

MY AM'S OFFICE
C-ROOM
ROCKEFELLER PLAZA
NEW YORK

SPONSOR

magazine radio and tv advertisers use

31 OCTOBER 1955

50¢ per copy • \$8 per year

the network that has everything!

NBC-TV

Tops in shows, stars, color! And in
the rich market of

RICHMOND

Petersburg and Central Virginia
the basic
NBC-TV station is

WXEX-TV

Ask your Forjoe man for the story!

DM TINSLEY, President

IRVING G. ABELOFF, Vice Pres.

**'TIMEBUYERS'
HEADACHES**

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\$2 million in spot
radio and tv

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how much? how good?

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network show control

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Top eight radio
commercials of 1955

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**4th ANNUAL
FARM SECTION**

starts page 43

Are admen provincial
about farm air media?

page 44

the south's *first* tv station
is *Richmond's only* tv station!

W T V R

YOUR campaign in Virginia isn't complete unless you use **BIG WTVR**, "The Wide Area Station." From Richmond . . . Virginia's Capital City, **WTVR IS COMPLETELY DOMINATING WITH OR WITHOUT AN AERIAL**, and you have the assurance your campaign is in the capable hands of a **PIONEER TELECASTER WITH SKILL, KNOWLEDGE AND ABILITY**, backed-up by a **PROVEN SUCCESS FORMULA** that assures **AN ALWAYS QUALITY JOB**. Don't be satisfied with less than the best . . . **BUY BIG WTVR**,
"The South's First Television Station."

MAXIMUM POWER
100,000 WATTS

MAXIMUM HEIGHT
1049 FEET

CHANNEL 6
RICHMOND, VA.
ABC & CBS
INTERCONNECTED

WMBG AM WCOD FM WTVR TV
First Stations of Virginia

A Service of **HAVENS & MARTIN, INC.**

WMBG REPRESENTED NATIONALLY BY THE BOLLING CO.
WTVR REPRESENTED NATIONALLY BY BLAIR TV, INC.



**REPORT
TO SPONSORS
31 OCTOBER 1955**

**Gleason
time switch?**

Realignment of CBS TV's Saturday night schedule may come about shortly. Reason: Perry Como ratings on NBC TV are beginning to catch up with Gleason on CBS tv. In past 3 weeks, Como not only topped CBS TV "Stage Show" (24.8 to 16.5 Trendex on 22 October), but approached "Honeymooners" with his latest 21.5 for 8:30-9:00 p.m. against Gleason's 23.8. Como's average for the hour is 23.2 against CBS TV's 20.2. Kudner agency is urging switch of "Honeymooners" into 8:00-8:30 p.m. slot.

-SR-

**Marlboro sales
hit new high**

Air media are pushing Philip Morris' new filter-tip, Marlboro, to new sales heights. PM's executive vice president, Joseph F. Cullman 3rd, reports Marlboro is top filter seller in important metropolitan New York market. More than half of Marlboro's ad money goes to air media. (See "Fastest-growing filter tip," SPONSOR, 25 July 1955.) Cullman also predicted that slide in cigarette sales will be reversed for year with 3% rise in cigarette consumption.

-SR-

**Spot tv concept
pushed by Ziv**

Some hot tv sales battles on network-vs.-spot level are in wind. Ziv Tv has appointed free-wheeling sales development representative, Bernard Musnik, to serenade agencies for national accounts on value of spot as opposed to network. Appointment is part of Ziv campaign to up proportion of multi-market buys. Recent Ziv analysis showed 62% of dollar volume of Ziv tv sales come from single-station buys.

-SR-

**Who controls
tv programing?**

Though networks are far more active in creating and acquiring control of television programing than in years past, almost half shows on air now are "outside" packages. (For breakdown on who controls network tv shows see article this issue page 38.)

-SR-

**Should buyers
specialize?**

Sentiment is growing among some reps that growing complexities of radio and tv require more specialization among timebuyers. These reps feel that radio and tv should be split between different timebuyers, as is often case on the selling end. Buyers themselves prefer retaining broad view of ad campaigns by handling both media, though many complain of extra problem created by having to see separate radio and tv reps.

-SR-

**Upbeat in day
tv programing**

Trend to bringing nighttime quality to daytime tv programing is advanced by premiere of NBC TV's "Matinee Theater" today (31 October). Trend has been given fillip by growing local sales of syndicated shows previously scheduled on nighttime network tv. However, in contrast to these shows, new NBC one-hour strip will be live. Series starts with show titled, appropriately, "Beginning Now," is one of nearly 120 scripts on hand for series. At presstime "Matinee Theater" sponsors included P&G, Motorola, Alcoa, Bab-O. Each hour has 8 90-second positions for sale.

REPORT TO SPONSORS for 31 October 1955

Mood commerc'ls work: Schwerin Extent to which radio audience remembers specific sales points in commercials has long been important measure of sales effectiveness. But warning against over-emphasizing number of ideas remembered has come from Horace Schwerin, president, Schwerin Research Corp. He told 4-A's Eastern conference that "mood" commercials can be effective even though audience cannot remember much about commercial itself. Schwerin also told admen first returns from tests of British tv commercials show trying too hard not to offend public is just as bad as over-selling. "Only approach that definitely will not work," he said, "is apologizing for your brand or feeling that it offers nothing."

-SR-

Kintner to talk to ANA members Air media's contribution to creative marketing will be outlined to top national advertisers (1 November) by ABC President Robert E. Kintner. He will speak at ANA's 46th annual meeting, being held in New York City today, tomorrow and Wednesday as member of panel of media leaders. ANA members will be entertained by program arranged by CBS and will be able to see tv through courtesy of NBC, which installed receivers at fashionable Plaza Hotel.

-SR-

More spot radio facts in offing Boerst publishes spot radio use based on information from ad agencies. He told SPONSOR that, within past two months, he's added 13 agencies to his list of 47. Three ad shops—Hicks & Greist, Ross Roy, Siltan Bros.—were in September "Report." Others are The Buchen Co., D-F-S, W. B. Doner, Doyle Dane Bernbach, Hepworth Advertising, K&E, Dan B. Miner, Sherwin Robert Rodgers, U.S. Advertising Corp., Wesley Associates. Boerst said 30 more agencies are interested in giving data.

-SR-

De-intermixture feared dead Though FCC's expected denial of de-intermixture petitions in 4 markets is not, according to FCC spokesman, indication of policy, pro-uhf quarters fear de-intermixture will never get real test. One reason for fear is FCC's increasing interest in getting more vhf spectrum space from government-military. Office of Defense Mobilization has agreed to discuss this question with FCC shortly. FCC spokesman suggested that if "substantial" number of vhf channels can be acquired this way, Commission may seriously consider all-vhf service. If not enough new "v's" can thus be acquired, then FCC will have to keep "u's," said spokesman. Uhf sources point out that new "v" channels will require converters—like uhf—thus provides no immediate solution

-SR-

Say FCC bows to pressure Behind-scenes talk by pro-uhf sources is that FCC shows no inclination to fight pressures seeking status quo. Feeling is that certain interests have been promised support by politicians for vhf applications in mixed markets so that FCC is afraid to upset things by de-intermixing same to all-uhf status. FCC is also criticized for permitting unused vhf educational channels to lie fallow.

-SR-

More tv sets than telephones While Puerto Rico's tv saturation does not sound high, there are more video sets on island than telephones. Jose Ramon Quinones, president, WAPA-TV, San Juan, points out there are 91,559 sets, against 48,000 phones. Set figure does not include those brought in by armed forces.

(Sponsor Reports continues page 143)

truly



distinctive

Channel 8 Multi-City Market

WGAL-TV

LANCASTER, PENNA. NBC and CBS

Just as a fingerprint is distinctive for its individuality, the WGAL-TV Channel 8 market is distinctive for the unique advertising opportunities it offers you. It is a *multi-city* market—stable and diversified. It is a market of 3½ million people who have 912,950 TV sets and spend \$5½ BILLION each year.

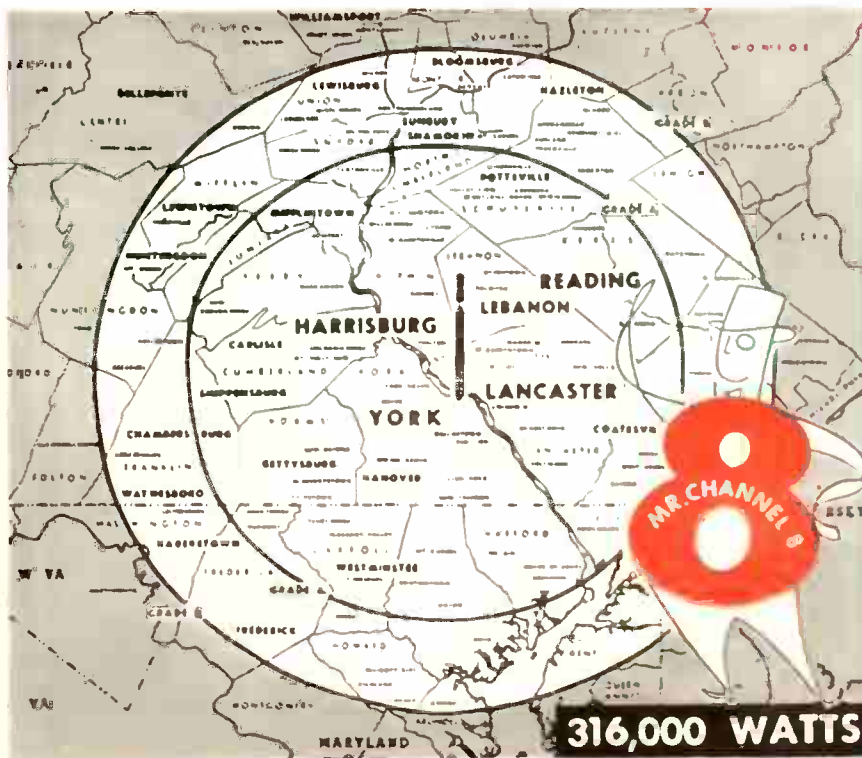
STEINMAN STATION
Clair McCollough, Pres.

Representatives:

MEEKER TV, INC.

New York
Chicago

Los Angeles
San Francisco



316,000 WATTS

ARTICLES

Why today's timebuyer should have two heads

One head isn't always enough for the headaches—and expanding responsibilities in satisfying both client and station needs

31

"Man, oh Manischewitz"—what a spot campaign

Of \$2,000,000-plus advertising budget last season Monarch Wine Co. put nearly 100% into intensive spot radio-television in continuing campaign to sell kosher brand to minority groups via saturation announcements

34

Electronicam: how fast? how much? how good?

Du Mont's tv-film camera is being tried by a wide variety of both program and commercial producers. Its claim of economy looks good

36

The great debate on net show control

Here are the issues being argued behind the scenes by admen, packagers and the television networks as to who should hold the strings on programming

38

Top radio commercials of 1955

Winners in Radio Advertising Bureau poll of admen include four jingles, four spoken messages but none use hard-sell, brand-repetition techniques

40

"There's room for everybody"

Veteran broadcaster George Burbach, general manager, KSD, KSD-TV, St. Louis, says "amen" to SPONSOR editorial on network vs. spot competition for advertising dollars

42

4TH ANNUAL FARM SECTION—starts page

43

1. Are admen provincial about farm radio-tv?

Madison Avenue takes ivory tower approach to farm air media, say experts. Few nationally advertised consumer products take full advantage of their impact and selectivity

44

2. A buyer and a seller look at farm air media

Veteran agency account supervisor gives, in recorded interview, views based on long experience buying farm radio-tv. On the other side of fence the farm director of well-known rep reflects outlook of those who sell these media

46

3. Why farm director sells more per ad dollar

High radio saturation, growing number of farm tv homes assure circulation, and confidence of audiences in RFD's build sales via air media

48

4. Farm radio-tv results

Capsuled case histories show sales ability and actual accomplishments of radio and television beamed to prosperous U.S. farm families

50

5. Farm radio-tv stations—farm tv penetration

Listings in this section include cross-section of farm stations and number of farm hours they program; also a 26-state breakdown of tv ownership on farms

103

COMING

Advertising headaches: part two

Second in SPONSOR series on the headaches of admen takes up problems of account executives. Series will also cover ad managers, station reps

14 Nov.

Timebuyers of U.S.

Complete in one section, the city-by-city rundown listing names of timebuyers with their accounts, agency address, phone number

14 Nov.

DEPARTMENTS

TIMEBUYERS	.....
AGENCY AD LIBS	.....
49TH & MADISON	.....
NEW & RENEW	.....
MR. SPONSOR, Henry R. Geyelin	.....
SPONSOR BACKSTAGE	.....
SPONSOR ASKS	.....
P.S.	.....
TOP 20 TV FILM SHOWS	.....
TV RESULTS	.....
AGENCY PROFILE, Myron P. K...
ROUND-UP
NEW TV STATIONS
NEWSMAKERS
SPONSOR SPEAKS

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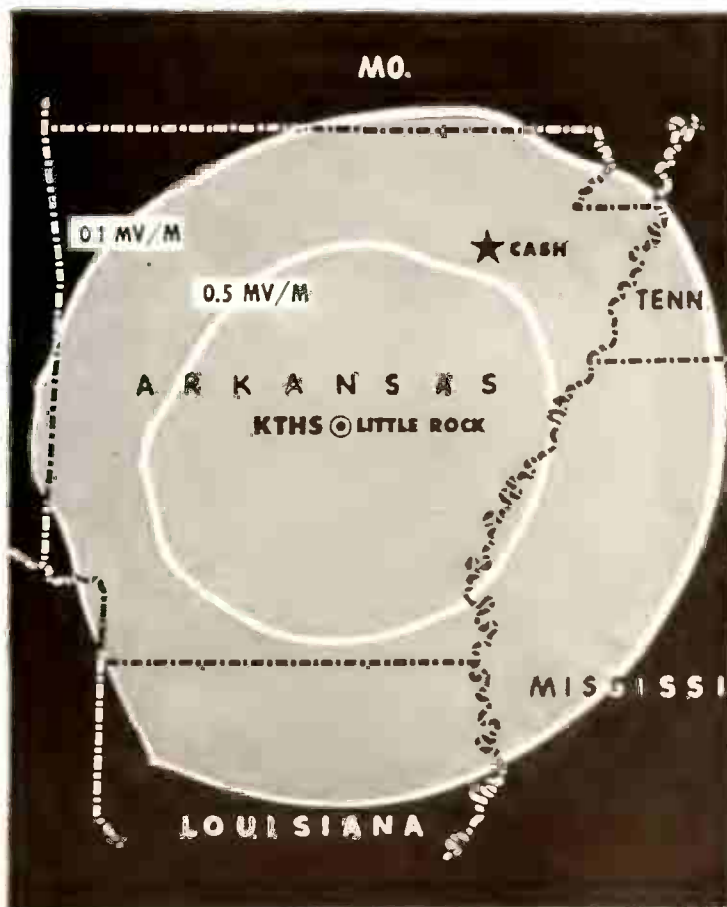
KTHS (LITTLE ROCK)

PAYS OFF IN Cash TOO!

When you pick up the check for time on 50,000-watt KTHS, you're buying coverage of a *lot more* than Metropolitan Little Rock.

KTHS pays off — in *Cash* (Ark.), for example. This little Craighead County town isn't much of a market in itself. But combined with hundreds of other hamlets, towns and cities, it helps account for KTHS's *interference-free* daytime coverage of more than 3,370,000 people!

In Arkansas, use the BIG radio value—KTHS, Basic CBS in Little Rock.



The Station KTHS daytime primary (0.5MV M) area has a population of 1,002,758 people, of whom over 100,000 do not receive primary daytime service from any other radio station . . . Our interference-free daytime coverage area has a population of 3,372,433.

