. What's My Line KRNT-TV	40.1
4. Red Skelton KRNT-TV	39.1
5. Summer on Ice* WHO-TV	33.8
6. Wagon Train WHO-TV	32.3
7. Have Gun, Will Travel KRNT-TV	30.0
8. Perry Mason KRNT-TV	27.5
9. Ann Sothern KRNT-TV	27.1
10. U. S. Steel Hour* KRNT-TV	26.3

PHOENIX

4-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Coronado 9 (MCA) KOOL-TV Sat. 8:30	21.6
2. Death Valley Days (U.S. Borax) KPHO-TV Tue. 9:30	21.1
3. San Francisco Beat (CBS) KOOL-TV Sun. 9	16.1
4. Sheriff of Cochise (NTA) KPHO-TV Tue. 9	15.3
4. Woody Woodpecker (Burnett) KPHO-TV Tue. 5	15.3
5. The Viking (Ziv-VA) KPHO-TV Wed. 8	13.3
6. Brave Stallion (ITC) KPHO-TV Fri. 5	13.1
7. Huckleberry Hound (Screen Gems) KPHO-TV Wed. 6:30	13.0
7. Meet McGraw (ABC) KTVK Wed. 10	13.0
8. Waterfront (MCA) KPHO-TV Thu. 5	12.5
9. Harbor Command (Ziv-VA) KVAR Thu. 8:30	12.4
10. Sea Hunt (Ziv-VA) KOOL-TV Tue. 9:30	12.1
11. Roy Rogers (Roy Rogers Synd.) KPHO-TV Mon. 5	11.9
12. Highway Patrol (Ziv-VA) KPHO-TV Wed. 7:30	11.4
13. Badge 714 (CNP) KVAR Thu. 9:30	11.1

TOP FEATURE FILMS

1. Hallcraft Theatre KTVK Sat. 10-11:45	9.8
2. Shuck Theatre* KOOL-TV Sat. 3:30-5	8.5
3. Academy Theatre KVAR Sat. 10-12:15 a.m.	7.9
4. Jack Ross Movie Theatre KPHO-TV Fri. 10:30-12 mid.	6.7
5. Jack Ross Movie Theatre KPHO-TV Thu. 10:30-12 mid.	6.2

TOP NETWORK SHOWS

1. The Untouchables KTVK	36.8
2. Garry Moore KOOL-TV	32.2
3. Hawaiian Eye KTVK	30.8
4. Gunsmoke KOOL-TV	28.6
5. The Real McCoys KTVK	27.3
6. Summer on Ice* KVAR	27.1
7. Wagon Train KVAR	26.8
8. Alcoa Presents KTVK	26.4
9. What's My Line KOOL-TV	26.0
10. Red Skelton KOOL-TV	25.5

GRAND RAPIDS-KALAMAZOO

2-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. This Man Dawson (Ziv-VA) WKZO-TV Tue. 9	32.6
2. Sea Hunt* (Ziv-VA) WKZO-TV Wed. 8:30	30.8
3. Tombstone Territory* (Ziv-VA) WKZO-TV Thu. 7	19.8
4. Whirlbirds* (CBS) WOOL-TV Tue. 8	18.5
5. Huckleberry Hound (Screen Gems) WOOL-TV Wed. 7	18.3
6. Silent Service* (CNP) WOOL-TV Thu. 10:30	17.9
6. William Tell* (NTA) WKZO-TV Fri. 9:30	17.9
7. Death Valley Days* (U. S. Borax) WKZO-TV Thu. 7:30	16.3
8. Woody Woodpecker (Burnett) WOOL-TV Tue. 5:30	15.0
9. Quick Draw McGraw (Screen Gems) WOOL-TV Thu. 5:30	14.3
10. Interpol Calling (ITC) WKZO-TV Tue. 8	11.1
11. Four Just Men* (ITC) WKZO-TV Sat. 7	10.8
12. Johnny Midnight (MCA) WOOL-TV Sun. 10:30	9.7
13. Manhunt (Screen Gems) WOOL-TV Tue. 10:30	9.5
14. Phil Silvers (CBS) WOOL-TV Sat. 10:30	9.4

TOP FEATURE FILMS

1. Early Show WOOL-TV Mon. 5-6	13.2
2. Early Show WOOL-TV Fri. 5-6	11.9
3. 11th Hour Theatre WKZO-TV Sat. 11:15-1 a.m.	10.9
4. Early Show WOOL-TV Wed. 5-6	9.4
5. Channel 8 Theatre WOOL-TV Sat. 11:30-1:15 a.m.	8.1

TOP NETWORK SHOWS

1. Father Knows Best WKZO-TV	43.1
2. Danny Thomas WKZO-TV	41.8
3. Summer on Ice* WOOL-TV	40.2
4. Red Skelton WKZO-TV	37.7
5. Perry Mason WKZO-TV	37.5
6. I've Got a Secret* WKZO-TV	35.5
7. Garry Moore WKZO-TV	31.8
8. Gunsmoke WKZO-TV	33.2
9. The Real McCoys WKZO-TV	33.0
9. Hennessey WKZO-TV	33.0
9. Have Gun, Will Travel WKZO-TV	33.0

PROVIDENCE

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. U. S. Marshal (NTA) WPRO-TV Sat. 10:30	27.3
2. Not For Hire* (CNP) WJAR-TV Thu. 10:30	18.9
3. Death Valley Days (U. S. Borax) WJAR-TV Mon. 7	16.2
4. Look Up (Ziv-VA) WJAR-TV Wed. 7	15.2
5. Tombstone Territory (Ziv-VA) WJAR-TV Thu. 7	11.0
6. Huckleberry Hound (Screen Gems) WPRO-TV Thu. 5	13.7
7. Sea Hunt* (Ziv-VA) WPRO-TV Sat. 7	12.6
8. Whirlbirds (CBS) WPRO-TV Tue. 7	11.9
8. Confidential File* (Guild) WJAR-TV Sun. 10:30	11.9
9. Rough Riders (Ziv-VA) WJAR-TV Thu. 7	10.7
10. Johnny Midnight* (MCA) WJAR-TV Fri. 7	9.8
11. Brave Stallion (ITC) WPRO-TV Fri. 7	9.5
12. Johnny Midnight* (MCA) WJAR-TV Tue. 10:30	9.3
13. Quick Draw McGraw (Screen Gems) WPRO-TV Tue. 5	9.1
14. Popeye (UAA) WPRO-TV Sat. 9 a.m.	8.7

TOP FEATURE FILMS

1. Movie of the Week WPRO-TV Wed. 7-9	12.9
2. Premiere WPRO-TV Sat. 11-1:15 a.m.	10.8
3. Early Show WJAR-TV Mon. 5-6:30	9.9
4. Early Show* WJAR-TV Wed. 5-6:30	8.6
5. Big Show WJAR-TV Sat. 11:15-12:45 a.m.	8.2

TOP NETWORK SHOWS

1. Gunsmoke WPRO-TV	42.3
2. Red Skelton WPRO-TV	38.4
3. Summer on Ice* WJAR-TV	35.0
4. Wagon Train WJAR-TV	34.4
5. Ed Sullivan WPRO-TV	34.0
6. The Price Is Right WJAR-TV	31.1
7. Have Gun, Will Travel WPRO-TV	29.7
8. Danny Thomas WPRO-TV	29.6
9. Father Knows Best WPRO-TV	29.2
10. Tightrope WPRO-TV	27.4

ARB City-by-City Ratings June 1960

KANSAS CITY

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Mike Hammer* (MCA) KCMO-TV Sat. 9:30	133.2
2. Sea Hunt* (Ziv-VA) WDAF-TV Thu. 6:30	117.9
3. Tombstone Territory* (Ziv-VA) WDAF-TV Thu. 9:30	117.6
4. Whirlybirds (CBS) KCMO-TV Sun. 10	115.3
5. The Vikings (Ziv-VA) KMBC-TV Thu. 9:30	113.6
5. Shotgun Slade* (MCA) KCMO-TV Wed. 10	113.6
6. Phil Silvers (CBS) KMBC-TV Wed. 9	113.2
7. Death Valley Days (U. S. Borax) KCMO-TV Fri. 10	112.6
8. Lock Up* (Ziv-VA) WDAF-TV Wed. 9:30	111.9
8. Four Just Men* (ITC) KMBC-TV Wed. 9:30	111.9
9. U. S. Marshal (NTA) KCMO-TV Thu. 10	111.3
10. Huckleberry Hound (Screen Gems) KMBC-TV Thu. 6	110.8
11. Woolly Woodpecker (Burnett) KMBC-TV Mon. 6	109.7
12. Manhunt* (Screen Gems) KMBC-TV Tue. 9:30	109.6
13. Grand Jury (NTA) KCMO-TV Tue. 10	109.5

TOP FEATURE FILMS

1. Shock Theatre KMBC-TV Sat. 10-11:30	109.3
2. Gold Award Theatre KCMO-TV Fri. 10:30-1 a.m.	8.9
3. Million Dollar Movie KCMO-TV Sat. 10-12:15 a.m.	6.8
4. 9:30 Theatre WDAF-TV Sun. 9:30-11:30	5.3
5. Five Star Theatre KCMO-TV Tue. 10:30-12:30 a.m.	1.6

TOP NETWORK SHOWS

1. Gunsmoke KCMO-TV	38.1
2. Wagon Train WDAF-TV	33.3
3. Red Skelton KCMO-TV	28.5
4. Garry Moore KCMO-TV	26.5
5. Have Gun, Will Travel KCMO-TV	21.4
6. Summer on Ice* WDAF-TV	24.2
7. U. S. Steel Hour* KCMO-TV	23.7
8. What's My Line KCMO-TV	23.3
9. The Price Is Right WDAF-TV	22.7
10. The Untouchables KMBC-TV	22.5

QUAD CITIES

2-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. This Man Dawson (Ziv-VA) WDBF-TV Sat. 9:30	39.0
2. Manhunt* (Screen Gems) WOC-TV Thu. 9:30	30.2
3. Whirlybirds (CBS) WOC-TV Sun. 9:30	23.9
4. U. S. Marshal* (NTA) WOC-TV Wed. 9:30	21.9
5. Huckleberry Hound (Screen Gems) WOC-TV Fri. 6	21.1
6. Sea Hunt (Ziv-VA) WOC-TV Thu. 10	19.2
7. Coronado 9 (MCA) WOC-TV Tue. 9:30	18.9
8. Woolly Woodpecker (Burnett) WOC-TV Wed. 6	18.3
9. Roy Rogers (Roy Rogers Synd.) WDBF-TV Thu. 6	13.4
10. Four Just Men (ITC) WDBF-TV Tue. 10	12.6
11. Johnny Midnight (MCA) WOC-TV Mon. 10	11.9
12. Honeymooners* (CBS) WDBF-TV Thu. 11	11.6
13. Shotgun Slade* (MCA) WOC-TV Fri. 10	11.3
14. Grand Jury (NTA) WOC-TV Sat. 9:30	8.9
15. Quick Draw McGraw (Screen Gems) WOC-TV Mon. 6	8.1

TOP FEATURE FILMS

1. Late Show WDBF-TV Sat. 11-12 mid.	9.6
2. Matinee Theatre* WDBF-TV Sat. 2:45-4:15	8.1
3. Saturday Night Theatre WOC-TV Sat. 11:45-1 a.m.	5.6
4. Late Show WDBF-TV Wed. 11-12:15 a.m.	5.1
5. Late Show WDBF-TV Fri. 11:30-12:45 a.m.	1.2

TOP NETWORK SHOWS

1. Wagon Train WOC-TV	51.6
2. Gunsmoke WDBF-TV	46.1
3. Summer on Ice* WOC-TV	41.4
4. Garry Moore WDBF-TV	41.0
5. Red Skelton WDBF-TV	40.6
6. Have Gun, Will Travel WDBF-TV	37.1
7. U. S. Steel Hour* WDBF-TV	31.8
8. The Millionaire WDBF-TV	33.5
9. The Price Is Right WOC-TV	33.4
10. Rawhide WDBF-TV	32.6

LOUISVILLE

2-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Ziv-VA) WHAS-TV Sat. 9:30	13.5
2. State Trooper* (MCA) WAVE-TV Thu. 7:30	31.8
3. Lock Up (Ziv-VA) WHAS-TV Thu. 7:30	25.0
4. Not For Hire (CNP) WAVE-TV Mon. 10	24.9
4. Shotgun Slade* (MCA) WAVE-TV Wed. 10	24.9
5. Huckleberry Hound (Screen Gems) WHAS-TV Thu. 6:30	23.1
6. Four Just Men (ITC) WAVE-TV Sun. 9:30	23.3
7. This Man Dawson (Ziv-VA) WHAS-TV Tue. 8	23.2
8. Grand Jury (NTA) WHAS-TV Tue. 10	21.1
9. Dick Powell Theatre* (Official) WAVE-TV Mon. 6:30	20.6
10. Phil Silvers (CBS) WHAS-TV Sun. 8:30	19.9
11. Quick Draw McGraw (Screen Gems) WAVE-TV Fri. 5:30	19.5
12. Death Valley Days (U. S. Borax) WAVE-TV Tue. 9:30	19.1
13. Johnny Midnight* (MCA) WAVE-TV Wed. 9:30	17.6
14. Tombstone Territory (Ziv-VA) WAVE-TV Thu. 8	15.7

TOP FEATURE FILMS

1. Late Show WHAS-TV Fri. 11-12 mid.	12.3
2. Late Show WHAS-TV Thu. 11-12 mid.	8.0
3. Late Show WHAS-TV Mon. 11-12 mid.	7.0
4. Late Show WHAS-TV Tue. 11-12 mid.	5.9
4. Late Show WHAS-TV Sun. 11-12:30 a.m.	5.9

TOP NETWORK SHOWS

1. Gunsmoke WHAS-TV	55.0
2. Have Gun, Will Travel WHAS-TV	47.5
3. Red Skelton WHAS-TV	42.3
4. Garry Moore WHAS-TV	41.1
5. Real McCoy's* WAVE-TV	38.4
6. Summer on Ice* WAVE-TV	38.2
7. Wagon Train WAVE-TV	37.6
8. Hennessey WHAS-TV	37.3
9. Twilight Zone* WHAS-TV	36.8
10. Wanted—Dead or Alive WHAS-TV	36.1

RALEIGH-DURHAM

2-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Manhunt (Screen Gems) WTVB Sat. 10:30	21.6
2. Sea Hunt (Ziv-VA) WRAL-TV Fri. 8:30	19.6
3. U. S. Marshal (NTA) WTVB Fri. 7	16.7
4. Lock Up (Ziv-VA) WRAL-TV Thu. 7:30	16.5
5. Three Stooges (Screen Gems) WTVB Wed. Thu. 6	13.7
5. Tombstone Territory (Ziv-VA) WRAL-TV Tue. 7	13.7
6. Flight (CNP) WRAL-TV Mon. 7	12.5
7. The Lone Ranger (Lone Ranger, Inc.) WRAL-TV Tue. 7	12.3
8. Death Valley Days (U. S. Borax) WRAL-TV Wed. 7	11.1
9. Huckleberry Hound (Screen Gems) WRAL-TV Thu. 5:30	10.5
10. Abbott and Castello (Sterling) WRAL-TV Mon., Wed. 5:30	10.2
11. Jungle Jim (Screen Gems) WTVB Sat. 11 a.m.	10.2
11. Quick Draw McGraw (Screen Gems) WRAL-TV Tue. 5:30	10.0
11. Woolly Woodpecker (Burnett) WRAL-TV Fri. 5:30	10.0
12. Amos 'n' Andy* (CBS) WRAL-TV Sat. 10:30	7.1

TOP FEATURE FILMS

1. Roy Rogers Feature WTVB Sat. 9-10 a.m.	13.4
2. Nightmare WRAL-TV Sat. 11:15-12:30	10.0
3. Early Movie* WRAL-TV Fri. 7-8:30	9.1
4. Sunday Matinee WTVB Sun. 2:15-1:30	5.2
5. Million Dollar Movie WRAL-TV Sun. 10:30-12 mid.	4.7

TOP NETWORK SHOWS

1. Wagon Train WRAL-TV	43.8
2. Rawhide WTVB	33.7
3. Peter Gunn WRAL-TV	33.0
4. Tales of Wells Fargo WRAL-TV	23.0
5. The Price Is Right WRAL-TV	21.3
6. Perry Mason WTVB	21.7
7. Johnny Ringo WTVB	20.8
8. Summer on Ice* WRAL-TV	20.7
9. Gunsmoke WTVB	20.5
10. Ed Sullivan WRAL-TV	21.7
10. Red Skelton WRAL-TV	21.7

MILWAUKEE

4-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Rescue 8 (Screen Gems) WTMJ-TV Thu. 8	30.1
2. Manhunt* (Screen Gems) WTMJ-TV Thu. 9:30	24.9
3. Mike Hammer (MCA) WISN-TV Fri. 9:30	21.1
4. Whirlybirds (CBS) WTMJ-TV Sun. 9:30	22.6
5. Death Valley Days (U. S. Borax) WTMJ-TV Sat. 9:30	21.8
6. The Honeymooners (CBS) WTMJ-TV Thu. 10:15	21.3
7. Sea Hunt (Ziv-VA) WISN-TV Thu. 9:30	20.3
8. This Man Dawson (Ziv-VA) WTMJ-TV Wed. 10:15	18.4
9. Johnny Midnight (MCA) WISN-TV Mon. 9:30	15.9
9. Colonel Flack* (CBS) WTMJ-TV Fri. 10:15	15.9
10. Mr. Adams and Eve (CBS) WTMJ-TV Mon. 10:15	15.0
11. Huckleberry Hound (Screen Gems) WISN-TV Thu. 5	14.5
12. Four Just Men (ITC) WTMJ-TV Sun. 10:15	13.3
12. Lock Up (Ziv-VA) WISN-TV Tue. 9:30	13.3
13. Silent Service* (CNP) WISN-TV Sat. 9:30	13.2

TOP FEATURE FILMS

1. Saturday Night Theatre WTMJ-TV Sat. 10-12 mid.	17.6
2. Late Show WITI-TV Sat. 9:30-11:45	17.0
3. Big Movie* WISN-TV Mon. 10:15-12:30 a.m.	8.5
4. Big Movie WISN-TV Fri. 10:15-12:30 a.m.	8.0
4. Star Award Theatre* WTMJ-TV Sun. 1-3	8.0

TOP NETWORK SHOWS

1. Gunsmoke WITI-TV	36.6
2. Garry Moore WITI-TV	31.5
3. Wagon Train WTMJ-TV	31.2
4. The Untouchables WISN-TV	30.2
5. 77 Sunset Strip WISN-TV	28.5
6. Welk's Dancing Party WISN-TV	27.6
7. The Detectives WISN-TV	27.5
7. What's My Line WITI-TV	27.5
8. Red Skelton WITI-TV	26.7
8. You Bet Your Life WTMJ-TV	26.7

ROCHESTER, N. Y.