KTHS 50,000 Watts
CBS Radio

BROADCASTING FROM
LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

CASE HISTORY—AUTOMOBILES



**ALL DAY is
Automotive Traffic Time
in Southern California**

Here's proof . . . the K-BIG success story of Avalon Motors, Buick Dealer in Wilmington, California, as told by Jack Frost of Hunter-Willhite & DeSantis Advertising Agency.

"We can show a positive increase in volume of new Buicks sold at Avalon Motors; from 30 cars per month to 60 cars per month, in a period of approximately eight weeks. We and the dealer are very pleased, inasmuch as KBIG produced this 100% increase with a KBIG budget of only \$1,200 per month, (100 spots). No other radio station was used, and the spots were placed with only small regard for strict automotive hours."

And the buyers came from the mountains, deserts, orange belt as well as Los Angeles and San Diego.

"Well, that's it . . . another smash success for KBIG. . ."

In Southern California, you are "IN" when you are "ON" KBIG.

For more proof of KBIG successes, ask your KBIG representative or Robert Meeker man.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLLYWOOD 3-3205
Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Donald E. Leonard, Marschalk & Pratt Division of McCann-Erickson, New York, feels that his job of working with the stations and reps is made easier and smoother by an instruction booklet which M&P sends out to stations carrying the Esso Reporter. "These booklets include the home phone numbers of five people at the agency," Don explains, "and we ask agencies under all conditions of pre-emption, delay or catastrophe to let someone at the agency know before they do anything. Only in the case of catastrophe, e.g. a local fire, do we feel they should use their own judgment about pre-empting our commercial time if they can't reach us. By the same token, we try to work hand-in-hand with the reps. For example, we send them carbons of all station correspondence with their own stations. It's amazing how well our system works for us."



Marjorie Scanlan, Kudner, New York, says that most of the reps she sees make their presentations in a compact, easy-to-read format. "A few would be more helpful if they would submit the information typed up," she says. "I'm miserable at deciphering handwritings. Also, there is a lot of information about local programing that could be helpful. I'd love it if they'd supply a standard form giving an outline of the show, time, rating information, etc." At the moment, what with DST-affected time differentials, her main problem is one of pre-emptions and make-goods. "We find that big-city stations are generally more interested in letting us know ahead of time about pre-emptions. I work on network clearances, in addition to local programing, and it's very important because of dealer promotions to know about pre-empts."



Thomas O'Donnell, Platt, Zachary & Sutton, New York, says the reps should "give us 'dope sheets' on shows, especially in tv. When they come in to see us, they could leave such dope sheets instead of taking our time telling us about show contents which we then have to take notes on if we're not to forget the stuff." He adds that it's very important for him to know the personality of a show, format and audience composition before buying a participation. "Here's where the tv reps could do a real selling job, but I guess some of them feel they don't have to. We find that the tv reps have a tendency to try to sell their station and then fit the program they offer to the budget available. In that way we might end up with a kid show to sell food products on the theory that the kids will pressure mama into a buy."

Of all the food merchandising programs in Philadelphia...



IS

1ST

Every major station in Philadelphia has a food merchandising program. According to Pulse*, the WPEN entry—The Pat & Jack Show—leads all the rest, including the 50,000 watt "giants" of the networks.

The cost per participation in The Pat & Jack Show is lower than any of the other food merchandising programs. Again, WPEN delivers the highest rating and the lowest cost per thousand.

Furthermore, there is a GUARANTEED merchandising program throughout the Penn Fruit Company chain of supermarkets available to all participants at no extra charge.

PAT AND JACK
Monday thru Saturday
9:05 - 10:00 A.M.



Represented Nationally by Gill-Perna, Inc.

*Pulse July-August '55

WPEN

Philadelphia

KPRC-TV

hits a Houston Gusher

NIGHTTIME QUARTER-HOUR FIRSTS*

The overwhelming dominance of KPRC-TV in the Houston Gulf Coast area has been conclusively proved again. Latest ARB gives KPRC-TV a gusher of quarter-hour firsts that would put old "Spindletop" to shame.

Whether you are just now "spudding in" in the Houston market or reworking an old producer, you'll get bigger and better sales results by going with KPRC-TV... the one station that *really reaches the Houston Market.*

KPRC-TV

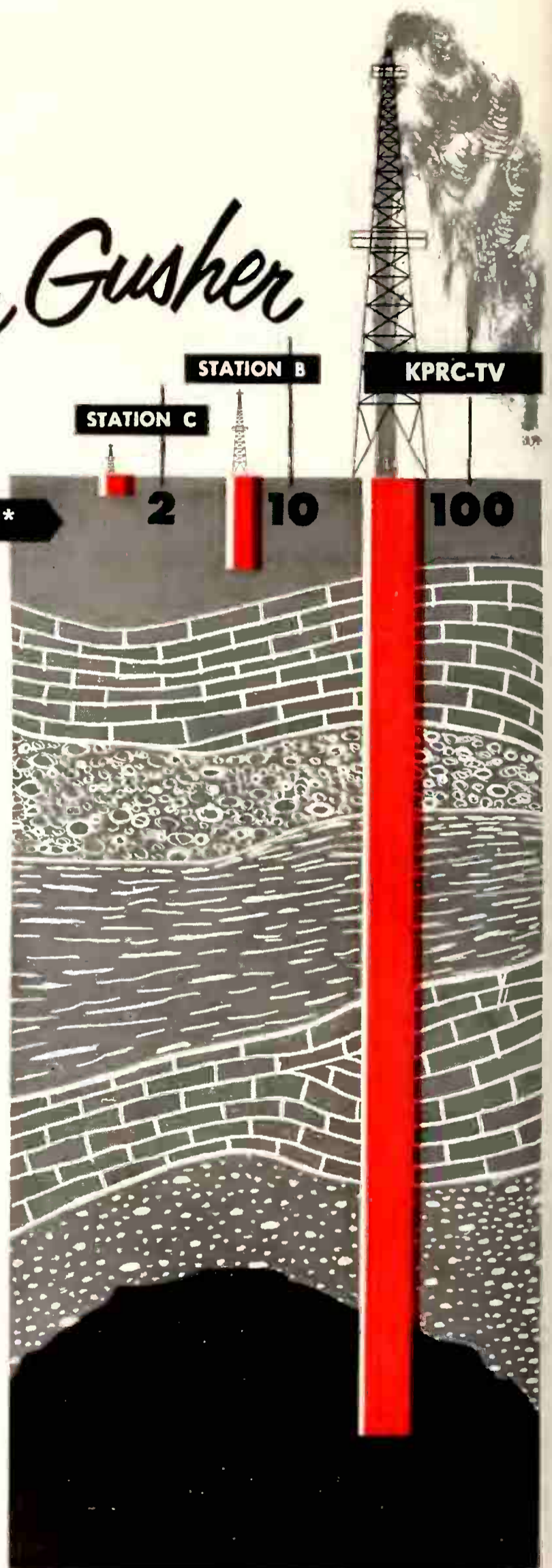
**CHANNEL
HOUSTON**

2

JACK HARRIS *Vice President and General Manager*

Nationally Represented by
EDWARD PETRY & CO.

*ARB—July 1955



AGENCY AD LIBS



by Bob Foreman

Tv can carry the ball for established products, too

Many advertisers have had startling (and gratifying) experience with television in the marketing of a new product. From Saran Wrap to pink light bulbs and back again, stories have been bruited about by word of mouth and published in the trade attesting to the fabulous sales potency of tv. Some of these case histories are nothing short of sensational; how, for example, a single announcement on the Big New Quiz in the medium moved traceably more product than months of spending in other media and in other forms of broadcasting.

It all sounds nice unless you take into account that one research organization has noted these signs of success and then made the statement that television is great only for the *introductory* phase of a product, but costly and ineffectual for products that have been around. A pox on this outfit!

Obviously, a medium as new as tv imbues new products with the *appeal* of novelty, a big advantage. Obviously, it offers facilities for selling that no other medium does (I refer, of course, to its much discussed combination of sight, sound, motion and personality). Naturally, such a medium is ideal to make people quickly and forcibly aware of something new. Naturally, if this *new* product contains advantages that fulfill a basic need or can whet appetites to create a need, that product's exposure on television *should* be sensational. But tv can perform well for products that are well past the introductory stage.

(Please turn to page 62)

Why tv remains effective for older products

1. Tv adds excitement, newsiness, immediacy to many familiar products assumed to be around too long to profit economically from what the medium has to offer.

2. Trouble is, the very age of the product makes copywriters take it too much for granted. Anything sold today can be made refreshingly new by television.

3. Public often remains interested in a product longer than advertising people realize. By using tv's facilities to exploit new selling angles, old products can still sell well.

FOLKS
ARE

ON-THE-GO

IN
THE

BILLION-

DOLLAR

San Diego

MARKET



You've got
to catch 'em
to sell 'em . . .
but
wherever
they're going,
KSDO
RADIO
goes
right
along
with 'em!

More radios are tuned more to
MUSIC, NEWS & SPORTS ON
KSDO RADIO in the San Diego
Market than to any other sta-
tion! Get your clients on-the-go
in Billion-Dollar San Diego on
KSDO!

1130 KC
5000 Watts

KSDO
San Diego

LOWEST COST PER THOUSAND!

Represented by

John E. Pearson Co. — New York,
Chicago, Dallas, Minneapolis

Daren McGovern — San Francisco

Walt Lake — Los Angeles

Hugh Felts & Assoc. — Seattle

H. Quentin Cox & Assoc. — Portland



“CBS would appear to have a winner”

JACK GOULD, NEW YORK TIMES

“Got off to a fine start”

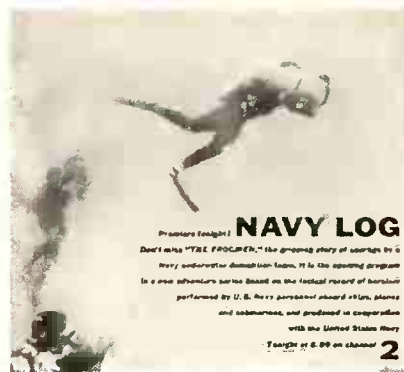
N.Y. JOURNAL AMERICAN

“Top notch quality... superb photography, realism and pacing...”

ST. LOUIS GLOBE DEMOCRAT

“Will outdraw its Western competition”

N.Y. DAILY NEWS



“The best (of the new candidates)...”

TIME MAGAZINE

“Loaded with suspense, full of realism, authentic...”

N.Y. HERALD TRIBUNE



“An irresistibly funny television series”

N.Y. HERALD TRIBUNE

“A very funny and well done show... Silvers is a great comedian”

NEW YORK TIMES

“Packed with humor... (Silvers) is superb”

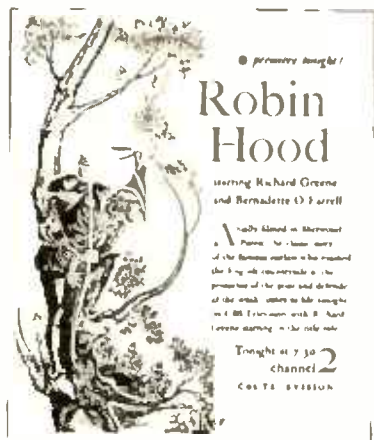
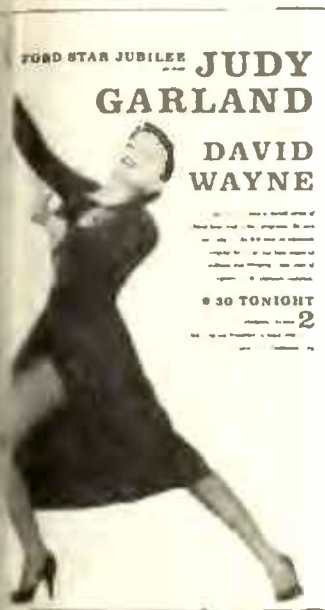
NEW YORK TIMES

“We haven't laughed so much in years. Silvers... will be the comedy standout of the 1955 season”

N.Y. DAILY NEWS

“Perfectly wonderful”

HARRIET VAN HORNE, N.Y. WORLD JOURNAL



"triumphant production"
NEW YORK TIMES

"Rousing entertainment
... first rate..." NEW YORK TIMES

"The answer to those
who have been crying
for entertaining
quality shows for
youngsters... of
interest to old and
young alike" N.Y. DAILY NEWS

AS ADVERTISED

The excitement of the critics over the new CBS Television programs was matched by the enthusiasm of the audience. (More people, for example, watched the first "Ford Star Jubilee" than any other 90-minute program on any network in television history. And it was identified with a *single* sponsor!)

To advertisers the real significance of this achievement is that with each program the performance was equal to the promise. For the past four years they have known that CBS Television has delivered more of the most popular programs at a lower cost per thousand than any other television network. Now they can count on CBS Television to enhance its value even further during the coming season.

This confidence is perhaps the underlying reason why American business continues to invest more on CBS Television than on any other single advertising medium in the world.

CBS TELEVISION

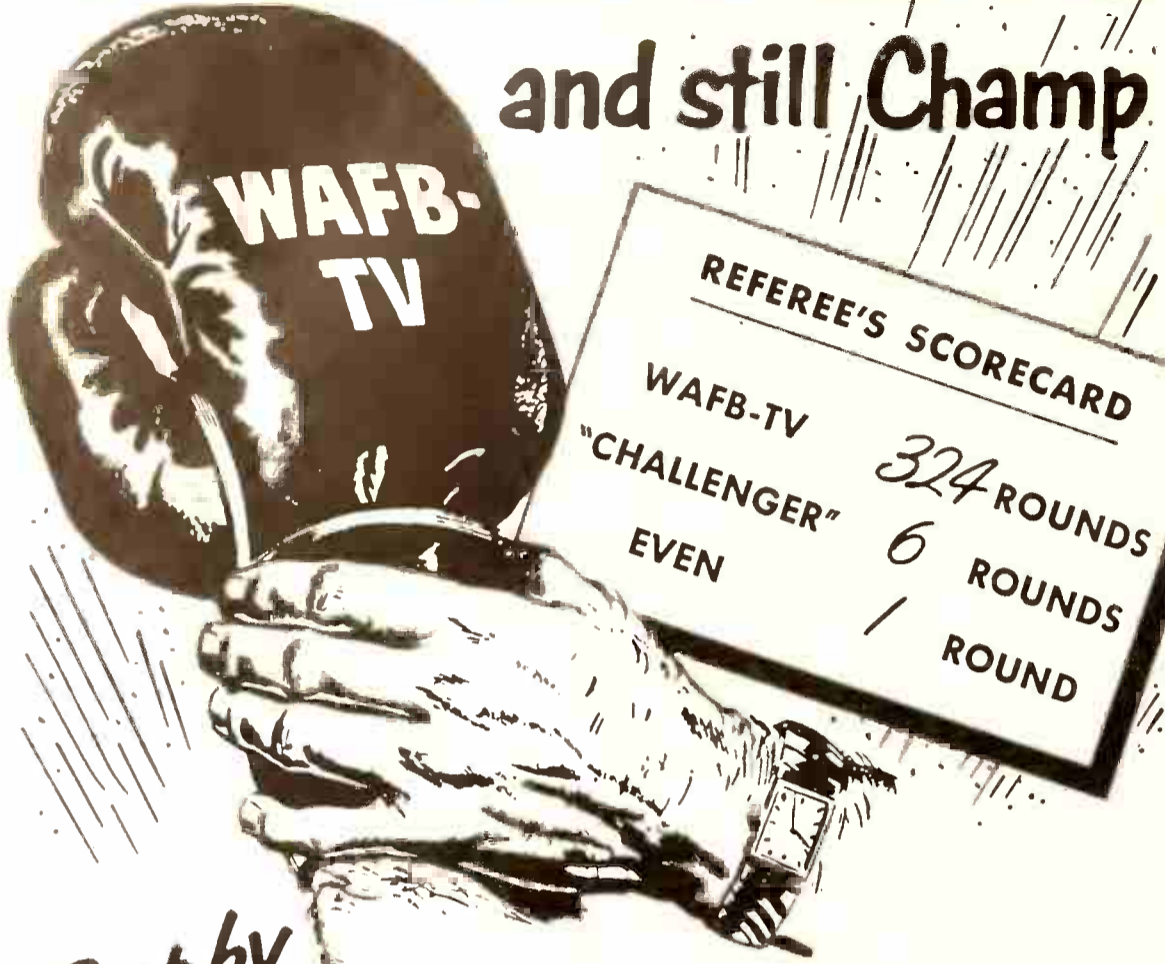
"... there's never been
anything like the one
woman show staged
by Judy Garland...
ever CBS... pure magic.
CBS had the best
spectacular to date"
GRIFF VAN HORNE, N.Y. WORLD-TELEGRAM

"... will go down as
another triumph... an
hour-and-a-half of
excellent televiewing"
RADIO DAILY

"... she proved herself
a great a performer on
television as in the
movies and on the stage"
BEN GROSS, N.Y. DAILY NEWS

THE WINNER!

and still Champ



First by far in

BATON ROUGE

In a Telepulse Survey just completed (for May, 1955). WAFB-TV, two-year uncontested TV champion in Baton Rouge, rated first for 324 of the 331 quarter hours when both TV stations were on the air. *Every one of the top 15 favorite weekly programs were on WAFB-TV.* Eight of the 10 (all of the first six) favorite "daily" programs were on WAFB-TV.