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Not For Hire (CNP) WROR-TV Thu. 10:30	25.8
2. Mike Hammer (MCA) WHEC-TV Sun. 10:30	24.9
3. Lock Up (Ziv-VA) WHEC-TV Sat. 10:30	24.1
4. Highway Patrol (Ziv-VA) WROR-TV Sat. 7	20.2
5. Death Valley Days (U. S. Borax) WVEV-TV Fri. 8:30	19.0
6. Play of the Week (NTA) WROR-TV Fri. 8:30	17.8
7. Rescue 8 (Screen Gems) WROR-TV Sat. 11	15.1
8. Huckleberry Hound (Screen Gems) WVEV-TV Fri. 6	14.2
9. Manhunt* (Screen Gems) WROR-TV Wed. 10:30	13.9
10. Popeye (CAA) WVEV-TV Tue. Thu. 5:30	13.7
11. Sea Hunt* (Ziv-VA) WVEV-TV Mon. 7:30	13.2
12. U. S. Marshal (NTA) WROR-TV Sun. 7:30	13.0
13. Cannonball (ITC) WVEV-TV Fri. 7	12.5
14. Life of Riley (CNP) WHEC-TV M-F 5	11.9
11. Three Stooges* (Screen Gems) WROR-TV Mon. 5	11.9
14. Four Just Men (ITC) WROR-TV Mon. 7	11.9

TOP FEATURE FILMS

1. Premiere Theatre WHEC-TV Sat. 11:30-1 a.m.	13.8
2. Playhouse 5* WROR-TV Mon. 5:15-6:30	11.5
3. Playhouse 5 WROR-TV Thu. 5-6:30	10.9
4. Playhouse 5 WROR-TV Fri. 5-6:30	10.4
5. Playhouse 5 WROR-TV Wed. 5-6:30	8.8
5. Andy Hardy Theatre WVEV-TV Sun. 12:30-2	8.8

TOP NETWORK SHOWS

1. Summer on Ice* WROR-TV	48.0
2. U. S. Steel Hour* WVEV-TV	33.9
3. Garry Moore WHEC-TV	33.0
4. Gunsmoke WHEC-TV	41.1
5. Red Skelton WHEC-TV	39.6
6. I've Got a Secret* WVEV-TV	38.8
7. Have Gun, Will Travel WHEC-TV	36.5
8. Father Knows Best WVEV-TV	35.0
9. Perry Mason WHEC-TV	31.2
10. Bachelor Father WROR-TV	30.9

agency, which handles a number of "order by mail" accounts. Milwaukee and St. Louis are the first two markets designated for major tests on LESLI PROFESSIONAL HOME FACIAL kits. Very heavy frequencies of minutes will be used for about eight weeks, with the product moving into national distribution and adding additional markets during the coming months. Roy MacLean and Mel Smith are among the buying contacts.

KAYSER-ROTH CO., INC.

(Daniel & Charles, Inc., N.Y.)
The market list for SUPP-HOSE has grown in the short space of 30 months from two to 12 to 21 to 30 areas, and expands further this fall into about 40. Daytime minutes for seven weeks and longer begin early in October, with frequencies of a dozen spots weekly. Media director Bernice Gutmann and timebuyer Isabelle Stannard are the contacts.

LEVER BROTHERS CO.

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

It looks like expansion is in the works for LIQUID SWAN, reported here last November as testing, with a small number of midwest markets noted being lined up for fall runs of day and non-prime night minutes primarily. Don DeCarlo is the timebuyer.

MANCHESTER HOSIERY MILLS

(Jerome O'Leary Adv. Agency, Boston)

This maker of several hosiery brands—

including COMFORT PLUS support stockings and IRONWARE nylons—has used spot in the Boston area and *The Ruth Lyons Show* on the Crosley station line-up, and is currently planning a fall campaign in Boston, Hartford and top Ohio and Indianapolis markets (but not on the Lyons program). Daytime minutes, with some prime-time spots, will aim for women. Media director Louise Doherty is the buying contact.

MAYBELLINE CO.

(Gordon Best Co., Inc., Chicago)

The fall buy from this cosmetics firm will cover 26 weeks from an October start. Primarily prime-time 20's will run in about 50 major markets, with some ID's possible. All products in the eye-beauty line will be featured. Account executive Roy Kirtland is the contact.

MILES LABORATORIES, INC.

(Wade Adv., Inc., Chicago)

As noted last issue, fall plans on ALKA-SELTZER were in the works, with late word being that buying was under way at press time. About 100 top and secondary markets across the country will start new schedules of minutes in moderate frequencies after Labor Day, continuing for 34 weeks and longer in some areas. Media associate Andy Anderson is the contact.

OLD HOLLAND BEER SHAMPOO

(Jerome O'Leary Adv. Agency, Boston)

Expansion plans are in the works for fall on this new shampoo product that

began running minutes last spring in New England markets and moved into New York shortly afterwards. Several new areas, as yet undesignated, should get schedules shortly. Media director Louise Doherty is the contact.

PARKER PEN CO.

(Tatham-Laird, Inc., Chicago)

About 50 top markets get schedules of nighttime minutes and 20's late this month in a back-to-school drive on this firm's three new pens. The schedules will continue well into the school year, blending into the gift-giving period. Mary Rodger is the timebuyer.

Agency Changes

Continental Oil Co., a major regional user of syndicated films, announced a move away from Benton & Bowles, Inc., its agency since 1952. A successor firm will be named shortly for the \$3-4-million account.

The Lehn & Fink division of Lehn & Fink Products Corp., which took its \$1 million in billings from McCann-Erickson in June, announced that the account would be divided after Sept. 1 between Geyer, Morey, Madden & Ballard, Inc., and Ted Bates & Co. GMM&B, which has been handling the company's Medi-Quik anti-septic in test markets, gets Lysol disinfectant and Etiquet deodorant. Bates gets Stri-Dex, Hinds Honey-and-Almond Cream, Lysette and Young Look cosmetics.

Mennen Co. switched a number of products between agencies, with Tatham-Laird, Inc., benefiting by about \$750,000. T-L was given Speed Stick deodorant (formerly at Warwick & Legler, Inc.), Afta shave lotion, Quinsana and Athlecin products (formerly at Grey Advertising Agency), plus four new products.

The Republican National Committee, assumed by many to be handled by BBDO in the coming campaign as it was in the '56 election, reportedly will set up a "task force" agency of key executives from several firms. The new company will be called Campaign Associates, if the obstacles of setting up a one-shot shop can be overcome.

McCormick & Co.'s Schilling (Spice) Division moved from Beaumont & Hohman, San Francisco, to Cappel, Pera & Reid, Beverly Hills, and reportedly will hike its \$500,000 budget by 20 per cent in the year ahead, with tv and radio dominating media selection.

Advertising for five regional areas embracing 23 major markets in the east, south and midwest where General Baking Co. distributes Bond bread and other products will be handled by Al Paul Lefton Co., Inc. The areas were formerly serviced by Compton Advertising, Inc.

Waitt & Bond, makers of Blackstone, Haddon Hall and Yankee cigars, named Daniel & Charles, Inc., to succeed Chirurg & Cairns, Inc., on its account.

In Roanoke in '60 the Selling Signal is SEVEN...

Many people, much wampum, in Roanoke. Heap big voice is WDBJ-TV, serving over 400,000 TV tepees in Virginia, N. Carolina and W. Va.

Roanoke not get-rich-quick market, but plenty steady. Growing, too! That's why smart ad chiefs are going western... Western Virginia, where they'll sell like sixty on seven.

In Roanoke, seven is WDBJ-TV. Maximum power, highest tower. Superior programming for braves, squaws and offspring.

ASK YOUR PGW COLONEL
FOR CURRENT AVAILABILITIES

WDBJ-TV

Roanoke, Virginia



**PETERS CARTRIDGE CO.,
Div. Remington Arms Co.**

(BBDO, New York)

Coming up this fall in a small group of selected markets, this ammunition maker reportedly plans to use local sports programs. The areas contemplated are Georgia, Alabama and Texas, but changes might develop before hunting seasons arrive. Bob Syers is the timebuyer.

PILLSBURY CO.

(Leo Burnett Co., Inc., Chicago)

The 10 markets noted here June 27 as bought for PILLSBURY cake mixes are the harbingers of bigger things to come, with buying currently winding up on many more scattered markets across the country. Filmed minutes and 20's in good frequencies will run. Timebuyers include Don Carlson, Tom Covell, Dick Neice and Mary Lou Ruxton.

**PLANTERS NUT &
CHOCOLATE CO.**

(Don Kemper Co., Inc., N.Y.)

The fall market list for PLANTERS peanut butter and cooking oil will include about 20-25 areas and represents somewhat of an increase over previous campaigns. Otherwise, plans are similar to those in the past. Kid-show minutes are used for the peanut butter, daytime minutes for the oil, with the schedules starting early in September for six-to-eight

weeks. Media director Susan Halberg is the buying contact.

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

Noted here July 11 as expanding from the south toward New York, this company's kid-bubble-bath item, NEW MATEY, moved into Philadelphia early this month for an initial four weeks of heavy placements of mostly day minutes, with some night spots. Company president Jack Prewitt and agency head R. S. Hanford are the contacts.

**PROCTER & GAMBLE CO.
(Compton Adv., Inc., N.Y.)**

Some 52-week "test" schedules reportedly have gotten under way in Denver, Colorado Springs and Pueblo in an introductory drive on CRISCO OIL, a new cooking product from P&G. Filmed minutes in light frequencies are running. Bill McGivney is the timebuyer.

R. J. REYNOLDS TOBACCO CO.

(Wm. Esty & Co., Inc., N.Y.)

Some additional activity on SALEM cigarettes was reported at the end of July, with light placements of night minutes set for about 10 weeks in selected areas, but, as noted here June 27, the agency is continually improving schedules—picking up a spot here and dropping one there. Jack Fennell is the timebuyer.

SCHICK, INC.

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

In a fall campaign similar to that used last year, SCHICK electric razors will introduce a new model via several network shows plus spot schedules in about 50 major markets. Primarily night minutes will kick off late this month and continue until just before Christmas. Tom McCabe is the timebuyer.

SHELL OIL CO.

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

A check on SHELL's summertime plans—last year a small group of markets got brief schedules of 20's late in July and August—revealed that there is no definite over-all program, but that isolated areas here and there could get some "heavy-up" activity. Such placements would be in addition to the company's regular news-show advertising. Paul Bures is the buying contact.

**SOUTHWESTERN BELL
TELEPHONE CO.**

(Gardner Adv. Co., St. Louis)

Four-to-six-week schedules of filmed minutes and 20's got under way last month in Kansas City, St. Louis, Dallas-Fort Worth, Lubbock, Houston, San Antonio and Austin to promote a new "Princess" phone. About 13 spots weekly throughout the day feature a former "Miss America." Plans are on for the fall YELLOW PAGES campaign to run 39 weeks from a mid-September start. Animated minutes and 20's in prime time are used, with frequencies ranging from two to six per week depending on the size of the markets. In addition to the above-mentioned markets, schedules will run in Springfield (Mo.), Joplin, Topeka, Pittsburg (Kan.), Corpus Christi, Midland, Amarillo, Waco, Beaumont, Wichita Falls, Tyler, Harlingen, Oklahoma City, Tulsa and Little Rock. Account executive John Leach is the contact.

Buyers Check List—

New Representatives

Gray Tv Network, composed of WALB-TV Albany, Ga., and WJHG-TV Panama City, has appointed Venard, Rintoul & McConnell as national representatives.

Station Changes

WJDM-TV Panama City changed call letters Aug. 1 to WJHG-TV Panama City. The station is represented by Venard, Rintoul & McConnell.

Network Rate Increases

ABC-TV:

KLTV Tyler, Tex., from \$225 to \$275, Aug. 1.

KSLA-TV Shreveport, from \$600 to \$625, Aug. 1.

KVTI Sioux City, from \$500 to \$525, Aug. 1.

WDAM-TV Hattiesburg-Laurel, Miss., from \$125 to \$150, Aug. 1.

WECT Wilmington, N. C., from \$250 to \$325, Aug. 1.

WHIO-TV Dayton, from \$1,100 to \$1,150, July 15.

WPRO-TV Providence, from \$1,350 to \$1,400, Aug. 1.

WTVD Durham, from \$700 to \$800, Aug. 15.

CBS-TV:

WCAX-TV Burlington, from \$450 to \$500, Aug. 1.

WCIA Champaign, Ill., from \$1,000 to \$1,100, Aug. 1.

WTVD Durham, from \$700 to \$800, Aug. 15.

WVTI Sioux City, from \$500 to \$525, Aug. 1.

NBC-TV

KLTV Tyler, from \$225 to \$275, Aug. 1.

WDAM-TV Hattiesburg-Laurel, Miss., from \$125 to \$150, Aug. 1.

WECT Wilmington, N.C., from \$250 to \$325, Aug. 1.

WRAL-TV Raleigh-Durham, from \$700 to \$875, Aug. 1.

*Elisabeth M.
Beckjorden*

**Station, Network and
Personal Representative**

representing

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

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

COPYWRITER

Back from three month's "refresher" in Europe . . . bursting with bright ideas. Previously, years of 4A Advertising Agency experience . . . TV, Print, Radio, Packaged goods—beauty soaps, food, cosmetics, household and laundry washing products. New York area. Box 483.

HELP WANTED

Program Manager for leading TV station in large eastern market. To the man who is both convinced and convincing about his status as a professional Program Manager, this is probably the most challenging job opportunity of the past few years. Not a fireman; the man we want will program-manage a notable exponent of sound public affairs activity, which is also a successful commercial operation. Address replies to Box 482.

WWLP 22
 SPRINGFIELD,
 MASSACHUSETTS

over 300,000 Television homes
PLUS Bonus Coverage
WWLP channel 32
TOP COVERAGE • TOP RATINGS
 SEE YOUR HOLLINGBERRY REPRESENTATIVE

**In Baltimore's
 3-Station Market
 WMAR-TV
 Again
 LEADS!***

MORE share of audience!
MORE total homes reached!

225 Quarter Hour Firsts, Based on Ratings!
 262 Quarter Hour Firsts, Based on Total Homes!
 *June 1960 Nielsen Television Audiences Report
 Details available on request.

In Maryland
 Most People
 Watch **WMAR-TV**
 Channel 2



WMAR-TV

SUNPAPERS TELEVISION • BALTIMORE 3, MD.
 Represented Nationally by THE KATZ AGENCY, INC.

TEA COUNCIL OF THE U.S.A.
(Leo Burnett Co., Inc., Chicago)

Ordinarily by this time of the year the Tea Council has announced its fall plans involving spot in 20-or-so markets. The reason for the lack of news thus far is simply that tv is among other media being considered. The Council is now testing print via a campaign in New York and a few other areas, and has employed a research firm to check the results as to trade and public interest, etc. A meeting scheduled for Sept. 1 will determine the placement of the fall budget. If tv is settled on again as in the past, the account has suitable commercials from last year's campaign to run immediately. Account supervisor George Stanton is the contact.

**WARNER-LAMBERT
 PHARMACEUTICAL CO.**

(BBDO, New York)
 Joining the fall influx of cold remedies, headache relievers, etc. BROMO SELTZER moves into top and secondary markets throughout the country at the end of the month. Filmed minutes in day and night slots will continue for about 15 weeks through the holidays. Hal Davis is the buying contact.

WHITEHALL PHARMACAL CO.

(Ted Bates & Co., Inc., N.Y.)
 At least 20 major markets are set for full-year schedules for ANACIN, dating from the first of the month, with night and day filmed minutes used. Jim Curran is the timebuyer.

Promotion Is Just a Bowl of Cherries

In a promotional tie-in with New York's exclusive Franklin Simon department store, WTOM-TV Cheboygan and WPBN-TV Traverse City, Mich., recently participated in bringing the queen of the National Cherry Festival to meet 150 New York media buyers, advertising personnel and home economists.

The queen, Miss Murrie Tompkins, was crowned at the annual July affair which brings some 225,000 visitors into Traverse City, a town boasting a population normally about 18,000. The Festival comprises



Surrounding Murrie Tompkins, National Cherry Queen, are (l. to r.) Les Biederman of WTOM-TV Cheboygan and WPBN-TV Traverse City (Mich.), Jayne Shannon, JWT, Vera Brennan, SSC&B, Elenore Scanlan and Helen Thomas of Street & Finney, Inc., and Elisabeth Beckjorden, station representative.

a salute to the harvesting of the region's huge cherry crop.

With Franklin Simon featuring "cherry red" colors in dresses and accessories throughout the week, and with its in-store restaurant featuring various dishes made with cherries, New Yorkers were made well aware of the Michigan fete. Agency and advertiser members attending a party honoring the young queen learned the National Cherry Festival has been held in Traverse City since the late 1920's.

Accompanying the queen were Les Biederman, president and general manager of WTOM-TV and WPBN-TV, station representative Elisabeth M. Beckjorden and welcoming delegates of Venard, Rintoul & McConnell, Inc., sales representatives.

Facilities (Continued from 31)

ground radiating a power of 100 kw. National sales representative is Gill-Perna, Inc.

KNDO-TV Yakima, channel 23, began operations Oct. 15, 1959, as an ABC-TV affiliate. Tower is 150 feet above ground radiating a power of 20.9 kw. National sales representative is Weed Television Corp.

The above rundown is surprising in that it shows that five of the new stations operate on uhf channels. However, it should be noted that the Bakersfield and Milwaukee markets are deintermixed, and the Yakima market is all uhf. With the opening of those 13 new outlets, ABC-TV picked up four new primary affiliates. Weed Television Corp. was the dominant national sales organization, representing five of the newly opened stations.

ABC-TV Stronger

The switches in network affiliations indicate no clear pattern, although it seems obvious that ABC-TV has greatly strengthened its clearance picture. The network reports that the number of its primary affiliates climbed from 212 in July of last year to 217 this July, but in that same period numerous secondary affiliations were signed, which would appear to guarantee exposure of many more ABC-TV programs in one- and two-station markets this fall. Of all the network switches, perhaps the most dramatic occurred in Salt Lake City, where effective Sept. 25 KCPX-TV goes from NBC-TV to ABC-TV, and KUTV goes from ABC-TV to NBC-TV. KSL-TV continues as a CBS-TV affiliate.

Changes in transmitter sites as well as changes in transmitter types are also listed on the following pages. The 16 changes in market designations should be of aid to timebuyers in that they more accurately indicate the stations' coverage areas. All told, the list of innovations and departures in the past year demonstrate the flexibility and enterprise of station management and their responsiveness to the needs and desires of their audiences and advertisers.

Changes (Continued from page 31)

Fargo KXGO-TV

Channel 11, began operations Oct. 11, 1959, as an ABC-TV affiliate with power of 29.5 kw and tower 416 feet above ground. National sales rep is Weed Television Corp.

WDAY-TV

Increased power from 56.2 kw to 100 kw. Tower height increased from 433 to 1,203 feet above ground.

Fort Myers WINK-TV

Power increased from 11.7 kw to 65 kw.

Fort Smith KFSA-TV

New call letters for KNAC-TV.

Great Bend, Kan. KCKT-TV

Now has two satellites—KGLD-TV Garden City and KOMC-TV McCook, Neb. They form the Tri Circle Network.