	Monday to Friday			Saturday				Sunday	
	7 AM-12 AM	12 AM-6 PM	6 PM-12 PM	12:15 PM-6 PM	6 PM-12 PM	1 PM-6 PM	6 PM-12 PM		
WAFB-TV	78	61	59	76	64	76	61		
Station "B"	10a	29	33a	1a	27a	8a	33a		
Station "C"	12	10	8	23	9	16	6		

a Does not broadcast for complete period. Audience unadjusted.

WAFB-TV

affiliated with WAFB, AM-FM

CBS — ABC

200,000 WATTS

Reps: Call Adam Young, Nationally or Clarke Brown in South & Southwest

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

ADD TO RESEARCH NEEDS

Here's one afterthought to the big needs in radio-tv research that I should like to add to those published in the last issue of SPONSOR ("Eight big needs in radio-tv research," 17 October 1955, page 42). Another big area for research is the diagnosis of tv commercials.

By now, every large agency research department and a number of experienced independent research firms have acquired a body of knowhow on what makes a tv commercial tick. Yet it is evident to anyone who spends a few hours in front of a television receiver that a lot of what is known in principle is often forgotten in practice. There is a challenge to apply what we already know, but there is also more to be learned about what makes a commercial more or less successful in performing specific kinds of selling jobs. This means we need more new studies and experiments, and also more thorough analysis of the studies already in the files.

DR. LEO BOGART
Associate Research Director
McCann-Erickson
New York

CANADIAN SECTION

Who is your Canadian representative?

Your excellent and much appreciated Canadian Section in a recent issue of SPONSOR was spoiled, for us, by the omission of our illustrious name in the paragraph on Canadian-made tv commercials and producers.

In 1949, we made what we believe was the first tv commercial ever made in Canada (incidentally for use in the United States). We have won the only two Canadian Art Directors Awards yet given for tv commercials in 1954 and 1955, sharing the latter with U.P.A. Today we are one of the busiest Canadian production compa-

(Please turn to page 15)

CBS IN INDIANAPOLIS
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CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS
CBS IN INDIANAPOLIS

*in every
television market there
is one dominant station
... in Indianapolis
that station is*

WISH-TV
channel 8



NEW RCA TURNTABLE...

BQ-2A



Now ready for immediate delivery. The BQ-2A mechanism is also available separately as MI-11830. Call your Broadcast Sales Representative for further details.

Designed from the ground up for 3-speed operation

RCA's answer to the need for a new turntable designed specifically for 3-speed operation at moderate cost, with highest performance characteristics. Features include:

- Smoother, simpler speed changing, with snap-up spindle hub to provide improved 45 RPM operation.
- Smooth, half-turn starting at all speeds for easy cueing. Simple, sure-fire, self-compensating rim drive mechanism.
- Modern, practical 2-tone grey cabinet of ample functionalized proportions. Accommodates booster amplifiers inside, tone arms and other accessories on top of cabinet.



RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION, CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal

nies, and have recently produced what has been described, by one who *knows*, as the "best animation yet produced in Canada." Tomorrow we will be doing more work for U.S. producers and advertisers.

NEIL SNEYD
Sales Manager
Film Production Ltd.
Graphic Assoc.
Toronto

• SPONSOR's mention of film commercial producers was not meant to be complete, but only an indication of activity in the field.

MONITOR

Forgive my delay in writing to congratulate you on your article "Monitor: does it help or hurt radio?" (5 September 1955, page 39) I think your treatment was entirely fair and should prove of value to every phase of the industry. May I add, too, that your editorial in the same issue was excellent.

As you are so well aware, the station representatives are not fighting the networks and have never done so. No one is more cognizant of the value of networks as a vital part of the station's operations. It is only those things that a network does beyond the sphere of what a true network should be to which we object.

I like the following paragraph taken from a letter written by a manager of a Katz-represented station, which expresses this better than I:

"Networks are important to the welfare of the stations; stations are important to the welfare of the networks; spot business is vital to stations. An atmosphere of live and let live must prevail for healthy progress of all."

EDWARD CODEL
Katz Agency
New York

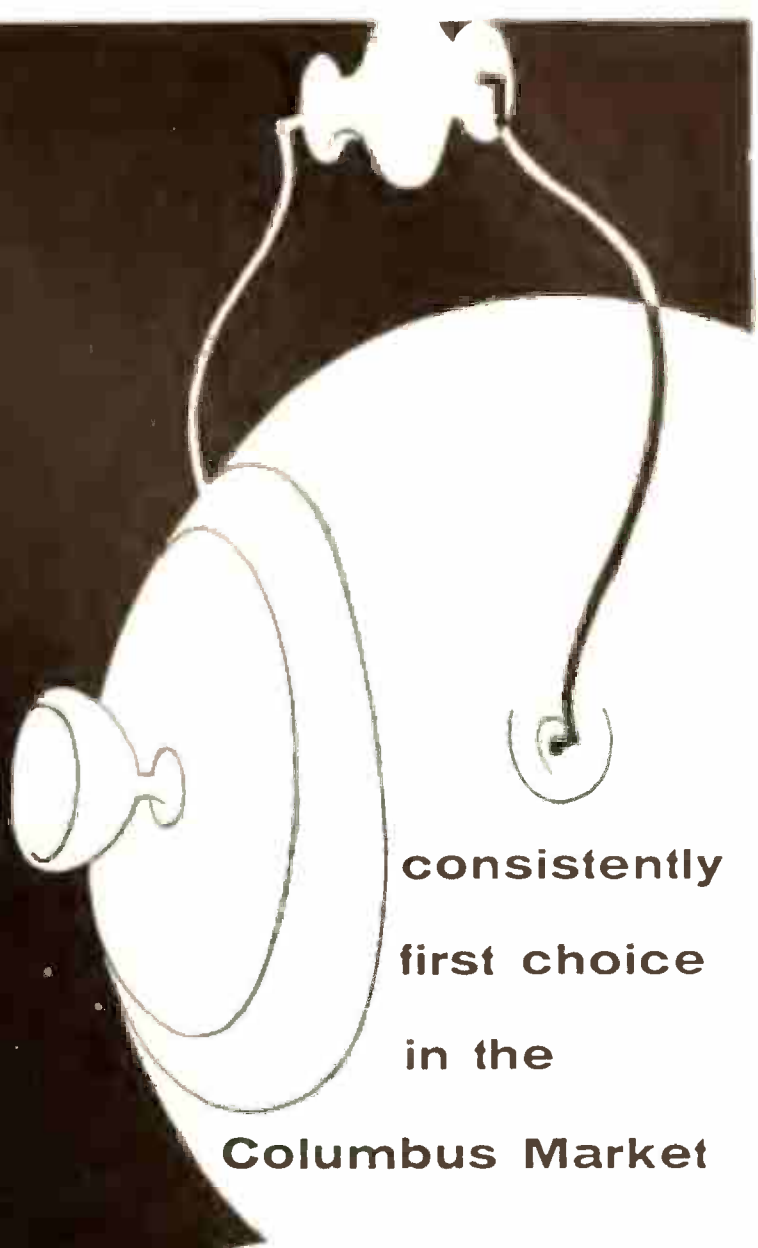
P&G REPRINT

One of my associates here has obtained "The Procter & Gamble Story" from a recent issue of your magazine. I found this interesting reading and wonder whether I might get a copy for my personal use.

K. W. SONNER
Procter & Gamble Co.
Cincinnati

• The Procter & Gamble series, in four parts, has been republished in reprint form. Copies available at nominal cost.

it boils down to this



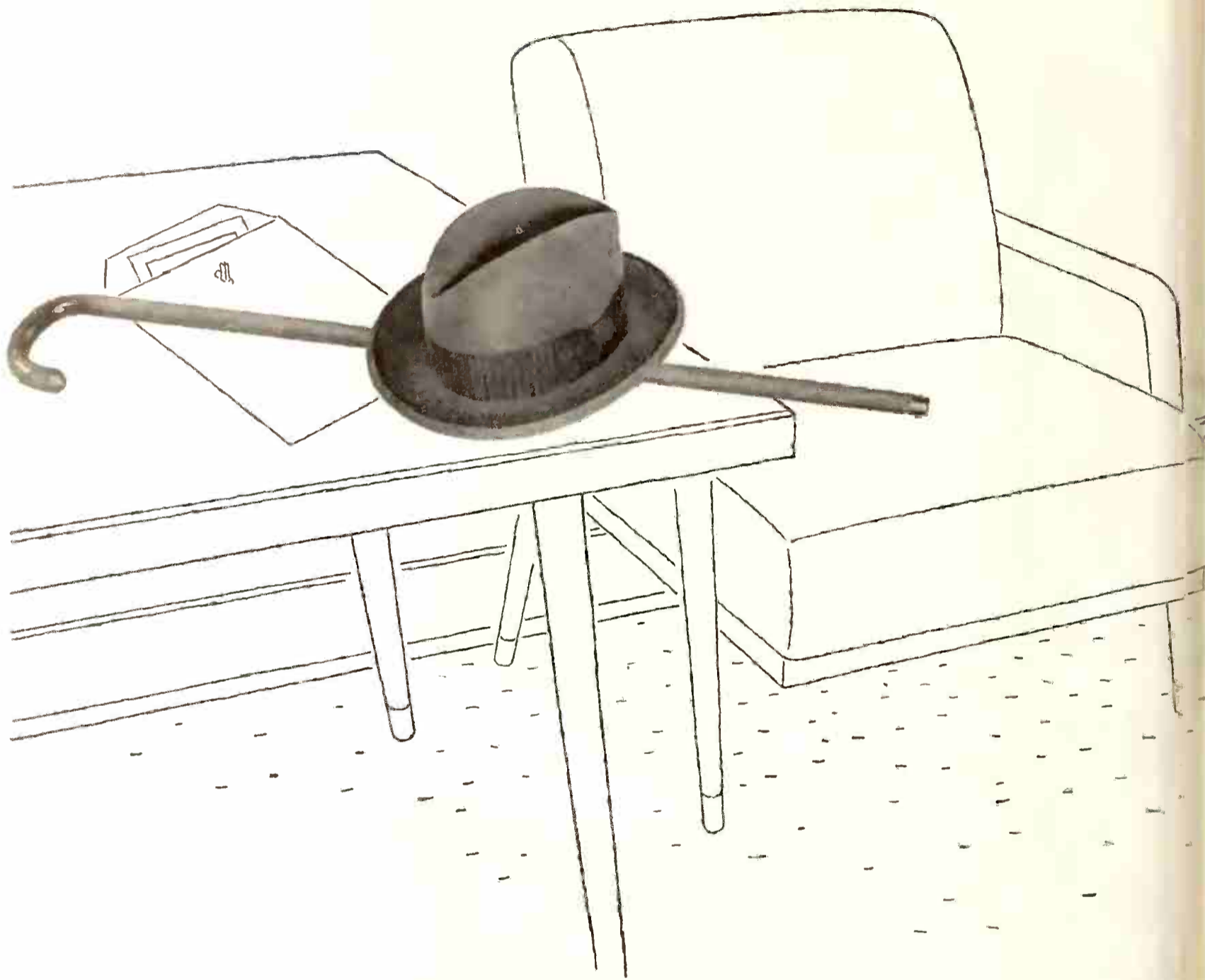
consistently
first choice
in the
Columbus Market

20 top
pulse
rated
programs

CBS for CENTRAL OHIO

ASK
JOHN BLAIR
WBNS
radio
COLUMBUS, OHIO

... He Happens To Have a New



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK

250 Park Avenue
PLaza 1-2700

CHICAGO

230 N. Michigan Ave.
Franklin 2-6373

DETROIT

Penobscot Bldg.
Woodward 1-4255

ATLANTA

Glenn Bldg.
Murray 8-5667

FT. WORTH

406 W. Seventh St.
Fortune 3349

HOLLYWOOD

6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO

Russ Building
Sutter 1-3798

Picture Of The Children

BEFORE Television, children were assigned a special corner of their own in the American marketing scene . . . a place labeled "For Children Only".

The picture is very different today. To be sure, Television is selling candy, soft drinks and cereals as they've never been sold before, but minors are now a major factor in the purchase of almost everything that comes into the house.

Two lessons are to be learned from this phenomenon:

- (1) The so-called "kid's show" is a terrific place to sell *anything* a youngster can eat or use.
- (2) The presence of small fry in the audience is an immeasurable blessing to *any* commercial television program.

Your Free & Peters Colonel has some specifics on the subject . . . and some of the finest "station produced" programs in the land to illustrate the point.

Representing VHF Television Stations:

EAST — SOUTHEAST		VHF CHANNEL	PRIMARY
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS
MIDWEST — SOUTHWEST			
WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth-Superior	6	NBC
WDAY-TV	Fargo	6	NBC-ABC
WCCO-TV	Minneapolis-St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth-Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KENS-TV	San Antonio	5	CBS
WEST			
KBOI-TV	Boise	2	CBS
KBTB	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KMAU—KHBC-TV	Hawaii		
KRON-TV	San Francisco	4	NBC



HOOPER* says it.
 NIELSEN* says it.
 PULSE* says it.
 TRENDX* says it.