Great Falls KFBB-TV

Dropped NBC-TV affiliation, continuing with ABC-TV and CBS-TV.

Greenwood, Miss. WABG-TV

Channel 6, began operations Oct. 20, 1959, as a CBS-TV affiliate with power of 29.5 kw and tower 387 feet above ground. National sales rep is Weed Television Corp.

Hannibal-Quincy KHQA-TV

Became an ABC-TV affiliate, continuing as a CBS-TV primary.

Hattiesburg-Laurel WDAM-TV

Market designation previously Hattiesburg only. Channel changed from 9 to 7.

Hays, Kan. KAYS-TV

Power changed from 116.5 kw to 112 kw with tower height increasing from 751 to 816 feet above ground.

Hayes Center, Neb. KHPL-TV

Increased power from 28.2 kw to 100 kw.

Houston KHOU-TV

New designation for KGUL-TV.

Huntsville WAFG-TV

Channel 31, began operations Aug. 1, 1959, as an ABC-TV affiliate with power of 17.41 kw and tower 166 feet above ground. National sales rep is Weed Television Corp.

Hutchinson-Wichita KTVH

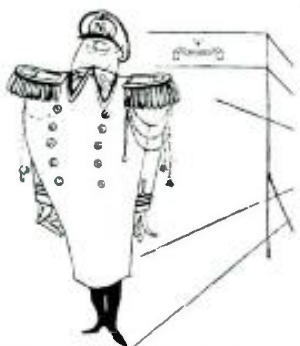
Previous market designation was Hutchinson only.

Idaho Falls KID-TV

Dropped NBC-TV affiliation, continuing with ABC-TV and CBS-TV.

Jackson, Miss. WLBT

Transmitter moved from E. of Jackson to near Raymond, 13 miles from Jackson. Tower height increased from 681 to 1,579 feet above ground.



INTRODUCING THE NEW
DRYDEN-EAST
HOTEL

39th St., East of Lexington Ave.
NEW YORK

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

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

Robert Sarason, General Manager
ORegion 9-3900



**THE
LAUREL
AND
HARDY
SHOW**

**Gets Top Ratings On
WCBS-TV New York**

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



GOVERNOR TELEVISION

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

**Johnson City-Bristol-
Kingsport
WJHL-TV**

Previous market designation was Johnson City only.

**Johnstown, Pa.
WJAC-TV**

No longer an ABC-TV affiliate, continuing as NBC-TV primary.

**Kirkville-Ottumwa, Mo.
KTVO**

Added ABC-TV affiliation, continuing with CBS-TV and NBC-TV affiliations.

**La Crosse
WKBT**

No longer an NBC-TV affiliate, continuing with ABC-TV and CBS-TV.

**Lafayette, Ind.
WFAM-TV**

Switched from channel 59 to channel 18. Tower height increased from 637 feet to 651 feet above ground.

**Lansing
WILX-TV**

Added ABC-TV affiliation, continuing as NBC-TV primary.

WJIM-TV

No longer an NBC-TV affiliate, continuing as CBS-TV primary, with some ABC-TV programs.

**Lawton-Wichita Falls
KSWO-TV**

Transmitter moved from 4 miles E. of Lawton to Grandfield, Okla., 31 miles E. of Lawton, 22 miles from Wichita Falls. Transmitter changed from RCA TT2 to RCA TT5, power going from 9.6 kw to 316 kw. Tower height increased from 525 to 1,059 feet above ground.

**Lexington
WKYT**

Transmitter type changed from RCA TTV-1B to RCA TTV-12A for an increase in power from 15 kw to 215 kw.

WLEX-TV

Power increased from 170 kw to 300 kw. Tower height increased from 654 to 670 feet above ground.

**Lewiston, Idaho
KLEW-TV**

No longer ABC-TV affiliate, continuing with CBS-TV and NBC-TV.

**Lima
WIMA-TV**

Increased power from 195 kw to 218.8 kw.

**Lubbock
KDUB-TV**

Tower height increased from 852 to 859 feet above ground.

**Lufkin
KTRE-TV**

Added ABC-TV and CBS-TV, continuing as NBC-TV primary.

**Macon
WMAZ-TV**

No longer an NBC-TV affiliate, continuing with ABC-TV and CBS-TV.

**Madison
WMTV**

Power increased from 158 kw to 209 kw.

**Marinette-Green Bay
WLUK-TV**

Formerly WMBV-TV. Tower height increased from 818 to 958 feet above ground. Power increased from 240 kw to 316 kw.

Marquette WLUC-TV	Call letters formerly WDMJ-TV.
McCook, Neb. KOMC	Channel 8, began operations Oct. 16, 1959, as a satellite of KCKT Great Bend, Kan., with a power of 100.8 kw and tower 677 feet above ground. National sales rep is the Bolling Co.
Medford, Ore. KBES-TV	Dropped NBC-TV affiliation, continuing with ABC-TV and CBS-TV.
Meridian, Miss. WTOK-TV	No longer an affiliate of NBC-TV, continuing with ABC-TV and CBS-TV.
Milwaukee WXIX	Channel 18, began operations July 20, 1959, as an independent with power of 220 kw and tower 661 feet above ground. National sales rep is Gill-Perna, Inc.
Mobile WALA-TV	No longer ABC-TV affiliate, continuing as NBC-TV primary.
Monroe-West Monroe KNOE-TV	No longer an NBC-TV affiliate, continuing with ABC-TV and CBS-TV.
Montgomery WCOV-TV	Added ABC-TV, continuing as CBS-TV primary.
Nashville WSM-TV	Tower height increased from 575 to 1,369 feet above ground.
New Britain WHNB-TV	Call letters previously WNBC.
New Orleans WVUE	Power increased from 130 kw to 250 kw.
New York WNBC-TV	New designation for WRCA-TV.
Norfolk WVEC-TV	Switched from channel 15 to channel 13, becoming an affiliate of ABC-TV.
Oak Hill, W. Va. WOAY-TV	Added ABC-TV affiliation, continuing as CBS-TV primary.
Orlando-Daytona Beach WESH-TV	Previous market designation was Daytona Beach only.
Panama City WJHG-TV	Call letters previously WJDM.
Parkersburg-Marietta WTAP-TV	Market designation previously was Parkersburg only.
Pensacola-Mobile WEAR-TV	Tower height increased from 580 to 1,295 feet above average terrain. Power increased from 52.5 kw to 100 kw.
Phoenix KPHO-TV	Transmitter moved from downtown Phoenix to South Mt., 8.5 miles S. of that city. Transmitter type changed from DuMont series 1,000/2,000 to RCA TT-25/CL, power increasing from 17.5 kw video to 100 kw video. Tower height went from 497 feet above average terrain to 1,770 feet above average terrain.

MICHIGAN'S

UPPER PENINSULA
IS EASILY AVAILABLE
NOW



The New \$100,000,000
BIG-MAC Bridge
carries thousands to the U. P. daily!

Paul Bunyan Television
WPMN-TV **WTOM-TV**

Traverse City

Cheboygan

One Rate Card

Covers 25 Northern Michigan Counties
INCLUDING a big chunk of the U. P.
and parts of Canada

Offering the Only Principal
City Grade and Grade A
coverage to Traverse City,
Cheboygan, and much of Resort-Rich
Northern Michigan

Reach the MOST homes with P B N *

7000 MORE Homes Reached Than Sta. B.
(M-F, Noon-6 PM)
1900 MORE Homes Reached Than Sta. B.
(M-F, 6 PM-Mid.)
2800 MORE Homes Reached Than Sta. B.
(Sat. 6 PM-Mid.)
1900 MORE Homes Reached Than Sta. B.
(Sun. 6 PM-Mid.)

*ARB (March, 1960)



Far - Reaching !



I'm glad this
coconut tree is wired.



Who wants
to be rescued!

We may have succeeded this time, but it's hard to exaggerate Six's Far-Reaching effect. You just can't do the right job in Maine without it,



MAINE BROADCASTING SYSTEM

WCSH-TV 6, Portland WLBZ-TV 2, Bangor
WCSH Radio, Portland
WLBZ Radio, Bangor WRDO Radio, Augusta

**Phoenix-Mesa
KVAR**

Change in transmitter type from 31.6 kw to 316 kw. Tower height changed from 1,550 feet to 1,780 feet above average terrain.

**Pocatello
KTLE**

Channel 6, began operations July 3 as an NBC-TV affiliate with power of 70.8 kw and tower 153 feet above ground. National sales rep is Forjoe TV.

**Portland, Me.
WGAN-TV**

Tower height increased from 314 to 1,610 feet above ground.

**Portsmouth-Norfolk-
Newport News
WAVY-TV**

Previous market designation was Portsmouth-Newport News only.

**Presque Isle
WAGM-TV**

Added ABC-TV and NBC-TV affiliations, continuing as CBS-TV primary.

**Provo-Salt Lake City
KLOR-TV**

Previous market designation was Provo only.

**Pueblo-Colorado Springs
KCSJ-TV**

Tower moved from Pueblo to 7.2 miles ENE of that city. Tower height increased from 470 to 972 feet above ground, power going from 13.5 kw to 100 kw.

**Reno
KOLO-TV**

Increased power from 11.5 kw to 77 kw.

**Richmond
WRVA-TV**

Network affiliation changed from CBS-TV to ABC-TV.

WTVR

Network affiliation changed from ABC-TV to CBS-TV.

**Riverton-Lander-Ther-
mopolis & Worland, Wyo.
KWRB-TV**

Previous market designation was Riverton only.

**Roanoke
WSLS-TV**

No longer an ABC-TV affiliate, continuing as NBC-TV primary.

**Rochester
WHEC-TV**

Increased power from 123 kw to 316 kw.

WVET-TV

Power increased from 123 kw to 310 kw.

**Sacramento
KXTV**

New designation for KBET-TV.

**St. Louis
KTVI**

Increased tower height from 592 to 1,046 feet above ground.

**Salisbury, Md.
WBOC-TV**


Added NBC-TV affiliation, continuing with ABC-TV and CBS-TV.

**Salt Lake City
KCPX-TV**

New designation for KTVT. Net affiliation will change on Sept. 25 from NBC-TV to ABC-TV.

KUTV	Net affiliation will change on Sept. 25 from ABC-TV to NBC-TV.
San Francisco-Oakland KTVU	Market designation was formerly Oakland-San Francisco.
San Jose KNTV	Became a primary affiliate of ABC-TV.
Savannah WSAV-TV	Transmitter site moved from Liberty National Bank Bldg. to E. Victory Drive in Savannah. Transmitter type changed from RCA TT10-AL to RCA TT25-CL, power going from 33 kw to 100 kw. Tower height increased from 363 feet to 521 feet above ground.
Scottsbluff-Gering, Neb. KSTF	Previous market designation was Scottsbluff only.
Scranton-Wilkes-Barre WNEP-TV	Power increased from 1,000 kw to 1,700 kw.
Seattle KING-TV	Network affiliation changed from ABC-TV to NBC-TV.
KOMO-TV	Net affiliation changed from NBC-TV to ABC-TV.
Seattle-Tacoma KTNT-TV	Became an affiliate of CBS-TV.
Selma, Ala. WSLA	Channel 8, began operations March 17 with a power of 2.51 kw and tower 387 feet above ground.
Sioux Falls KELO-TV	NBC-TV affiliation dropped, continuing with CBS-TV and ABC-TV.
KSOO-TV	Channel 13, began operations July 24 as an NBC-TV primary. Power is 316 kw and tower is 1,100 feet above average terrain. Station has a satellite, KORN-TV Mitchell, channel 5. National sales rep is Avery-Knodel, Inc.
Spokane KHQ-TV	By mid-August transmitter site to be moved from Moran Prairie to Tower Mt., 3.2 miles from Spokane. Tower height to increase from 826 to 904 feet above ground.
Springfield, Ill. WICS	No longer an ABC-TV affiliate, continuing as NBC-TV primary.
Springfield-Holyoke, Mass. WHYN-TV	Added ABC-TV affiliation, continuing as CBS-TV primary.
Tallahassee WCTV	Net affiliation changed from NBC-TV primary to CBS-TV primary, continuing as ABC-TV secondary. Tower height changed from 690 feet to 1,010 feet above ground.

a T.W.X.
from
"REX"



NOW!

NUMBER ONE CITY IN ILLINOIS (OUTSIDE CHICAGO)

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

ROCKFORD

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



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

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

— AGREE —

WREX-TV Dominates Rockford Area Viewing

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

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

WREX-TV
channel 13

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

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

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

WTHI-TV
CH.  10
**TERRE HAUTE,
INDIANA**

Represented by THE BOLLING CO.

Texarkana
KCMC-TV

Net affiliation changed from CBS-TV primary to ABC-TV primary, continuing as a secondary CBS-TV affiliate.

Toledo
WSPD-TV

Tower height increased from 557 to 1,049 feet above ground.

Topeka
WIBW-TV

Added NBC-TV affiliation, continuing with CBS-TV and ABC-TV.

Traverse City
WPBN-TV

Added ABC-TV affiliation, continuing as NBC-TV primary.

Tucson
KVOA-TV

Transmitter moved from that city to Mt. Bigelow, Santa Catalina Mountains, 18 miles NE of Tucson. Transmitter type changed from RCA 2kw to RCA 10kw for power of 36 kw visual. Tower raised from 263 feet to 374 feet above ground.

Twin Falls, Idaho
KLIX-TV

Dropped NBC-TV affiliation, continuing with ABC-TV and CBS-TV.

Walla Walla
KNBS

Channel 22, began operations Jan. 3, sold in combination with KNDO-TV Yakima. Power is 20.9 kw and tower 151 feet above ground. National sales rep is Weed Television Corp.

Wausau
WSAU-TV

No longer an affiliate of NBC-TV, continuing with ABC-TV and CBS-TV.

**Weston, Clarksburg,
Fairmont, W. Va.**
WJPB-TV

Channel 5, began operations June 22 as an ABC-TV affiliate carrying some CBS-TV programs with power of 100 kw and tower 509 feet above ground. National sales rep is Gill-Perna, Inc.

Wichita Falls, Tex.
KFDX-TV

Increased tower height from 550 to 1,044 feet above ground.

KSVD-TV

Increased tower height from 494 to 1,036 feet above ground.

**Winston-Salem-
Greensboro**
WSJS-TV

Previous market designation was Winston-Salem only.

Yakima
KIMA-TV

No longer an ABC-TV affiliate, continuing with CBS-TV and NBC-TV.

KNDO-TV

Channel 23, began operations Oct. 15, 1959, as an ABC-TV affiliate with power of 20.9 kw and tower 150 feet above ground. National sales rep is Weed Television Corp.

Youngstown
WKST-TV

Went from channel 45 to channel 33. Power increased from 200 kw to 209 kw. Tower height increased from 641 to 643 feet above ground.

Midas (Continued from page 33)

coast-to-coast, blanketing all major-market areas, there is great ease in matching top markets to dealer outlets. Basic tv networks coincide fairly accurately with the Midas network, so by adding markets wherever needed, umbrella-like coverage can be secured with minimal waste.

Midas Strategy

Mr. Sherman describes Midas advertising strategy by sketching an informal graph: sharp mountain peaks represent its use of specials and sporting events; plateaus are blocked out to stand for continuing shows, and innumerable foothills of varying sizes, indicating regional tv, local radio and print, fill in the base.

Gordon Sherman is often described as a scholar, an intellectual with strong leanings toward philosophy, psychology and the arts. "But don't let anybody fool you," says Ira "Ike" Herbert, account executive for Midas at Chicago's Edward H. Weiss Co. "He's a hardheaded business thinker too." Proof of the soundness of his thinking is the rapid-fire rise (approximately 350 Midas shops) of the company, which makes only automotive exhaust-system parts, since 1956.

Weiss and Tv

Weiss has had the account for slightly over a year—just about the length of time Midas has used tv. The agency was chosen, says Mr. Sherman, "because I had enormous respect for its commercials."

Harvest of the agency-client relationship includes the much-discussed "silent" commercial which appeared on a recent Jack Paar special. Instead of disturbing viewers with ugly sounds of faulty mufflers, the noises were represented by balloons set in cartoon artwork—the balloons read "Gasp," "Rattle" and "Roar." A cue-card delivered the message. "A Midas Muffler cartoon (for music and silence lovers). This commercial is almost completely muffled."

Says Mr. Sherman, "Our inner integrity is dedicated to silence, so we use silence." Music for the one-minute

film was termed "consciously creative" by one reviewer, who gave the commercials almost as much attention as Paar. Composer was Jack Fascinato of *Kukla, Fran and Ollie* fame, and the honky-tonk piano background was genuine—the piano was rented from an old silent-movie palace. Agency people go to near-perfectionistic lengths in readying the commercials; instead of handing a package of several to a single producer, each one is awarded separately to the studio considered best for the particular job. Animations, Inc., was the producer of the "silent" minute.

Advantages Reviewed

Product features themselves are not neglected amid the creative image-building, since shows that receive the musical commercials also get a one-minute tape of a narrative personality (such as Ben Grauer) detailing product advantages, durability and guarantee. A variety of commercials thus delivers the composite product image.

"In the ideal client-agency relationship, the agency plays the role of the wife," says Mr. Sherman, "the classically defined role, that is. The agency must understand the client and exercise creative ingenuity to give him what he wants. The client, in turn, owes the agency a clear impression of his aims . . . there can be no marriage if one isn't giving. And the best relationship," he smiles, "is when the client is a frustrated adman himself, but has enough discipline to keep out of the agency's task."

Sports Programs

Among programs in which Midas commercials have appeared in just slightly over a year in television have been the 1959 PGA golf tournament the 1959 and 1960 Kentucky Derby previews; last year's pre-game commentary on baseball's All-Star Game; *Laramie*, *The Plainsman* and *People Are Funny* early this spring, and before that, the *Dave Garroway Today* show, *The Lawless Years* and *Five Fingers*. In addition, the recent Paar special climaxed the product's seasonal selling promotion.

Midas dealers were in the inner

circle in preparing for the Paar show, receiving continuous streams of promotional materials to play up the special locally and build identification with it in their communities. Besides posters, placards and mailing and advertising materials, each dealer received a letter from Gordon Sherman, describing the philosophy behind the show, and copies of the letters to Mr. Sherman from Jack Paar and NBC president Bob Kintner, congratulating Midas on stepping into the big time with a prime-time one-hour special all its own.

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



CALL YOUR RED CROSS TODAY!

NATIONAL BLOOD PROGRAM

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 . . .

HOTEL

SAHARA

LAS VEGAS NEVADA



For Reservations:

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



Armin N. Bender has been named assistant sales manager of WROC-TV Rochester, it has been announced by Gunnar O. Wiig, station manager. Mr. Bender began with the station in 1947 as supervisor of special services. In 1948 he became promotion-publicity director and in 1952 was transferred to the sales department.

Color (Continued from page 35)

that they could not afford a color set because of its price tag.

Slightly over 27 per cent of those who have viewed color are of the belief that it's not perfected enough to warrant buying a receiver for it, while 9.1 per cent of the non-color viewers echoed the same sentiment, an opinion obviously based on hearsay.