WHB

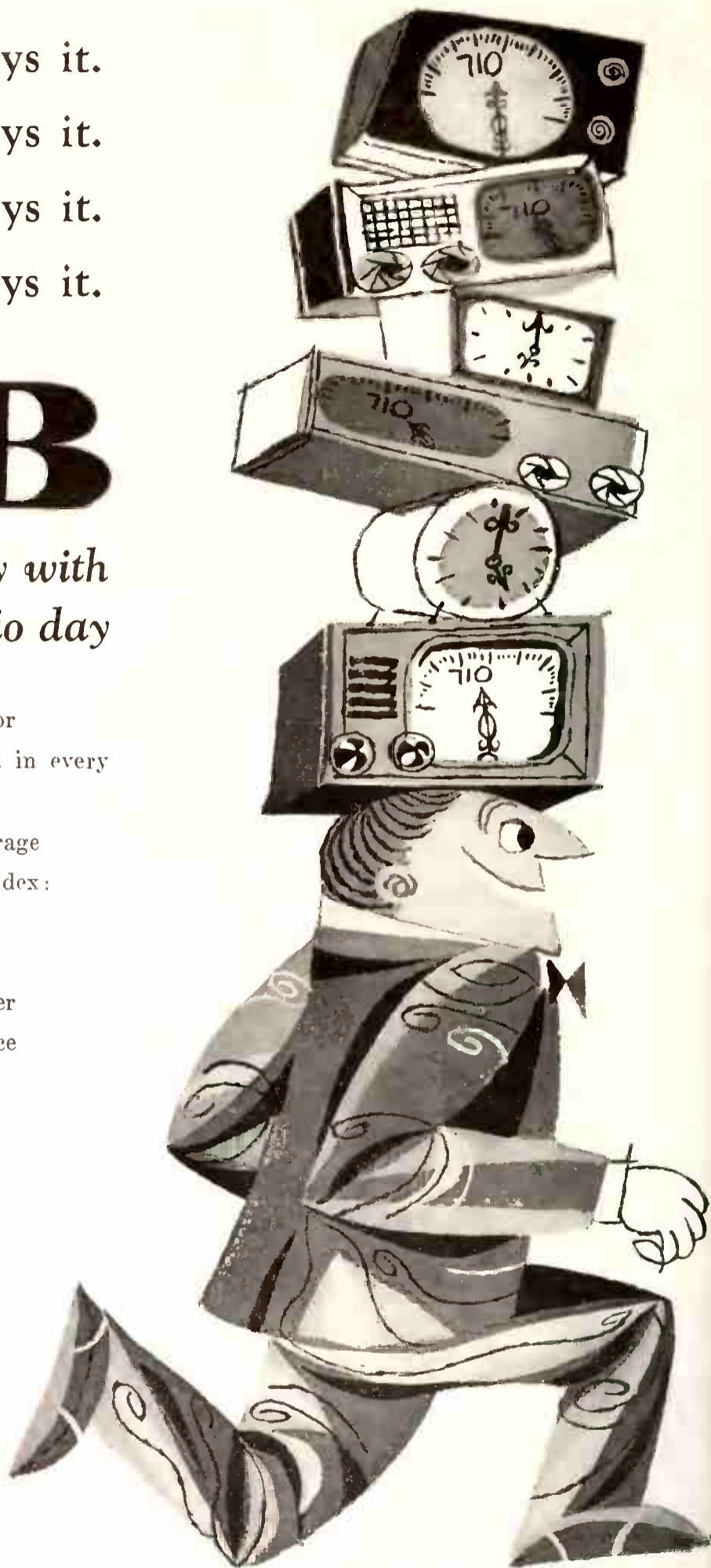
*is running away with
 Kansas City's radio day*

Have a pet rating? Doesn't matter. A.M. or afternoon? Doesn't matter. WHB is first in every time segment per every rating service. All day average Hooper: 46.4%. All day average area Nielsen: 39.2%. All day average Trendx: 42.8%. Every daytime quarter hour Pulse finds WHB in first place. It's the Mid-Continent formula that does it. So whatever rating you buy by, feel secure in your choice of WHB for Kansas City selling. Talk to the man from Blair, or WHB General Manager George W. Armstrong.

** From most recent reports available.*

WHB

10,000 watts, 710 kc



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WTIX, New Orleans
 Represented by
 Adam J. Young, Jr.

KOWH, Omaha
 Represented by
 H-R Reps. Inc.

WHB, Kansas City
 Represented by
 John Blair & Co.

New and renew

SPONSOR

31 OCTOBER 1955

New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
mer Home Products, NY	BBGT, NY	CBS 104	Wanted; Th 10:30-11 pm; 20 Oct; 52 wks
mer Homo Products, NY	BBGT, NY	NBC 60	Today; M-F 7-9 am; 5 Oct; 52 wks
M-PAR Record Corp, NY	Buchanan, NY	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
tmour, Chi	Henri, Hurst & McDonald, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
vco Mfg, NY	Earle Ludgin, Chi	NBC	Midwestern Hayride; alt W 10:30-11 pm; 9 Nov-21 Dec
T. Babbitt, NY	DFS, NY	NBC	Matinee Theatre; part. M-F 3-4 pm; 31 Oct-23 Feb 56
eltone Hearing Aid Co, Chi	Olian & Bronner, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
ristol-Meyers, NY	SCSS, NY	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
BS-Hytron, NY	Bennett & Northrop, Boston	CBS 145	Garry Moore; alt F 10:30-10:45 am; 14 Oct; 52 wks
arnation Co, LA	Erwin, Wasey, LA	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
arter Products, NY	Ted Bates, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
hrysler Corp, Dctr	McCann-Erickson, Dctr	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
Chrysler div			
oca Cola, Atlanta	Erwin, Wasey, LA	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
eneral Motors, Frigidaire Div, Dctr	Kudner, Dctr	CBS 144	My Favorite Husband; T 10:30-11 pm; 4 Oct; 52 wks
oover Co, No. Canton	Leo Burnett, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
C. Johnson & Son, Racine	Needham, Louis & Brorby, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
hanson & Johnson, New Brunswick	YGR, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
etteuce, Inc, Salinas	John Cohan Adv. Salinas	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
ewis-Howe, St. Louis	DFS, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
engines-Wittnauer, NY	Victor A. Bennett, NY	CBS 73	Conquest; Sat 11-12 pm; 22 Oct, 19 Nov
lars, Inc, Chi	Leo Burnett, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
attel, Inc, LA	Carson-Roberts, LA	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
cGraw Electric, Elgin	Erwin, Wasey, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
iles Laboratories, Elkhart	Geoffrey Wade, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
linnesota Mining, St. Paul	BBDO, Minn	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
ionsanto Chem Co, Springfield	Needham, Louis & Brorby, Chi	CBS 82	Winky Dink and You; Sat 10:30-11 am, S 12-12:30 am; 10, 11, 7, 8 Dec
orton Salt, Chi	Needham, Louis & Brorby, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
ational Preso Ind, Eau Claire	Gourgain-Cobb, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
'Cedar Corp, Chi	Turner Adv, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
harmaceuticals, Newark	Edward Kletter Assoc, NY	ABC	Ted Mack; S 9:30-10 pm; 30 Oct
ilip Morris, NY	BBT	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
O.S., Chi	McCann-Erickson, San Fran	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
ott Paper Co, Chester, Pa.	JWT, NY	CBS 55	Bob Crosby; M 3:30-3:45 pm; 3 Oct; 26 alt wks
orta Assoc, Chi	Bozell & Jacobs, Omaha	CBS 63	Garry Moore; alt M 10:15-10:30 am; 52 wks
oni Co, Chi	Tatham-Laird, Chi	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
V Time Foods, Chi	Ruthrauff & Ryan, Chi	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
ick Chemical Co, NY	BBDO, NY	ABC 58	Famous Film Festival; S 7:30-9 pm; 2 Oct; 8 wks
ick Chemical Co, NY	BBDO, NY	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks
elch Grape Juice, Westfield, NY	Kenyon & Eckhardt, NY	ABC 83	Mickey Mouse Club; M-F 7:30-8:30 pm; 3 Oct; 52 wks



Lester W. Graaskamp (4)



Edward Hobler (3)



Townsend Griffin (3)



John D. Swan (3)



Ken McAllister (3)



Ralph C. Tanner (3)

Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
rown & Williamson, Louisville	Ted Bates, NY	CBS 138	The Lineup; alt F 10-1030 pm, 7 Oct; 52 wks
ellogg Co, Battle Creek	Leo Burnett, Chi	CBS 67	Arthur Godfrey Time; T & Th; 10:45-11 am; Oct; 52 wks
iles Montenier, Chi	Earle Ludgin, Chi	CBS 73	What's My Line; alt S 10.30-11 pm; 30 Sept; 52 wks
rocter & Gamble, Cincinnati	YGR, NY	CBS 130	The Lineup; alt F 10:10.30 pm; 30 Sept; 13 alt wks
emington Rand, Bridgeport	YGR, NY	CBS 86	What's My Line; alt S 10:30-11 pm; 2 Oct; 52 wks

In next issue: New and Renewed on Radio Networks; Broadcast Industry Executives; New Firms, New Offices, Changes of Address, Agency Appointments

New and renew

3. Advertising Agency Personnel Changes

Harry H. Enders (3)



Horace E. Curtis (3)



Herbert Berger (3)



Dorman C. Ingraham (3)



Heber G. Wolsey (3)



Roger M. Shea (3)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Roger L. Albright Ken McAllister Arthur A. Bailey Herbert Berger Roy Cambell William A. Chalmers Horace E. Curtis Lawrence W. Davidson Harry H. Enders Jack Farnell Joseph Forest	McCann-Erickson, Cleve, tv writer-producer SSCB, NY Ward Wheelock, Phila, pres Guy Lombardo Enterprises, NY, Gen mgr Foote, Cone & Belding, LA, vp Campbell-Ewald, Detr, vp and rad-tv director BBDO, NY, acct supervisor Geoffrey Wade, Chi, creative director Young & Rubicam, NY, secretary-treasurer Geoffrey Wade, Chi, rad programs director Transfilm, Inc, NY, vp and creative director	Marcus Adv, Cleve, rad-tv dept head Benton & Bowles, NY, vp & acct sup Marschalk & Pratt, NY, exec vp DFS, NY, rad-tv bus mgr Same, exec vp for western div Calkins & Holden, La, mgr of LA office Same, vp Same, product service director Same, vp & sec Same, tv net director William Esty, NY, exec producer in tv commerc dept Hicks & Greist, NY, marketing and research dire Walter McCreery, Beverly Hills, publicity direct Same, vp Needham, Louis & Brorby, Chi, asst media direc Same, vp Same, vp Blaine Thompson, NY, acct exec McCann-Erickson, NY, tv film production direc DCSS, NY, rad-tv commercial copy director Ellington & Co, NY, acct exec Grey Adv, NY, copy group head Same, director of spot tv and film dept Benton & Bowles, NY, acct supervisor Francis M. Sharkey Agency, Wash, sales prom n Roy S. Durstine, San Fran, creative acct exec Needham, Louis & Brorby, Chi, acct exec Gordon Schonfarber & Assoc, Providence, rad Dorrance, NY, vp & Act exec Anderson & Cairns, NY, vp & acct exec Same, sr vp and secretary McCann-Erickson, Cleve, acct exec director J. M. Hickerson, NY, exec vp Grant Adv, NY, vp Same, vp Same, copy chief
Dr. C. Dorsey Forrest Dorothy Furman Townsend Griffin John C. Halliday Edward Hobler Dorman C. Ingraham William A. Johnson Jay Kacin Peter Keveson William M. Kline Norris Konheim Booth Luck Ken McAllister Alvin I. Miller Winston Norman Richard G. Rothlin Roger M. Shea John D. Swan Ralph C. Tanner Alman J. Taranton John V. Tracey	Indiana University, prof. of marketing and research Joseph W. Hicks, Chi Benton & Bowles, NY, acct supervisor Ogilvy, Benson & Mather, NY Benton & Bowles, NY, acct supervisor Erwin Wasey, NY, acct exec Halsted & VanVechten, Red Bank, NJ Gardner Co. St. Louis, asst rad-tv director Lennen & Newell, NY, vp and rad-tv copy chief Seabrook Farms, Bridgeton, NJ, mkting director Kenyon & Eckhardt, NY, assoc. group supervisor Geoffrey Wade, Chi, tv director SSCB, NY Mass Mutual, Wash div Gene K. Walker Co, mgr Free & Peters, Chi WTTG-TV, Washington, producer-director WCAX—WCAX-TV, Burlington, Vt Mooresville Mills, Mooresville, NC Ted Bates, NY, vp Fuller & Smith & Ross, Cleve, bus development sls mgr	
Louis G. Van Akin Joseph O. Wilson Heber G. Wolsey Gordon Zern	Anderson & Cairns, NY, vp, secretary & director MacManus, John and Adams, NY, acct exec Gillham Adv, Salt Lake City Fuller & Smith & Ross, NY, acct exec	

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph C. Bannon Thomas R. Bartlett John R. Basset Andrew C. Freimann Lester W. Graaskamp Augustine R. Marusi Raymond W. Saxon J. W. Stack H. L. Waldrop Robert H. Zitzmann	RCA Victor, NY, tv div field sls mgr Bendix Aviation, Detr, gov sls dept Stahl-Meyer, NY General Motors, Dayton, Delco Div, gen sls mgr Amer Can, NY, vp in exec dept Borden Co, NY, Chem Div, pres RCA Victor, TV Div, gen sls mgr Oldsmobile, San Fran, zone mgr General Motors, Detr, oil mdsg mgr Sterling Drug Co, Monticello, Ill, ind rel director	Same, gen sls mgr Same, sales mgr Same, mdsg and adv mgr York Corp, York, Pa, vp in charge of mkting Same, vp in charge of operations, central div Borden Co, NY, vp RCA, Boston, north eastern regional mgr General Motors, AC Spark Plug Dic, Flint, adv n Same, mdsg co-ordinator Piel Bros, NY, ind rel director

5. Station Changes (reps, network affiliation, power increases)

KAFY, Bakersfield, Calif. has appointed the Daren F. McGovern Company its West Coast representatives

KCRG, Cedar Rapids, Iowa has appointed Everett-McKinney natl reps

KDAL-TV, Duluth, Minn, will become an affiliate of CBS 30 October

KMTV, Omaha, Nebraska aired its first color program 28 September

KPAR-TV, Sweetwater-Abilene, Texas becomes affiliated with CBS about 1 November

KQTV, Fort Dodge, Iowa will return to the air 29 October

KTSA, San Antonio, Texas became an affiliate of MBS 26 September

WDBJ-TV, Roanoke, Va, went on the air October 3rd for the first time

WDOK, Cleveland, Ohio had appointed H-R Representatives

WEEL, Boston, Mass has appointed Thomas R. Young natl reps

WNOW-TV, York, Pa, has appointed Robert S. Keller natl reps

WOAI-TV, San Antonio, Texas is telecasting in full color as of 15 October

WTOP, Washington, D.C. has announced the addition of a news and public affairs division

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Can, NY Bristol-Myers, product div, NY Bristol-Myers, product div, NY Champion Spark Plug Co, Toledo Coca-Cola Co, NY Colonial Sugars, New Orleans Doyle Packing Co, Long Branch, NJ Clamorene, NY Monsanto Chem Co, Springfield Murine Co, Chi Schick, Inc, Lancaster Whitehall Pharmacal, NY	metal & fibre containers Mum Mist deodorant Sentry dentifrice Champion Spark Plugs bottled beverage Sugar Strongheart dog food carpet cleaning preps Farm chemicals Murine eye wash electric shavers Duplexin	Compton, NY DCSS, NY BBDO, NY J. Walter Thompson, NY McCann-Erickson, NY Rutledge & Lilienfeld, St. Louis C. Wendel Muench, Chi Product Services, NY Gardner Adv, St. Louis J. Walter Thompson, Chi Warwick & Legier, NY McCann-Erickson, NY

WHO listener fights crime with radio!

Gene and Shirley Tomaszewski —

WHO Salutes You!

When this story went out over the wires of the nation's news services a week ago, it made each man and woman who heard it feel a little bit bigger, a little bit prouder, to know about the Tomaszewskis.

The heroism of these wonderful people should be of real inspiration to all of us. It's this kind of bravery, and this kind of people, that can always make the final difference in the war against crime and delinquency.

WHO, and all of Iowa, salute our solid-citizen neighbors — Gene and Shirley Tomaszewski, of Princeton, Illinois. We hope they're always in our audience, even when they go back home!

And just to make sure they will be, WHO is honored to present them with a new R.C.A.-IMPAC (the case has a 5 yr. warranty against breakage) portable radio to replace the set that Mrs. Tomaszewski used to such excellent effect on the head of a thug.

In all the excitement, no one's really certain just what station the Tomaszewskis' old set was tuned to. But everyone agrees, it couldn't have made much greater impact even if it was tuned to WHO!



This Story used on 12:30 p. m. News—July 23, 1955

An unusual story of bravery has been disclosed at Toledo, Iowa, this morning, in the aftermath of an attempted highway robbery, and the shooting of one of a pair of abductors.

The heroes of the story are Mr. and Mrs. Eugene Tomaszewski of Princeton, Illinois, both in their 20's and their story is this:

The couple had pulled their car off the highway west of Clarence, Iowa, late last night to rest from their driving. They were awakened by two men, armed with a 22-caliber target pistol, who ordered them into the back seat while they took over the front. The gunman, identified later as Ogden Denner of Chicago, held the pistol, while his companion, identified as Edward Lee Campbell of Natural Bridge, Virginia, drove.

The Tomaszewskis offered their abductors some of the food they had along for the trip, including some soft drinks. Then, hoping for a chance to use it later, the Illinois man hid a soft drink inside one of his socks.

As the car approached Toledo, Iowa, the highwaymen said they were getting sleepy . . . by then it was nearly six o'clock this morning. They pulled off the highway, and apparently because of the Illinois couple's friendly attitude toward them, Denner put his pistol in his holster and both men settled down for a nap.

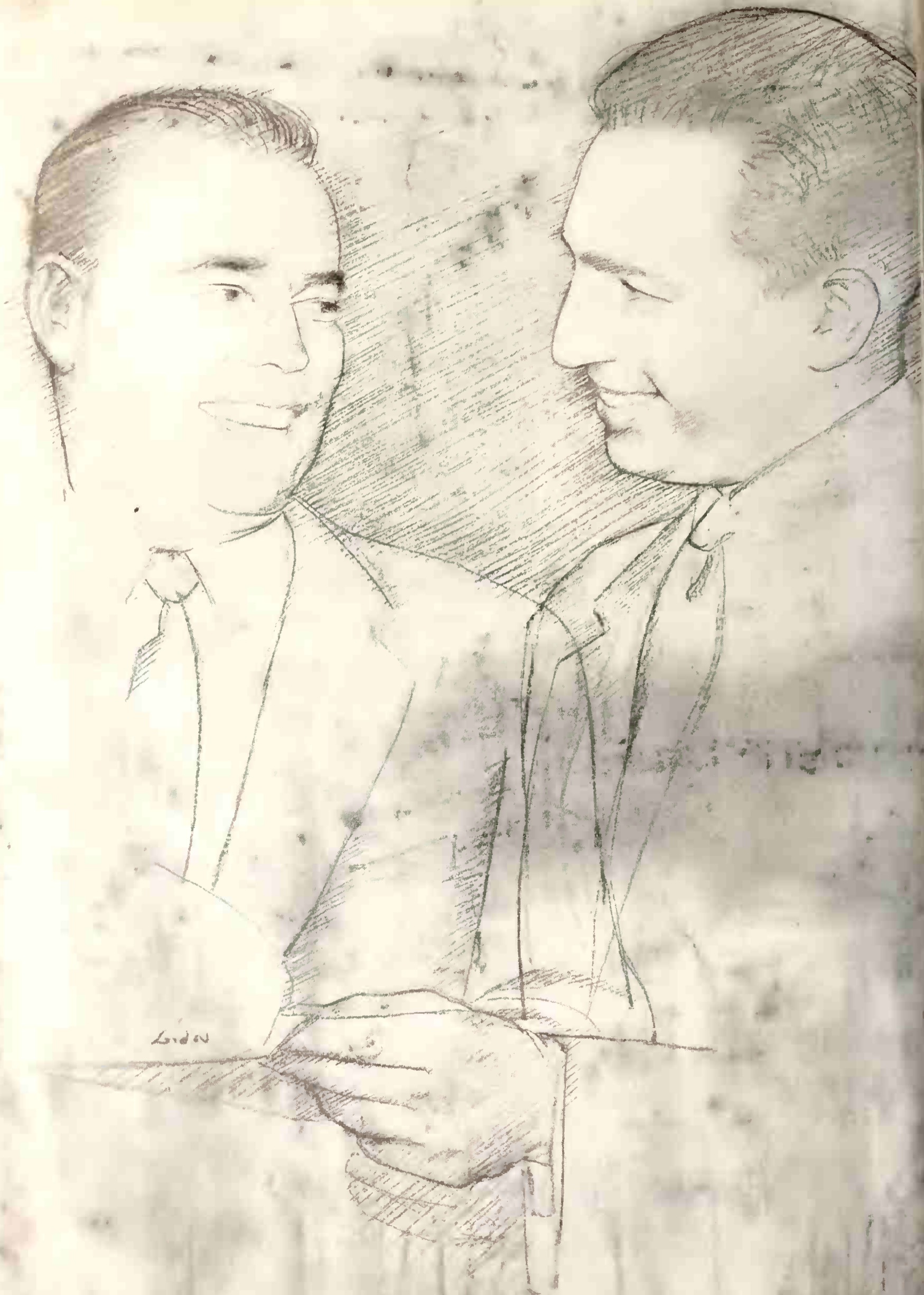
Tomaszewski took the pop-bottle-in-the-sock and hit Denner on the head, as his wife, simultaneously slugged Campbell with a portable radio, etc.

Reprint
from
August 1
Newspaper

WHO dial 1040

50,000 watt Voice of the Middle West

31 OCTOBER 1955



from
a
sponsor's
viewpoint

ED TAYLOR AND DAVE KUTNER are Marketing Vice President and Advertising Director respectively of Motorola, Inc. Like the company they work for, they are progressive and imaginative—quick to pioneer when a new opportunity comes along.

Perhaps that's why NBC MATINEE THEATER first piqued their interest. It was different and unconventional . . . a different full-hour drama every weekday from 3:00 to 4:00 p.m., in both black and white and color, featuring production, writing and stars of nighttime calibre.

Intrigued, Messrs. Taylor and Kutner dug deeper. They found:

. . . that according to ARB, hour-long dramas are the most popular form in the daytime (just as they are in the evening)

. . . that NBC MATINEE THEATER will have an estimated coverage of 32,500,000 homes (90% of all TV homes in the United States)

. . . that the commercials will be 90 seconds in length allowing each selling message to be developed fully and powerfully

. . . that, for all of its unique features and quality production, MATINEE's total cost comes to only \$10,326 gross per commercial position.

Then Motorola considered the *new* audience that this fresh, quality program would inevitably attract; the prestige of association with top stars and top production; the growing advantages of color commercials. Motorola added all these things together and signed as a long-term client.

Other discriminating advertisers like Aluminum Company of America, Procter & Gamble, and B. T. Babbitt Company—have analyzed MATINEE and come to the same conclusion.

Take a long, examining look yourself. You'll find you too can enjoy major values on

 NBC
MATINEE
THEATER

the
big
talk



is
about
kbis

bakersfield
california

970

The ONLY popular music and news independent station in Bakersfield and Kern County, dominating California's Southern San Joaquin Valley 24 hours a day!

NEW YORK
CHICAGO
ST. LOUIS
SAN FRANCISCO
LOS ANGELES

ADAM YOUNG, JR.
representative



Mr. Sponsor

Henry R. Geyelin

Manager of advertising services
Metropolitan Life Insurance Co., New York

A little over two weeks ago Metropolitan Life's radio commercial (Y&R is the agency) won an RAB award as one of the eight "most effective radio commercials" of the year.

It is difficult to determine degree of effectiveness," Henry Geyelin, Metropolitan Life Insurance Co.'s ad manager, told SPONSOR, adding, "But since one out of every five people in the U.S. is a Metropolitan policyholder, I guess our advertising (50% in radio) does do the job."

Geyelin, who joined Metropolitan less than three years ago after a five-year stint at Du Mont working on tv set advertising, says advertising falls into three categories:

"There's 'sell,' 'p.r.,' and 'public service' advertising. At first glance it might seem as though there's some overlap between p.r. and public service, but we feel the two are different. Our approach is public service advertising; by that we mean creating an aura of goodwill for the company. But our campaign is not institutional in the sense that a p.r. campaign might be. Instead we give tips on good health and devote each week to particular health problems, such as heart conditions, etc."

A strapping ex-Yaleman, Geyelin keeps dozens of Metropolitan health booklets (radio listeners are urged to request them for additional information) in his desk. Geyelin himself claims to be the best possible insurance risk.

"Of course, the easiest kind of radio campaign to evaluate is one that's trying to sell a product," he adds. "If the stuff moves, your commercials are good. If it doesn't, there may be something wrong with your strategy."

"Without an opinion poll it's a little tougher to evaluate the effectiveness of a public service campaign. You might sum it up by saying you're doing a good job if you're reaching a maximum number of people with useful information."

A born New Yorker, Geyelin lives in his own house in Manhattan with his wife and "a man-size, girl-type child of six whose major distinction for the moment is being the classmate of many tv executives' kids."

During his leisure time, Geyelin likes to take his family sailing. What kind of boats? "Anybody else's." ★ ★ ★



The only captive audience
that counts is the one that's
captured by the sheer excellence
of your commercials.

YOUNG & RUBICAM, INC.

Advertising: New York • Chicago • Detroit • San Francisco • Los Angeles • Hollywood • Montreal • Toronto • Mexico City • London

**FOOD
FOR
THOUGHT**



MOTHER PARKER

Mother Parker's skilled interpretation of food facts has won the confidence of thousands of Boston housewives. Over 200 sponsors have already relied on this confidence to sell *more* of their products in Boston!

*If you want your share of
NEW ENGLAND'S No.1 MARKET*

use

WEEL

BOSTON

**SPONSOR
BACKSTAGE**



By Joe Csida

Tv responsible for record agency switching

The past several weeks have witnessed some of the most drastic account switches ever seen for a like period of time in the advertising business' history. As most observers are aware by now, Coca-Cola dropped the D'Arcy Agency and took on McCann-Erickson (and this after a 49-year association with the former ad shop); Warwick & Legler snatched the Schick shaver billings from Kenyon & Eckhardt but lost an even heavier purchaser, Pabst Beer, to Leo Burnett. Other less dramatic switches have developed, and only a handful of hard-working, perhaps frantic agencymen know how many more transferrals are in the making.

Any number of factors involved in these switches are noteworthy, possibly not the least of which is that McCann-Erickson, in picking up the Coke business, may be pushing total billings of \$200 million by the end of 1956. Even more noteworthy, however, is the obvious fact that the advent and tremendous growth of television is probably most responsible for these advertiser-agency upheavals.

To take up only two of the many considerations involved in effectively utilizing the tv medium for a client is enough to give one a severe case of heebiejeebies. Dwell for a moment on the always prime consideration of which show do you buy. Think of the several agency gents who conceivably could have turned down *The \$64,000 Question*. Think of the repercussions on the client level if it got back to the v.p. in charge of sales and/or advertising that the agency had turned down the sizzling Louis Cowan package.

And take the case of *The Big Surprise*. A \$100,000 jackpot, developed by substantially the same crew as the sensationally successful *\$64,000 Question*. It sounded, and still sounds like, a can't-miss show if ever there were one. Still, anyone who has viewed the first several stanzas must be aware that it lacks to a tremendous degree the ingredients that made its predecessor such a walkaway winner. Most of all must the client and agency be aware of its shortcomings.

On what does the viewer acceptance of these shows hinge? On what does the viewer acceptance of *any* show hinge? On all the obvious factors, to be sure: careful planning, good writing, good casting, good direction, good staging. Yes, all of these. But Lou Cowan mentioned during a behind-the-scenes talk about 64 that his office had almost passed up

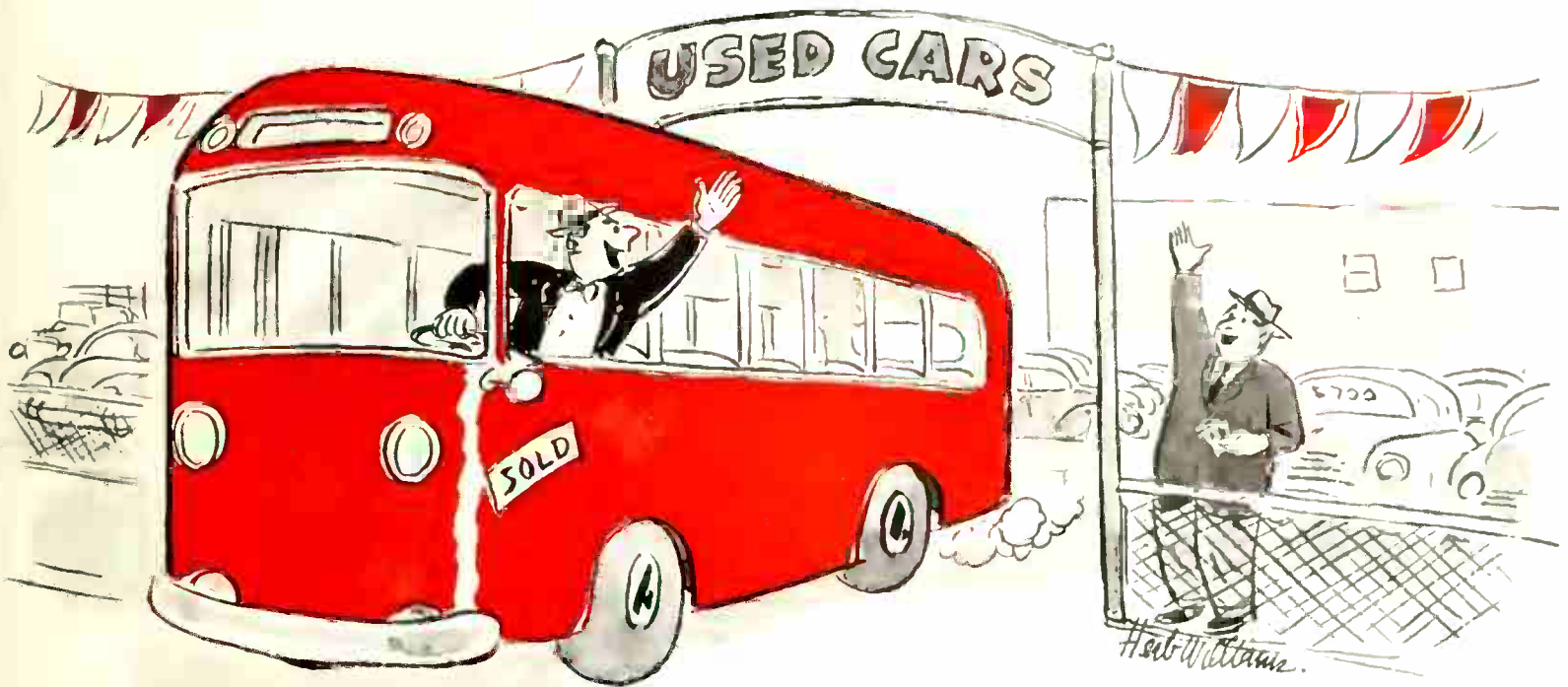
(Please turn to page 68)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

Beeline

RADIO

delivers more
for the money



These *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand!

(SAMS and SR&D)

In this mountain-isolated market, the Beeline serves an area with over 2 million people and more retail sales than Colorado, Kansas or Kentucky! (1955 *Consumer Markets*)



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

...and now a word from our



Pud Bass

Sponsor!



It's not rare when a WCBS-TV sponsor says "well done."

But when he goes on record and spells out specific results—as the Advertising Manager of the Proctor Electric Company did—best thing to do is quote him, word for word. Like this . . .