Fifteen per cent of the color viewers expressed themselves as being satisfied enough with black-and-white television to render the purchase of a color set unnecessary, a notion shared by 13 per cent of those who have yet to be introduced to color.

Seventeen per cent of this latter group claimed to have no need for color reception, but only 9.1 per cent of those who already have been *vis-à-vis* multichrome looked at the matter in this light. One per cent of non-tint viewers, again evidently leaning on rumor, delivered themselves of the opinion that color is poor in quality, while 8.7 per cent, at least with a right to that notion by virtue of being acquainted with color in actual performance, gave vent to the same reason for bypassing the purchase of a color set.

Finally, aside from miscellaneous reasons, 5.2 per cent of the color contingent thinks that there are not

enough programs televised in color, as against 3.1 per cent of the non-color coterie which feels the same way.

Film (Continued from page 36)

After three takes, one one-minute and two 20-second commercials had been completed and duplicated. Visiting engineers from every corner of the station went back to their jobs, Mr. Countryman went back to his studio, and the agency people walked out with finished commercials in hand, ready for an expected Friday air date on the west coast.

Everyone was pleased with the results, Mr. Countryman said, "Picture quality and especially sound quality were much better than conventional film processes would have provided." No one involved in the production of the commercials recommends the process for every commercial. But it proved one thing—together, film and tape did a tough job in jig time.

Fall (Continued from page 27)

and thus prolonged the agony."

Mr. Keesely on three-network competition: "A share of 35 to 40 is considered healthy today, whereas it used to be 40 to 45. An average audience figure of 30 was once considered good; now it is 20-25. We've had to become accustomed to entirely new figures."

On cost-per-thousand: "Par is now four dollars or under, when it was once three dollars. We mustn't make the mistake that we made in radio—used to such bargains, we walked away when the price went up, but at double the cost it was still a good buy. Before we sell television short we should give print a careful cost analysis."

On pilots: "It's almost like prospecting: even though you're experienced, it's still a gamble. Their most common failing is that they are not thought out from the standpoint of concept—where to go after the pilot. Packagers as a group aren't self-critical enough, but in fairness to them I must say that there was a

welcome abundance of comedy shows this year, although many were short of the mark."

Unsuccessful Pilots

Esty's Mr. Northcross echoes this criticism of many unsuccessful pilots, which, he says, applies especially to situation comedies. "You just don't know what can be done in the next 30 episodes, or even in the next episode. Many of them are one-joke programs. I've always felt that producers make a mistake coming in with just a pilot—if they do a good pilot it is not a true episode." Mr. Northcross thinks producers should do four things to better insure a sale: bring in three completed scripts, one good, detailed outline, a presentation of the idea, produce a representative episode from the fifth or 15th script, and make a bigger investment in scripts as an added sales insurance.

Of the programs which have been sold, Mr. Northcross thinks *The Flintstones* (ABC-TV) and *The Witness* (CBS-TV), both purchased by his agency, are distinctly different and new to television programming, although he sees no startling changes in the over-all program scheme. He is convinced that the Washington hubbub has been used by the networks "as an excuse for getting more control, but it's too early to tell if they will be successful. Basically, the networks are still going to sell circulation to 90 per cent of the advertisers."

Smaller Shares

Mr. Northcross on three-network competition: "It really happened this past year in just about every time period. A 30-per-cent share today is encouraging and a 40-per-cent share is a success. It used to be you needed a 60-per-cent share to have a hit. People used to talk about the top 10, but now if you're in the top 40 you're doing well."

On critics: "Most people who criticize the medium don't know anything about it. The role of the professional critic is a peculiar one in that he has very little influence. Have you heard Northcross' Law?

That the influence of the critics is in inverse proportion to the price of admission."

Fewer Hits

BBDO's Mr. Polk thinks that there will be relatively fewer big hits and fewer big failures in the seasons to come, for with three-network competition things have been leveling out. "The difference between the 10 show and the 30 show is only a couple of rating points," he says. Mr. Polk offered some figures from the latest Nielsen to support his point. It shows the 10th-place program (*The Ford Show*) with an average rating of 22.8; *The Rifleman*, in the 20th spot, had an average audience rating of 20.2; *The Rebel*, listed 30th, had an average audience rating of 18.5, while *This Is Your Life*, the 40th top-rated program, received a 17.6. In all, the difference between 10th spot and 40th place is a matter of 5.2 points.

"You can live with a 30 share today, and a 35 share is considered a success. At one time you had to be in the 40s." This has been brought about, says Mr. Polk, by ABC-TV's emergence this past year "as a true force in network television. Next season they could become number one, even with their facilities disadvantage, but number two will be right behind them."

Balance Same

Mr. Polk feels that the total balance of programs will be the same this fall as it was last, with CBS-TV offering more comedy. BBDO's advertisers have not responded in a different way to the external pressures put on the medium this past year, he says, because "the nature of our clients is such that they tend to buy the less violent programs. They're climate-minded. American Tobacco buys what it thinks is right; it doesn't care what the trend is supposed to be, since that is often artificially created."

Mr. Polk on network control: "Many programs are wrong, and after the die is cast they will be changing their thinking completely. They should have control in the



Howard G. Barnes has been appointed director of programs, administration, CBS Television Network, Hollywood. It has been announced by Guy della Cioppa, vice president, programs. He assumes the position previously held by Norman Felton, who recently joined MGM Television. Mr. Barnes moved from New York to Los Angeles, where he has served as vice president in charge of programs for the CBS Radio network for the past five years.

sense of approval or disapproval, but if show business is risky, which is better: to have three minds in this area, or 50 or 60 making contributions? Lawrence Welk wouldn't have been put on the air if present conditions prevailed in the past, nor would *Dennis the Menace* be on the air."

Action Gets Ratings

On audiences: "A fact: it is safer to get ratings with action shows than with milder shows."

On packagers: "There's a tendency for companies with the know-how and reputation to get the business. Some are less critically judged because they have demonstrated that they can straighten out problems. The independents may be dwindling because confidence, as well as a history of success, is very important."

Benton & Bowles, says media and programming vice president Lee Rich, is in the fortunate position of being the only agency in the business to have five of the nine programs which will not be network-controlled this year. They are: *The Danny Thomas Show* (CBS-TV), *Andy Griffith Show* (CBS-TV), *Peter Loves Mary* (NBC-TV), *The Ann Sothern*

Show (CBS-TV) and *The Rifleman* (ABC-TV).

Nevertheless, he is concerned with the spectre of increased network control. "I want the right of developing a great show and putting it on any network I please. I have the right in theory, but in practice I don't. The networks are afraid advertisers will move programs from network to network and that they'll lose business. We can get over the problem once they understand that we want the right, but that we won't exercise it, wouldn't want to exercise it, if we have a good show. And if it isn't a good show, they will want to move it as quickly as I will."

Lighter Material

Mr. Rich, who notes a trend toward lighter program material, says that the agency hasn't had to make any adjustments in programming as a result of the criticisms directed at television fare: "We've always demanded good taste—General Foods especially never buys violent programs. As far as I'm concerned, everybody else is getting in step with us, but of course people have been concerned with these things for some time. Violence, bad taste have been radically reduced in recent years as we grew up and got smarter. We've made more progress than the newspapers or magazines have in the past 10 years. Compare our progress to radio at the end of 10 years."

Mr. Rich on packagers: "The record and reputation of the producer have become increasingly important, but that doesn't mean that the unknown doesn't have a chance. There are still a lot of independents, and there's room for them."

On trends: "We go through cycles—the western, then adventure and now comedy. It's been brought about by a lot of things: the compatibility of advertising with the program, as well as Washington."

On program mortality: "Everybody is gambling like crazy, and there will be more failures this year than ever before."

M-E's Mr. Clyne has this to say

New Network Programs

Sunday:

ABC-TV: *Churchill Memoirs*, 10:30-11 p.m., Bell & Howell.
CBS-TV: *Candid Camera*, 10-10:30 p.m., Lever Bros., Bristol-Myers.
NBC-TV: *Shirley Temple*, 7-8 p.m.; *National Velvet*, 8-8:30 p.m., General Mills, Rexall; *Tab Hunter*, 8:30-9 p.m., P. Lorillard, Westclox.

Monday:

ABC-TV: *Surfside 6*, 8:30-9:30 p.m., Brown & Williamson, Whitehall Labs., J&J, Pontiac. Cluett Peabody: *Peter Gunn*, 10:30-11 p.m., Bristol-Myers, R. J. Reynolds.
CBS-TV: *For Pete's Sake*, 8-8:30 p.m., Goodyear. Carnation: *Bringing up Buddy*, 8:30-9 p.m., Scott Paper; *Andy Griffith*, 9:30-10 p.m., General Foods; *Face The Nation*, 10:30-11 p.m., Schick.
NBC-TV: *Klondike*, 9-9:30 p.m., R. J. Reynolds; *Dante*, 9:30-10 p.m., Alberto Culver, Singer; *Barbara Stanwyck Theatre*, 10-10:30 p.m., Alberto Culver, American Gas Association; *Jackpot Bowling*, 10:30-11 p.m., Bayuk cigars.

Tuesday:

ABC-TV: *Expedition!*, 7-7:30 p.m., Ralston; *Bugs Bunny*, 7:30-8 p.m.; *Stagecoach West*, Brown & Williamson. UMS Div. of General Motors; Miles, Ralston, General Foods.
CBS-TV: *Tom Ewell Show*, 9-9:30 p.m., Quaker Oats, Procter & Gamble.
NBC-TV: *Thriller*, 9-10 p.m., Allstate, Sterling, American Tobacco.