"Want to know why *I'm* continuing on WCBS-TV? Because the demand created from our Twelve Plan announcement campaign has increased our distribution to 3700 dealers in the New York metropolitan area where we had 400 at the start. Because our New York sales are up 70% over the comparable period before we went on WCBS-TV. Why, New York's largest department store alone is selling five times more *Proctor* ironing tables than before. WCBS-TV *has established Proctor as one of the leading names in housewares in the New York market.*"

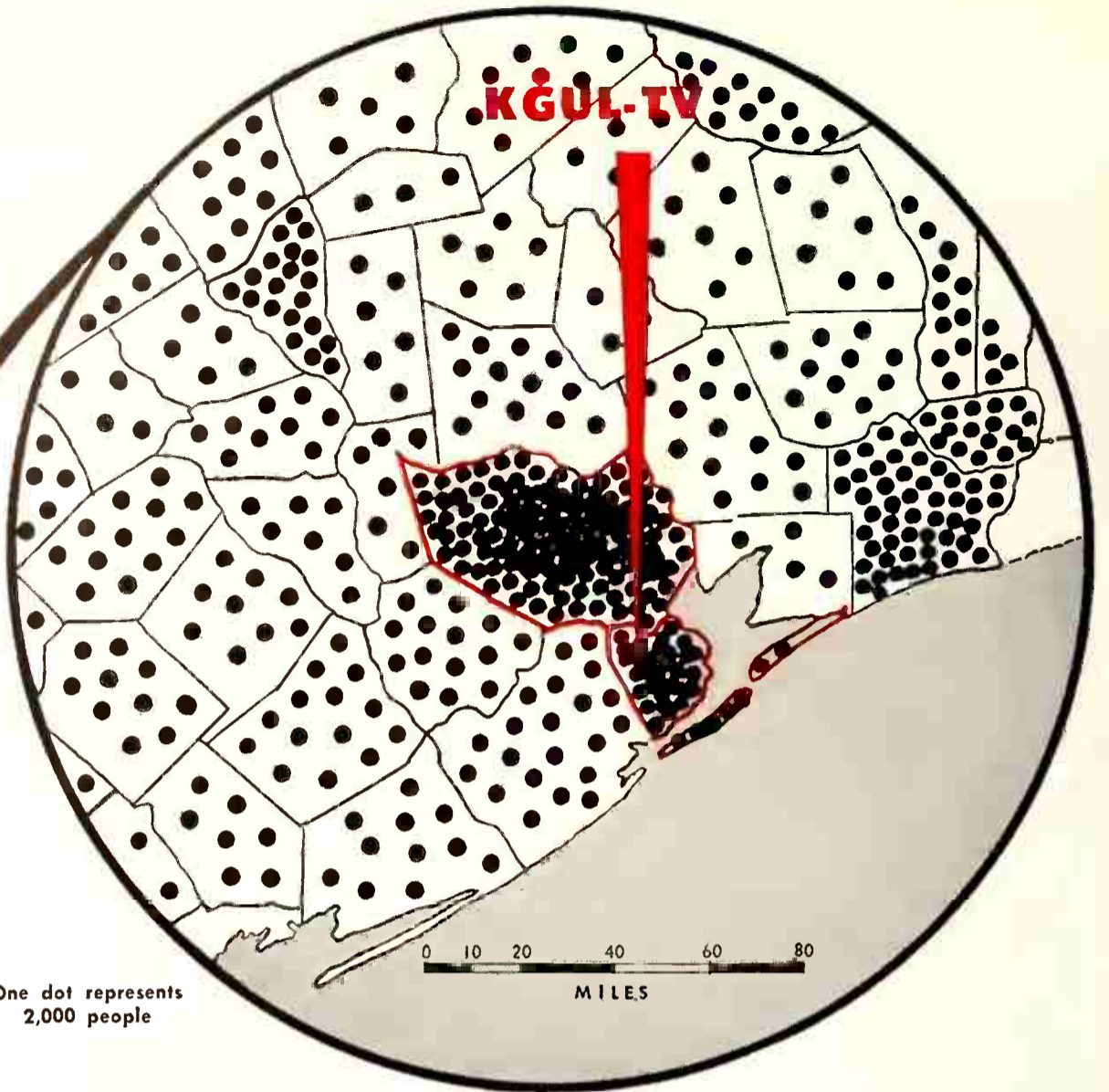
Almost invariably good things begin to happen to sales and distribution problems when an advertiser uses the station that provides *largest audiences day and night . . . most adult viewers, more in the daytime than all six other television channels combined . . . and the economy of the famous Twelve Plan.*

Take our word—or listen to our sponsors: to sell the Number One market it takes the Number One television station . . .

CBS OWNED **WCBS-TV**

Channel 2, New York

Represented by CBS Television Spot Sales



One dot represents
2,000 people

0 10 20 40 60 80
MILES

Area Coverage Means **More Viewers Per Dollar**

The Texas Gulf Coast Television Market is nearly twice the size of the Galveston-Houston Metropolitan market alone.

	Galveston-Houston	Gulf Coast TV Market*
Families	333,000	544,800
Income	\$2,075,371,000	\$3,076,812,000
Sales	\$1,347,228,000	\$2,091,153,000

KGUL-TV — the CBS Basic Affiliate for the Gulf Coast Area — completely covers the fastest growing major market in the country.

More audience every day means your advertising dollar buys more . . . every day on KGUL-TV.

*Measured by Research Department of Television Magazine

Represented
Nationally by



CBS Television
Spot Sales

YOU GET MORE ON



Gulf Television Company

Galveston, Texas

PART ONE
OF FIVE PARTS

Why today's timebuyers

need two heads

**One head for external negotiations,
the other for work on the home front**

The timebuyer of 1955 should have two heads:

- One with which to negotiate for good tv time from representatives and stations; and,
- One with which to explain the new functions of radio to agency men and clients.

Because of the unprecedented bull market in tv and the revolution in radio programming structure and listening habits, today's timebuyer has to fill distinctly different jobs in the two air media:

1. As a tv buyer he proves his effectiveness by carving out a niche for his account on overcrowded stations, which can afford to attach conditions to sale of time—preference to long-term contracts, for example.

2. As a radio buyer he has to shift from virtually wooing the sellers of time to do a dual job of representing

and selling the changed medium to clients and his own agency in such a way that they get the most out of radio as the selling force it is today.

The timebuyer is the key liaison between client and station, yet his own channels of communication with both all too often get bogged down. It's an era of dynamic change in timebuying and, inevitably, there are snarls to contend with.

To show just how these dynamic changes in the radio-tv industry affect the work of admen involved in setting up air media campaigns, SPONSOR will publish a series on the problems of timebuyers; of account executives; advertising managers; station reps; and station managers. For its study of current timebuyer headaches, SPONSOR surveyed buyers in several dozen agencies, conducting intensive interviews with the men and women who

control some of the key accounts in air advertising.

From this survey emerge a number of problems that cause timebuyers daily headaches. Some of these problems result from the very nature of advertising. Others could be cured through greater understanding by the people the timebuyer must work with in building a campaign.

Here then are some of the headaches that plague the timebuyer, presented here to put his problems in perspective for the guidance of those who work with him. For their own part, it should be said, buyers are usually too busy—working to do much in the way of airing their headaches.

Bad briefing on client needs: This is the most fundamental problem of all and, happily, is encountered less
(Article continues on next page)

ADVERTISING HEADACHES

*A series of articles designed to put in perspective
the air media problems of:*

- | | |
|-----------------------------|-------------|
| I. Timebuyers..... | this issue |
| II. Account executives..... | 14 November |
| III. Ad managers..... | 28 November |
| IV. Representatives..... | 12 December |
| V. Station managers..... | 26 December |

frequently today than in years past. But it still exists and with the increased complexity of the air media, the harm done is magnified. In extreme cases, a buyer may get a market list handed to him by the account executive with a short memo telling him to buy minute participations in women's shows in said markets, but not a word about local dealer problems the client may have or distribution difficulties in certain areas.

"I might pick one woman's show because the local talent makes personal appearances in super markets, and find out weeks later that the client's been trying to expand his distribution among the independent grocers," the timebuyer of a major package goods agency remarked. "Here I'm sacrificing cost-per-1,000 for goodwill in super markets, when I might have done as good or better a job with another show if I'd known the particular distribution problem in that market."

Discrimination against small accounts: Timebuyers with medium-size budgets sometimes find it tough to get the quick service for which they depend on reps. They feel that some tv salesmen have got so choosy they don't bother with the "small fry."

"When I had a \$100,000 budget, I

had to call one rep five times before I got any idea of availabilities," one lady timebuyer complains. "A couple of months later I was assigned to a big account, and almost before the news about the budget was out, the same salesman was sitting in my office with a list of his stations and their schedules. Some reps forget that if we do a good job for the small advertiser, he may have a lot more money to spend the next time around."

Failure to sell creatively: All buyers agree that the better the reps arm them with information, the better the job they can do in representing the medium to the account men and clients.

"The more creative the approaches to selling radio to us, for example," the head buyer of an agency heavy in drug accounts remarked. "the better we can present the medium to the ad manager. The same goes for the way they sell tv, if you can call it selling in some instances. Tv has gotten to be an 'over-the-transom' business, a real sellers' market. So some of the reps are sitting back and making it tough for you to get information. But even if nothing's available at the moment, you want to have up-to-date information for the time when there's a break."

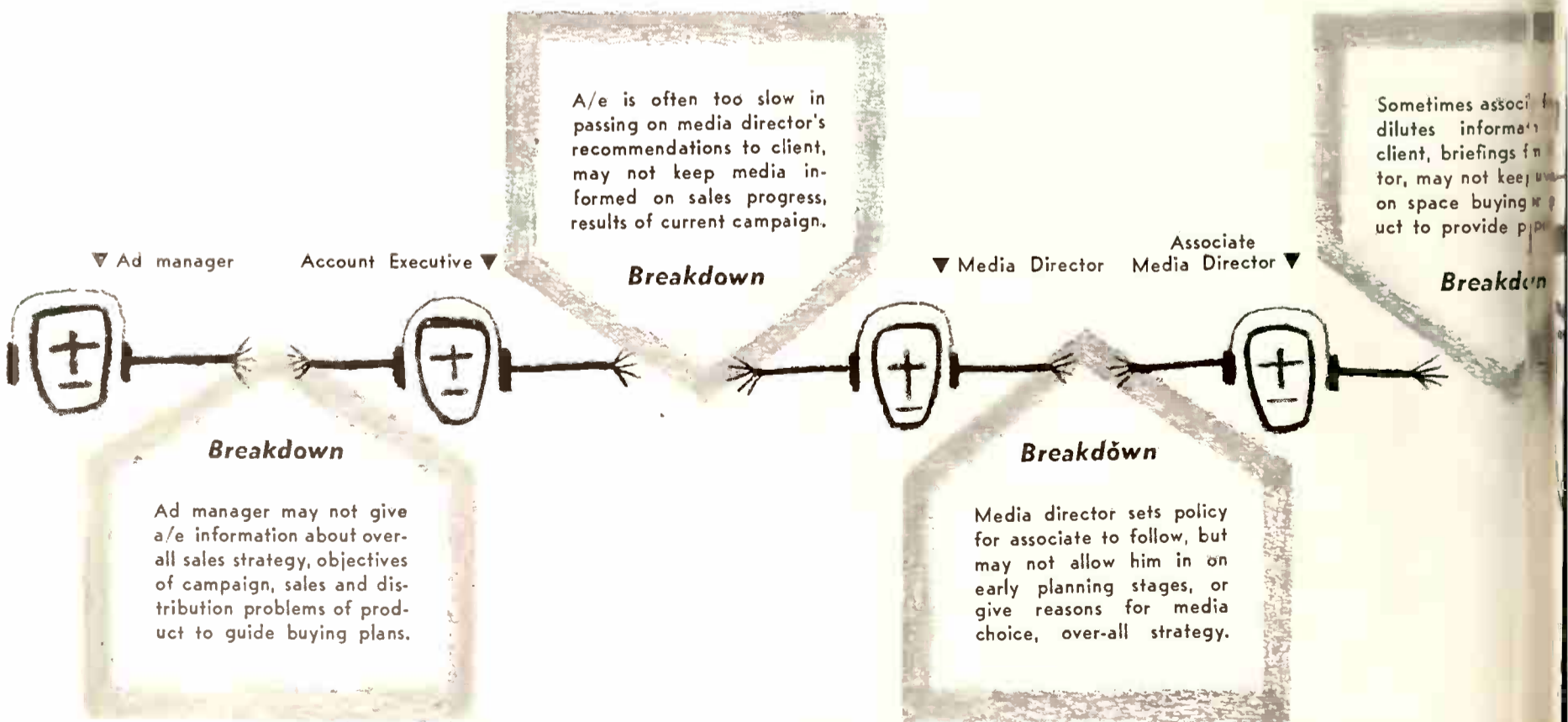
Some veteran timebuyers have bones

to pick with radio salesmen particularly. Said one: "They don't have to run to the client for an appropriation. If more of them made pitches to me like one guy did recently, we'd have ammunition for better radio recommendations. This rep assembled statistics showing that eight radio stations, including two not his own, would theoretically cover 30% of the people who use our product. On the basis of this information, we were able to prove to the client that a small additional budget could give his over-all campaign more intensity."

Loss of availabilities because client is slow to O.K.: This has been a perennial timebuyer headache. The buyer does his best to keep on top of schedule changes, new campaigns, expiration dates; he maintains good relations with reps and stations, so that he won't miss out on a good buy. Finally, he gets a call from a rep friend telling him that a couple of Class "A" announcements have opened up. So he pleads with the rep to hold on for a couple of hours, and tries to get the account executive or the client to give him the go-ahead.

"And what happens?" one exasperated timebuyer remarked. "It takes you two hours just to get to the a/e,

Most headaches in timebuying boil down to one area



and three days to get an O.K. from the client. How long do they think a slot next to \$64,000 *Question's* going to kick around?"

Pre-emptions: The worst season for pre-empts, most buyers agree, is the football season. But, of course pre-empts there will be so long as there are any special events or, for that matter, as long as there's tv. Still, say the buyers, couldn't networks and stations let them know about pre-empts a week or so in advance?

Here's what happened to one time-buyer because a network didn't pass the pre-empt information along quickly:

The day before his client's half-hour network show was to go on the air, the network let the buyer know that a station in the South refused to clear the show. The client had set up expensive dealer promotions in that market to tie in with the premiere of the program. He was in the agency that day, and dropped in on the buyer just as the latter got the station manager on the phone.

"Young man, I explained to XXX network two weeks that I wouldn't carry your show," the station man was saying. "My primary affiliation is with YYY network, anyhow." And

then the station manager hung up.

"Well, let's talk again later about the time the show will go on," said the buyer into the dead phone, while the client sat by. The buyer still hoped against hope that he could persuade the station to put the show on. But, if he'd known about the pre-empt even just one week earlier, he could at least have stopped the dealer promotion in the market.

Daylight Saving headache: September has always been a dirty word in timebuyer vocabulary, because it's the time when those areas which observe Daylight Saving Time switch back to Standard Time, making it necessary for buyers to revise schedules, negotiate once again for better adjacencies, plow through added paperwork. This year some of the DST areas decided to extend Daylight Saving Time through the month of October (sponsor, 8 August).

"Actually, that means that you may have to buy 600 announcements for a 200-announcement campaign," said the head buyer of one of the top 10 radio-tv agencies. "Within the space of five weeks, you've got to set up three different campaigns because the programing at the local level keeps switching around. Their network feeds

are thrown out of line. A buyer may not see the light for five weeks running because of the triple work."

The squeeze play: "Too often after a rep goes to see the client directly, we're on the carpet trying to justify some buy we made," one buyer told sponsor, after having come out of just such a two-hour meeting with an account executive.

More radio than tv reps go direct to the account. Main reason for this is that radio reps feel they're selling clients on allocating a radio budget, rather than just selling their particular stations.

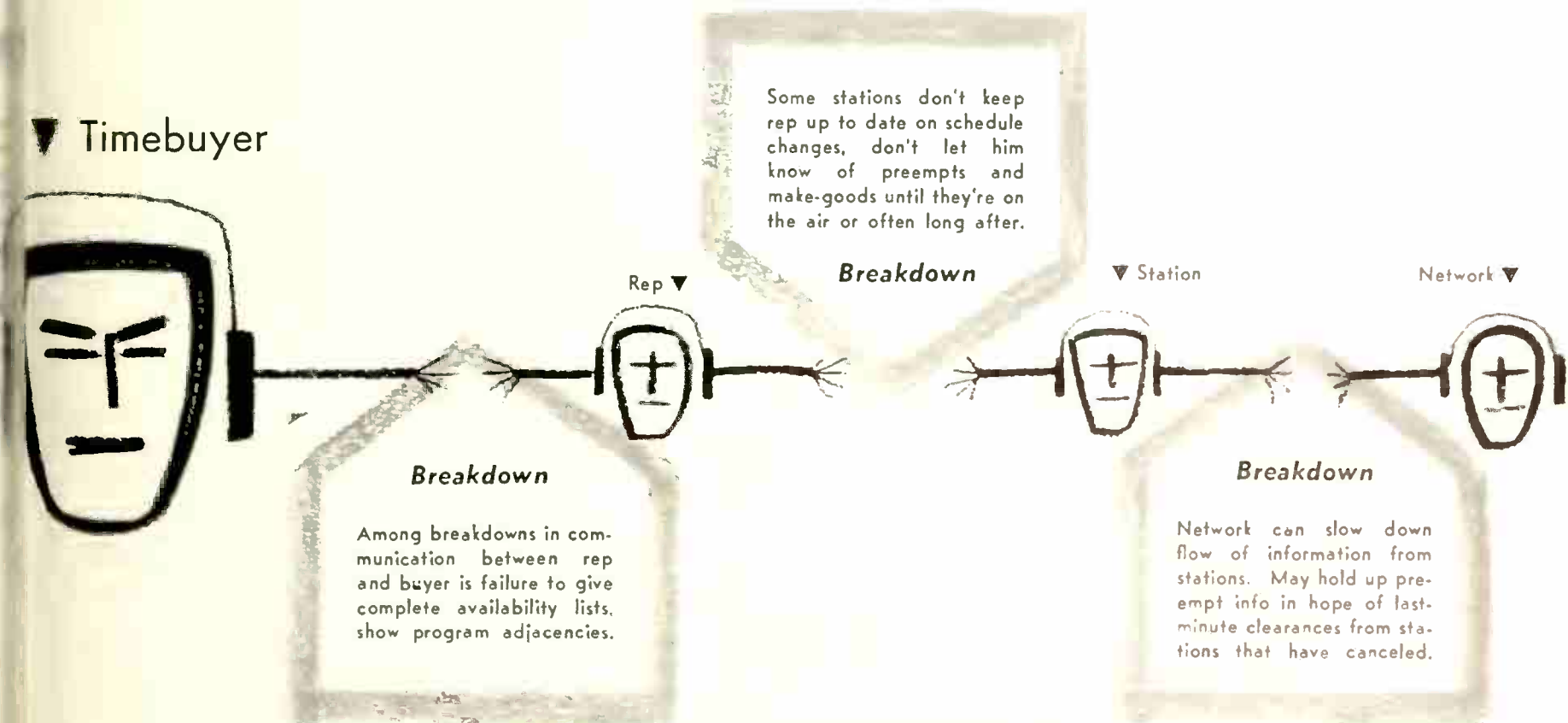
"Of course, we prefer to have them come to the agency in all instances," said the chief buyer of a major air media agency. "But if they decide to go to the client, they could still spare us wasted time in meetings by just telling us what their presentation to the ad manger is all about before they see him."

There are actually few times, buyers contend, when a pitch direct to the client is justified. "It's up to the buyer to give the rep an explanation for turning down certain availabilities. In that way, you can brief the rep on the sort of campaign that's planned. But

(Please turn to page 96)

COMMUNICATIONS

This diagram shows where communications can break down between the people from whom a timebuyer must get his information



"Man, oh Manischewitz"

Of \$2,000,000-plus ad budget last year Monarch Wine

HOW MANISCHEWITZ 'MAXIMIZES' ITS DOLLARS

1. Budget. Spot radio-tv get practically entire ad budget (over \$2 million last season) in belief these media give greatest impact

2. Media. Usual pattern is to use both radio and tv, but some areas are covered by radio alone, some tv only. Am independents mostly

3. Impression-Impact. Radio delivers frequency of impressions via saturation spots. Tv adds impact. Staggered scheduled ups effect

4. Markets. Extensive client-agency knowledge of individual markets guides selection of stations, with possibilities for extensive tie-ins

5. Appeal. Minority groups, especially Negro, Polish- and Spanish-speaking, are primary consumer targets and copy emphasizes *kosher* angle

There are a number of reasons why Manischewitz wine should *not* be a success.

- It is a kosher-type sacramental wine which should appeal to the Jewish market only.

- Its brand name is a mouthful, defies the trend toward short, punchy names, is foreign-sounding and should be almost impossible to work into a jingle.

- It is sweeter than most sweet wines. While sweet wines lead the popularity parade in the U. S., their sales have been stable. On the other hand, dry wine sales have been going up, a reflection of the growing U. S. consumer's interest in non-sweet beverages with low caloric content.

All of which is an indirect way of saying that Manischewitz wine (1) is a success, (2) appeals to the non-Jewish consumer too, and (3) has been worked into a jingle with a potent sales kick in which the brand name has been a help, not a hindrance, in consumer identification.

The Monarch Wine Co., which makes Manischewitz, has been boosting sales of the brand with some of the heaviest spot campaigns around. Last season Monarch placed an average of about 5,000 radio announcements a week for Manischewitz. These were heard on about 175 stations in over 100 major U. S., Canadian, Hawaiian, Alaskan and Puerto Rican markets. In tv, Monarch used 80 stations in about as many markets.

The Manischewitz ad story is actually an all-spot story (except for one Negro magazine.) Monarch put over \$2 million into spot last season and during this coming season the budget will go even higher. In spending this money Monarch and its agency Emil Mogul, have come up with some shrewd answers to air media buying problems.

It is pretty safe to say that radio and tv have been the ad media chiefly re-

sponsible for the growing thirst Americans have shown for kosher-type wines. Not only Manischewitz but the Mogen David brand leans heavily on the air media (see previous stories on kosher wine in SPONSOR, 5 April 1954 and 26 January 1953.)

Manischewitz was the first kosher wine on the market, entering the field in the middle 30's. Until World War II it had things pretty much its own way. Today it shares 90% of the kosher wine market with Mogen David. It is one of the six national leaders among all wines.

The Monarch air approach, as developed by the Mogul agency, is notable for the following:

1. While valuing all ad media, Mogul does not want to spread Monarch's comparatively limited funds too thin, feels it should get the most out of one or two media before adding others. The agency feels it can get the most mileage initially out of radio and tv.

2. In some areas radio will be used alone, in some tv alone, but usually both are used in combination.

3. Generally, radio provides "consumer impressions" through saturation schedules; tv provides "impact." Ideally, radio provides the market ad base, with tv performing the supplemental service.

4. Station selection is based not only on standard timebuyer measurements, but to a large extent also on personal agency knowledge of the individual markets.

5. Manischewitz appeals via radio to minority groups, principally Negro but also to Polish- and Spanish-speaking consumers, in addition to the expected Jewish market.

Individual market approach: "I can't tell you how much we spend on radio alone or tv alone," says Nort Wyner, Mogul account executive on Monarch, "since we don't break down

What a spot campaign!

Pushed nearly 100% into spot radio-tv saturation schedule

the budget that way. We work on an individual market basis starting with a lump sum and try to 'maximize' every dollar."

Sometimes this means tv has to go because of expense. In Boston last year Monarch found tv too expensive in view of the company's fair, but not completely satisfactory distribution, and ran schedules totaling 60 announcements per week on three radio stations.

In Green Bay, Wis., on the other hand, radio rates were deemed too high to permit saturation campaigns. Tv periods were bought instead. A more common pattern is found in Syracuse. Radio stations WOLF, WFBL, WNDR shared 90 announcements per week. WHEN-TV carried a 20-second Manischewitz Wine announcement at 11:00 p.m. Sunday, a one-minute announcement at 11:15 p.m. Thursday and another in the Wednesday night *Hour of Mystery* beginning at 11:15 p.m. On WSYR-TV Monarch ran a one-minute announcement Sunday at 11:00 p.m.

New Yorkers received a blast last spring via saturation campaigns on

seven radio stations: WHOM, WLIB, WMCA, WMGM, WNEW, WOV, WRCA. In addition, WABC-TV carried seven one-minute and five 20-second announcements. A similar radio campaign runs this fall, while the tv schedule moves over to WRCA-TV.

Flexibility: Spot's seasonal advantages endear it to Monarch. Although the kosher wine outfits, as well as other wine firms, have labored valiantly to

weeks, 60 announcements the next four, 30 announcements during the final weeks. Or you may find a 20-30-60 relationship in another market.

While 13-week schedules are commonly used, shorter selling seasons in some markets may require only 10 weeks of air advertising. Or the sales cycle may require a 15-week campaign.

Radio saturation: Nort Wyner defines saturation as starting with from 30 to 40 announcements per week. This does not mean that smaller schedules are not used, since there is often quite a spread usually caused by a simple lack of money between the theoretically ideal and the realistically possible.

"We try to achieve market saturation through saturating the audience of as many stations as the budget for that market permits," says Wyner. "If I had \$1,000 to saturate a market, I would buy as many stations as I could. But I would want to saturate the audi-



New package (left) features familiar opening to successful jingle, lends itself to in-store merchandising in cooperation with dealers prompted by stations' missionary work



Sales Manager Meyer H. Robinson (above), Emil Mogul's Nort Wyner head ad drive

induce wide consumption of wine "coolers" during the summer. Manischewitz is still a fall-winter-spring seller.

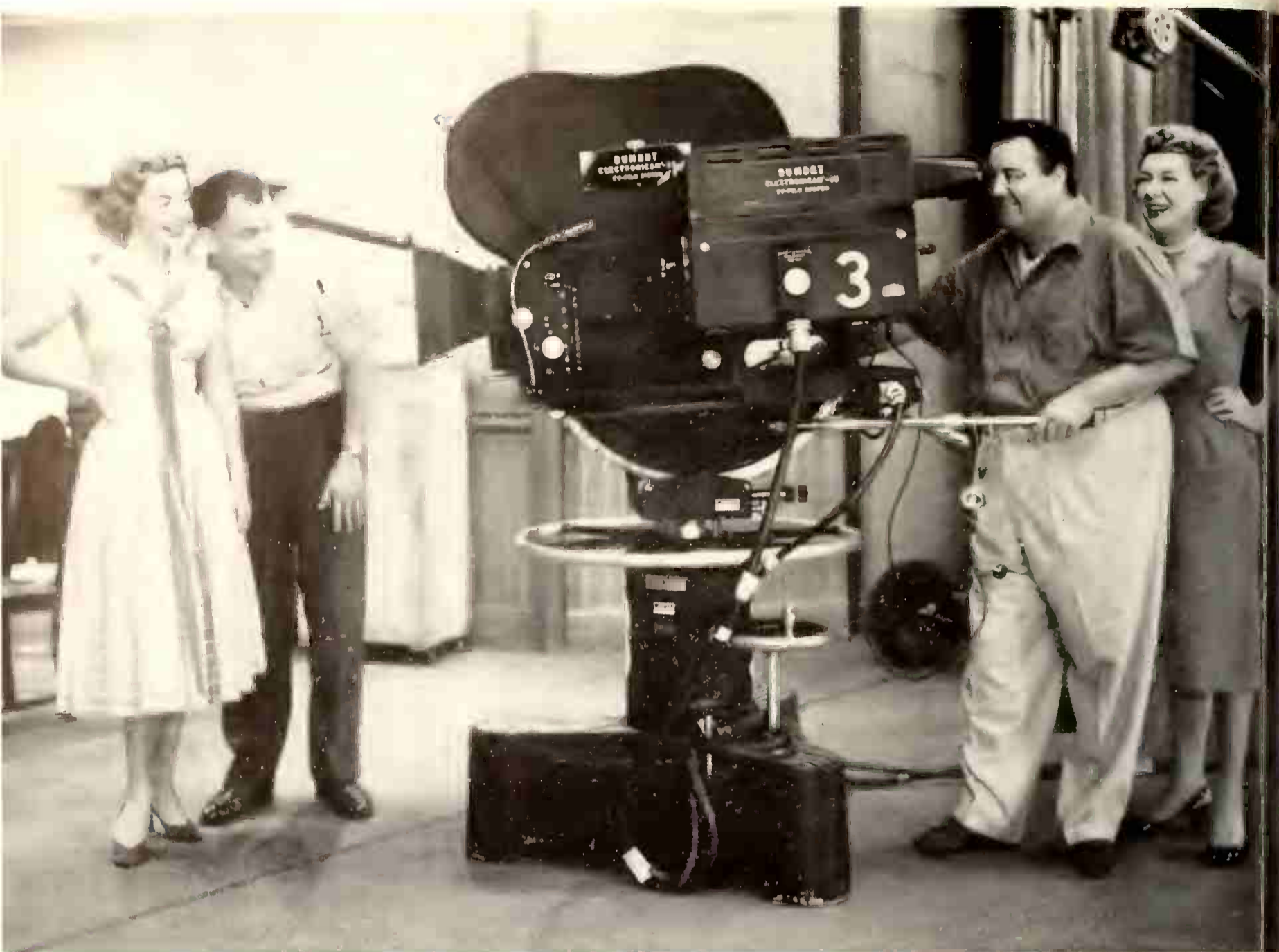
But within the season there are cycles, carefully measured in each market. Monarch tries to make each schedule match the sales curve, to employ maximum frequency at the time of the sales peak.

For example, in a given market the sales peak may be reached in the mid-point of the spring season. A typical Monarch 13-week drive might call for 20 announcements during the first four

ence of each station I bought rather than buying as many stations as there were in the market."

In other words, where radio is concerned, Monarch would rather do a thorough selling job on one station's audience, though it may be a small one, than scatter its shots over a big audience. Reason goes back to the theory of radio usage as employed in the Monarch case: radio's effectiveness for wine is believed to be a function of ad repetition. This means that it is not primarily the penetrative power of the

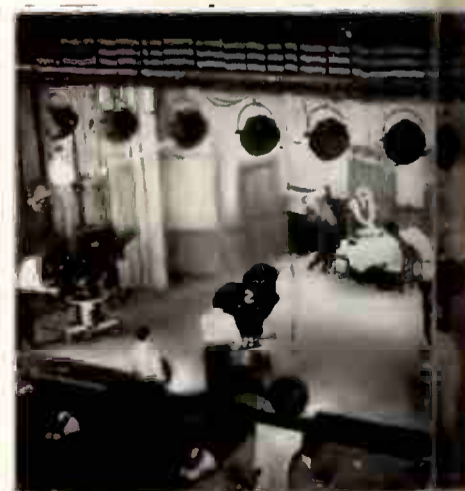
(Please turn to page 74)



JACKIE GLEASON (SHOWN PEERING INTO ELECTRONICAM) FEELS TV-FILM CAMERA OFFERS ADVANTAGES OF BOTH LIVE, FILM METHODS

Electronicam: how fast? how much? how good?