Wednesday:

ABC-TV: *Hong Kong*, 7:30-8:30 p.m., Kaiser, Armour; *Naked City*, 10-11 p.m., Dow Chemical, Shwayder Bros., DuPont, A.C. Spark Plug, Brown & Williamson, Bristol-Myers, Sunbeam.
CBS-TV: *Aquanuts*, 7:30-8:30 p.m., Carter, Lorillard, Block Drug, Vicks, Kellogg; *My Sister Eileen*, 9-9:30 p.m., Colgate.
NBC-TV: *Peter Loves Mary*, 10-10:30 p.m., Procter & Gamble.

Thursday:

ABC-TV: *Guestward Ho!*, 7:30-8 p.m., Ralston; *My Three Sons*, 9-9:30 p.m., Chevrolet.
CBS-TV: *Witness*, 7:30-8:30 p.m., R. J. Reynolds, Helene Curtis; *Angel*, 9-9:30 p.m., S. C. Johnson, General Foods.

Friday:

ABC-TV: *Harrigan & Son*, 8-8:30 p.m., Reynolds Metals; *The Flintstones*, 8:30-9 p.m., R. J. Reynolds; *Law & Mr. Jones*, 10:30-11 p.m., Procter & Gamble.
CBS-TV: *Route 66*, 8:30-9:30 p.m., Chevrolet, Marlboro, Sterling Drug; *Mr. Garlund*, 9:30-10 p.m., Liggett & Myers, Plymouth; *Eyewitness to History*, 10:30-11 p.m., Firestone.
NBC-TV: *Dan Raven*, 7:30-8:30 p.m., Dow Chemical, Prestone, Mentholatum; *Lone Westerner*, 8:30-9 p.m., Warner-Lambert, Block; *AT&T Musical Variety*, 9-10 p.m., AT&T; *Michael Shayne*, 10-11 p.m., Oldsmobile, Pittsburgh Plate Glass, DuPont.

Saturday:

ABC-TV: *The Roaring 20s*, 7:30-8:30 p.m., Burlington Mills, DuPont, Warner-Lambert; *Saturday Night Fights*, 10-10:45, Gillette, Miles; *Make That Spare*, 10:45-11 p.m., Brown & Williamson.
CBS-TV: *Checkmate*, 8:30-9:30 p.m., Lever Bros., Kimberly Clark, Brown & Williamson.
NBC-TV: *The Tall Man*, 8:30-9 p.m., R. J. Reynolds.

about the way in which programs have been scheduled: "A network head is in many ways like a publisher of a magazine: he should have the final say on what should and what should not be published, but as a publisher he should give strong consideration to the freelancer as well as his staff. What has happened is that the networks have exercised their individual judgments when the views of the sponsor and his agency people should be weighed as well. Two or three people at each of the networks have no franchise on editorial ability. And when the networks own part of the property under consideration, can their decisions be that unbiased?"

These are the views, surprisingly truculent, of some important people in the purchase of network programs. It seems evident that they regard with great seriousness this year's developments in programming. They will be watching formats, individual programs and schedules with great care. A three-network economy is here for keeps apparently, and in the long run will probably benefit television enormously. But a great deal will depend on viewing patterns.

'Politics U.S.A.'

Politics U.S.A., edited by James M. Cannon. Doubleday & Co., Inc., Garden City, New York. \$4.95.

Contributors to this timely and balanced book include Leonard W. Hall, John F. Kennedy, the late James Michael Curley (*How To Spend Campaign Funds*), Richard M. Nixon and Sig Mickelson, president of CBS News. The importance of television to politics is touched upon in just about every article, and Mr. Mickelson has contributed a long and thoughtful article on *The Use of Television*. It is Mr. Mickelson's conviction that tv does not radically affect the outcome of an election: rather, it has "brought politics back to the face-to-face intimacy of early colonial days" and has "allowed our citizens to become better informed than ever before on the men and women seeking their votes."

In the picture

John V. McAdams (l.) has been elected president of Albert Frank-Guenther Law, Inc., and **Howard C. Allen** (r.) becomes vice chairman of the agency's board of directors, it has been announced by Howard W. Calkins, chairman of the board and chief executive officer. As president, Mr. Adams takes over the position which Mr. Calkins had temporarily assumed following the death of Frank J. Reynolds in 1958. Mr. Allen's position as vice chairman is one that has been unfilled since 1952. Both men, with the agency for a number of years, are members of its board of directors and previously were vice presidents.



The appointment of **Richard P. Jones** as director of media of the J. Walter Thompson Co. has been announced by Norman H. Strouse, president of the agency. Mr. Jones, who joined Thompson as associate media director five years ago and was named vice president and manager in January 1958, succeeds Arthur A. Porter as media director: Mr. Porter will in the future devote full time to account management. Prior to joining Thompson, Mr. Jones was for six years with the Leo Burnett Co., Chicago, and before that he worked in media for eight years with the D'Arcy Advertising Co. in St. Louis. In his new capacity at JWT he will direct the activities of one of the largest media departments in the agency field. Mr. Jones was born in Vicksburg, Miss., in 1915, and attended the Woodbury Forest School in Orange, Va.

Jack M. Bristow (l.), a vice president of BBDO since 1955, has been appointed account supervisor for the W. A. Sheaffer Pen Co. account, Chicago, and **John H. Fogarty** (r.), a vice president since last March, has been named to succeed Mr. Bristow as manager of BBDO's Cleveland office, a post the latter has held since 1957, following his transference to Cleveland from the agency's Buffalo branch, which he joined in 1948. Mr. Fogarty went with BBDO in 1950 and has been serving since then also in Buffalo, recently as an account supervisor. Both men previously were with the Firestone Tire & Rubber Co.



Three new vice presidents have been elected at Sullivan, Stauffer, Colwell & Bayles, Inc., it has been announced by the board of directors. All three men are members of the television-radio department of the agency. They are **Rodney Albright** (l.), who is a television producer for SSC&B; **James Hayes** (c.), who likewise handles video production for the agency, and **Frank Reed** (r.), who holds the position of business manager of the SSC&B television-radio department.

Edwin J. Heaney (l.) and **Roland G. James** (r.) have been elected vice presidents of Geyer, Morey, Madden & Ballard, Inc., it has been announced by the agency's president, Sam M. Ballard. Mr. Heaney, with GMM&B since 1952, is account executive for the Sinclair Refining Co.'s marketing and sales-promotion programs and the Sinclair Oil Corp.'s public-service advertising. Mr. James has been with the Geyer organization since 1947 and is an art director. Assigned to the automotive group on the American Motors Corp. account in 1951, he has become closely identified with Rambler art direction and cartoon advertisements.



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THE LIGHTER SIDE

In camera

Ask a foolish question: English author Evelyn Waugh appeared on London television recently, on *Face to Face*, an interview show.

The chit-chat was popping along briskly when Mr. Waugh commented that he never worried about criticism of his work. What he sought most of all was that critics would take no notice of him. Then, according to the way it's reported in *The Daily Telegraph*, the interviewer asked the author why he was appearing on the program.

"Poverty," Mr. Waugh stated sharply. "You and I, my dear chap, have both been hired to talk in this deliriously happy way."

* * *

Life in this television age, political-convention division: *During the Democratic national convention in Los Angeles, a woman living in L. A. watched the proceeding over television for a while and then called the local police.*

"Won't you please go down there on the convention floor," she asked, "and quiet those people milling around so we can hear the speakers?"

The police told her they'd do what they could but they didn't hold out much hope of fulfilling her request. Even the cops can't fight city hall.

* * *

Life in this television age, junior political-convention division: When we warned our seven-year-old that much of his television viewing would be curtailed because of the political conventions, he was, of course, very dismayed. But he quickly brightened up again when we told him they were taking place in Los Angeles and Chicago.

"Oh," he said. "Westerns."

Then, there was our nine-year-old, who was fascinated by both political shindigs and spent hours watching them on tv. Little did we realize the effect it was having on him until one evening he stood up at the dinner table and in pear-shaped tones intoned, "Mr. Daddy, Mrs. Mommy and

my fellow delegates. I move that we have seconds in ice cream."

* * *

Seventeen magazine made a study of the leisure-time activities of the teen-age girl in 1960. Aply enough, the survey was called *The Teen-Age Girl: 1960*.

Among other ageless discoveries, the study reveals that the nation's supply of 9,750,000-odd teen females listen to radio an average of two hours and 13 minutes daily. They spend an average of 59.3 minutes each weekday with television, and one hour and 23 minutes on week-ends.

The rest of the time, of course, they're on the telephone.

* * *

A few weeks ago a closed-circuit television camera took a dive some 50 fathoms down in Massachusetts Bay, 15 miles from Boston harbor. The purpose of the dip was to look over the condition of drums holding radioactive waste.

We're glad to say that the inspection trip turned out well. And now the way is clear for *Person to Person* to call on Davy Jones.

* * *

Out of the Hedda Hopper: *We feel that columnist Hedda Hopper should have kept the following item under her hat. But she didn't. So we reproduce it with neither alteration nor comment:*

"Kirk Douglas can't be serious about wanting to photograph himself in the nude for a scene in *Spartacus*. Where could it be shown except to friends?"

* * *

This is your life: Most of the news these days about inflation can be classified as discouraging. However, we ran across a tidbit of info on the subject that is, in its own late-movie, bizarre way, encouraging.

For years scientists have estimated the value of the chemical contents of the human body at 98 cents. But a chemistry man in Texas has computed that, based on present prices, the value has now gone up to \$1.17.



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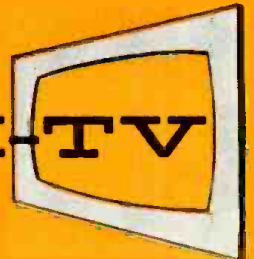
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