Du Mont's tv-film camera is being tried by a wide variety of both program and commercial producers. Its claim of economy looks good



The live-vs.-film argument on tv has waxed hot almost from the inception of commercial video.

Now, the proponents of Electronicam, Du Mont's film-tv camera, come along and say the whole thing is academic. Electronicam, say its supporters, has advantages of both film and live tv.

The live-vs.-film battle has been waged along these lines: Those who carry the banner for live tv use such terms as "spontaneity," "presence," "the living theater." In other words, live tv means the excitement of watching something at the moment it is happening. And, live tv is initially more economical than film.

The pro-film legion points out that film offers a more polished product through elimination of fluffs, poor shots, poor staging; a more varied product through use of outdoors, a more profitable product through earnings on reruns.

How does Electronicam combine the advantages of both live and film?

Basically, in two ways, say its supporters: 1. It provides film as an end product, yet is cheaper than conventional film production methods. 2. It permits staging in the manner of a live show and thus gives a spontaneous air to programs shot with Electronicam. (As will be pointed out later, the idea that Electronicam allows staging "in the manner of a live show" has got Du Mont in the middle of a jurisdictional hassle between two unions.)

Though Electronicam has got wide notices and evoked much interest in advertising and production circles, SPONSOR editors found many misconceptions about what this tv-film camera system can do. So here's a brief description of what Electronicam is:

Technical problems aside, the basic

idea of Electronicam, which is the brain-child of Du Mont's James L. Caddigan, is really quite simple. It involves mounting a film camera and a tv camera side by side. Both cameras, however, use the same lens.

Actually, that's all there is to it. But it should become evident to anyone familiar with tv camera chains and film cameras that certain advantages are apparent right away, advantages that neither the tv nor film camera can boast of if used alone.

Electronicam in brief

HOW FAST?

Executive producer of "The Honeymooners" says rehearsal, final filming isn't any longer than the live version

HOW MUCH?

Production costs of the Gleason show run about 25% cheaper than film, but 10% more than live

HOW GOOD?

Claim that Gleason show on film looks like it is live does not convince tv critics and some admen

In the first place, the use of a common lens means that the picture picked up by the tv camera and the picture picked up by the film camera are identical. This is made possible by splitting the light beam coming through the lens (don't ask how) so that one part activates a tv image and the other exposes film.

From the tv camera's point of view, something is added: a permanent tv picture on film. This could be done before with a kinescope recording but

kine quality cannot compare with a film exposed directly.

From the film camera's point of view, something is also added: an electronic viewfinder or monitor. Film cameras have viewfinders but (1) they are small, (2) the actual picture being exposed on film cannot be seen while the camera is "rolling" and (3) only the cameraman can use the viewfinder during the shooting. With a tv camera chain, the cameraman has an electronic image of what is being picked up (and exposed on film) and so does the director of the show via a monitor in the control booth. And, not so incidentally, performers can also see themselves in action (if only out of the corners of their eyes) with tv monitors on the set.

The advantage of a monitor is not only that it permits the director to see what is being exposed on film but how it will look on a home tv screen, for his monitor is nothing more nor less than a home tv screen.

One more thing. As in live tv shows, more than one camera is used. This gives the director a choice of angles or film shots. Most important—and this is the heart of Electronicam's economy—it allows, as in live tv shows, a continuity of action and does away with stopping the cameras and laboriously setting up for another shot.

Electronicam results: The theory of Electronicam's economy is one thing. Are the actual results another?

Three widely different types of programs have already been filmed with Electronicam, offering admen a wide field for comparison. A number of agencies have also shot commercials. Attention has been centered on Jackie Gleason's *The Honeymooners* (which

(Please turn to page 82)



Three cameras film "The Honeymooners" continuously. Only major break is to reload film in cameras

Show director decides from control booth monitors which camera shot will appear on kine editing master

Viewer with kine editing master helps editor pick out which one of the three strips of film corresponds to shot chosen by director during filming of program. Sometimes it is decided to substitute another and better shot for the one chosen by show's director

The great debate on network show control

Behind scenes these are the issues being argued by admen, packagers and the television networks

One of the great revolutions of the television era has been the assumption of responsibility for creating and controlling a high proportion of their own programming by the television networks. This step gives the networks the opportunity to move fast when changes in the program lineup are necessary to meet competition. And, say the networks, it is a way of assuring that a balance of programming is maintained.

Advertisers and their agencies in recent years have accepted the new pattern, some enthusiastically and others reluctantly. Among the reluctant, debate continues with some expressing new hope that the advertiser who wants to bring in his own show will have more opportunity to do so now because of the stellar success of one independently produced package, \$64,000 Question.

To provide a balanced report on the usually behind-scenes discussion of network programming control, SPONSOR took two steps: (1) Got from the networks a breakdown on shows they control and "outside" shows. This appears at right. And (2) conducted a series of interviews with executives whose views reflect every shade of opinion. Presented in a sequence which frequently gives one side the opportunity to answer the other, the quotes below are the reader's ringside seat at the great television programming debate of 1955.

Debate starts with the question: Can an outside show get on the air today?

NETWORK: "Definitely! We want good shows. You bring us a program that's an audience getter, and you've got no problem. A successful program is worth a lot to us, not only in its

own timeslot, but as an audience builder in the adjacencies. We don't care who brings us such a program, or who controls it. We want it!"

SPONSOR: "The networks have surrounded themselves with a brick wall called *Nielsen* and we can't get through. We don't sell to everybody. Our product is bought by a select few and we need a program that will reach this group. We're looking for audience composition. But they block us."

PACKAGER: "We've got three programs tailored to the needs of certain sponsors, and we've got sponsors who want them. But the networks won't make time to try them out. Consequently we can't sell the programs. If things don't change, we'll be out of business."

NETWORK: "Any packager who's got a good property can come to us. We won't only listen to him. We'll spend money to put his show on film or kine and we'll go out of our way to try and find him a sponsor. We've bought more independent shows than those developed by our own people."

PACKAGER: "There is bound to be a general re-evaluation. Look at the ratings and reviews some of those network-produced or -controlled 60- and 90-minute wonders are getting. The audiences won't go along and neither will the sponsors. As soon as they find that one or two announcements stuck into a giant program don't sell their merchandise, they'll come back to us. They'll have to!"

SPONSOR: "I want a program to be identified with my product. I want
(Please turn to page 90)

WHO CONTROLS

SOURCES: List at right was obtained from the nets themselves. Of 844 total network hours a little over one-half—424½ hours—are network-controlled. Client, agent or packager control the remaining 419½ hours.

ABC

80
NETWORK
CONTROLLED
HOURS

70
OUTSIDE
CONTROLLED
HOURS

CBS

174
NETWORK
CONTROLLED
HOURS

160
OUTSIDE
CONTROLLED
HOURS

NBC

180½
NETWORK
CONTROLLED
HOURS

179½
OUTSIDE
CONTROLLED
HOURS

NETWORK TV PROGRAMING

Red type: programs networks control (though they may not be the actual producers)
Block type: programs outside packager, agency or client controls

ABC PROGRAM BREAKDOWN

SUNDAY:

With For Today
College Press
Pan Pike
Super Circus
You Asked For It
Famous Film Festival
Dance of a Lifetime
Ed Mack

MONDAY:

Wacky Mouse Club
Mikla, Frau and Ollie
John Daly, News
Upper
Leader's Digest
Restone Hour
Eddy Mack
Medic. Horizons

TUESDAY:

Turner Bros. Presents
Matt Earp
Room for Daddy
Pont Cavaleade
Outside USA

WEDNESDAY:

Sneyland
GM Parade
Masquerade Party
Break the Bank
Ed. Night Fights

THURSDAY:

Lone Ranger
Shop Sheen
Top The Music
Bar Tonight
Down You Go

FRIDAY:

On Tin Tin
Ozie & Harriet
Crossroads
Pillar a Second
Le Vise
Hel & Albert

SATURDAY:

Mark Jubilee
And Ole Opry
Lawrence Welk
Tomorrow's Careers

SUPPLEMENT:

Nature Horserace

CBS PROGRAM BREAKDOWN

SUNDAY:

Wild Bill Hickok
Winky Dink & You
Contest Carnival
Let's Take a Trip
Now and Then
Face the Nation
Omnibus
Lassie
Jack Benny
Pvt. Secretary
Ed Sullivan
GE Theatre
Alfred Hitchcock Theatre
Opening Night
What's My Line

MONDAY:

Garry Moore
Arthur Godfrey Time
Strike It Rich
Valiant Lady
Love Of Life
Search For Tomorrow
Guiding Light
Jack Paar
Welcome Travellers
Robert Q. Lewis
Art Linkletter
Big Payoff
Bob Crosby
Brighter Day
Secret Storm
On Your Account
Douglas Edwards, News
Robin Hood
Burns & Allen
Talent Scouts
I Love Lucy
December Bride
Studio One

TUESDAY:

Name that Tune
Navy Log
You'll Never Get Rich
Joe & Mabel
Red Skelton
\$64,000-Question
Favorite Husband

WEDNESDAY:

Barker Bill's Cartoons
Brave Eagle
Arthur Godfrey & Friends
Millionaire
I've Got a Secret
20th Cent. Fox Hour
U. S. Steel

THURSDAY: (CBS Cont'd)

Sgt. Preston
Bob Cummings Show
Climax
Four Star Playhouse
Johnny Carson
Halls of Ivy

FRIDAY:

New Review
My Friend Flicka
Mama
Our Miss Brooks
Crusader
Schlitz Playhouse of Stars
The Lineup
Person to Person

SATURDAY:

Captain Midnight
Tales of the Texas Rangers
Big Top
Lone Ranger
Uncle Johnny Coons
College Football
Gene Autry
Beat the Clock
Stage Show
Honeymooners
Two For The Money
It's Always Jan
Ford Star Jubilee
Gunsmoke
Damon Runyon Theatre

NBC PROGRAM BREAKDOWN

SUNDAY:

Capt. Hartz & Pets
American Forum
Frontiers of Faith
American Inventory
Youth Wants to Know
Dr. Spock
NBC-TV Opera
Zoo Parade
Hallmark Hall of Fame
Wide Wide World
Capt. Gallant
It's a Great Life
Frontier
Colgate Comedy Hour
Spectaculars
TV Playhouse
Loretta Young Show
Justice

MONDAY:

Ding Dong School
Search For Beauty
Home
Tennessee Ernie
Feather Your Nest

(Monday, NBC, Continued)

Matinee
Way of the World
First Love
World of Mr. Sweeney
Modern Romances
Pinky Lee
Howdy Dooly
Touy Martin
News Caravan
Caesar's Hour
Producer's Showcase
Medic
Robert Montgomery

TUESDAY:

Dinah Shore
Milton Berle
Martha Raye
Bob Hope
Dinah Shore
Fireside Theatre
Armstrong Circle Theatre
Big Town

WEDNESDAY:

Coke Time
Screen Director's Playhouse
Father Knows Best
Kraft TV Theatre
This Is Your Life
Midwestern Hayride

THURSDAY:

You Bet Your Life
People's Choice
Dragnet
Ford Theatre
Lux Video Theatre

FRIDAY:

Truth or Consequences
Life of Riley
Big Story
Star Stage
Cavaleade of Sports
Red Barber's Corner

SATURDAY:

Paul Winchell
Fury
Mr. Wizard
Press Box
NCAA Football
Scoreboard
Perry Como
People Are Funny
Texaco Star Theatre
Spectaculars
George Gobel
Hit Parade

SUPPLEMENT:

Big Surprise
Today
Tonight

TOP radio commercials of 1955

Winners in RAB poll of admen include four jingles, four spoken messages but none use hard-sell, brand repetition techniques

If the opinions of 200 admen, radio executives and trade-paper editors can be taken at face value, the unadorned spoken commercial is going out of favor. For of the eight commercials chosen as the most effective of 1955 in a poll by Radio Advertising Bureau (SPONSOR 17 October), not one is an old-fashioned hard-selling piece of copy built around frequent use of the product name and the invocation to buy now.

The RAB's awards to the eight top commercials took place the middle of this month at its National Advertising Clinic in New York's Waldorf-Astoria (pictures of recipients appear these pages). They were the first prizes given by an industry association for radio commercials and the RAB hopes to make the awards an annual event. (Needed at this point: some form of nickname to give the RAB awards an identity equivalent to the Oscar or Emmy.)

Like the Oscar, RAB's awards are based on a poll of the industry, the people who create, air or write about commercials. The RAB's panel of 200 was surveyed by mail and wire and, from responses, RAB chose the eight companies mentioned most often. They were American Tobacco's Pall Mall; Coca-Cola; Esso Standard Oil; Ford Motor Co.; Metropolitan Life Insurance Co.; National Carbon's Eveready Battery; Nestlé's Nescafé; and Piel Bros. (beer).

Of these advertisers, four use jingles: one uses a narrated anecdote; two use what might be termed documentary messages; one uses a humorous dialogue. SPONSOR, in the attempt to analyze what makes for effectiveness in each of the commercials chosen, interviewed those responsible for their creation. SPONSOR also sought comments



American Tobacco Co. (Pall Mall): Donald R. Dugan accepts RAB award earned by Pall Mall division for its jingle series based on public domain tune "Sweet Betsy From Pike"



Esso Standard Oil Co.: W. L. Rusher is receiving award. Long an exponent of presenting stories of company development to the public, Esso won for its news-documentary treatment



Ford Motor Co.: Charles Beacham represented his company at the RAB awards luncheon. The Mitch Miller arrangement of "Yellow Rose of Texas" for the '56 Ford was winner



Metropolitan Life Insurance Co.: Harold A. Richmond accepts the award. Company uses an institutional approach in its radio commercials providing "Good Hints For Good Health"

from each winner on the efforts of fellow award recipients. The analysis which emerged follows:

* * *

American Tobacco (Pall Mall): Agency: SSCB; Ad manager: Alan Garratt; Type: jingle; Text: by agency staff; Music: public domain ("Sweet Betsy from Pike"); Arrangement: Ralph Cummings—10 different arrangements of same song (waltz, tango, Hawaiian, swing etc.); Singer: Ralph Cummings; Recorded by: Gotham; Use: nationally, with saturation campaigns in New York, New England, Chicago, California.

Lyrics: I'll tell you a story you'll never forget a story about you and your cigarette—enjoy smoother smoking, choose wisely, choose well smoke longer and finer and milder Pall Mall. . . .

Analysis: The Pall Mall commercials are designed for pleasurable listening. Inserted in the middle of a d.j. show, they are hard to tell from any well-orchestrated pop tune. The pleasant music is in keeping with the Pall Mall "reward yourself" copy line which urges the listener to let up from the pressure of activities with a cigarette he deserves (an approach which doubtless motivation research's Dr. Dichter would cite as an effective way around the guilt feelings of the consumer worried over the effects on his health of smoking a non-filter cigarette).

The Pall Mall commercial is a song rather than a jingle in the sense that its smooth and full orchestration is melodic rather than a bouncy rhythm designed to pound on the memory. It's one of the many musical commercials today which are produced with all the values of a best-selling record and it's about as far as you can come from the strident sound effects of the e.t. which helped put Pall Mall on the map. "On land, on sea and in the air . . ." went the Pall Mall commercials of war days with accompanying noises and sirens. (For Pall Mall story in SPONSOR see 23 March 1953, page 28.)

Coca-Cola: Agency: D'Arcy; Type: jingle; Text: by agency staff; Music: Ben Ludlow; Performers: five male singers, one female singer, 11 musicians under the direction of Ben Ludlow; Recorded by: D'Arcy; Use: nationally; Theme of campaign: "50 Million Times a Day." (McCann-Erickson takes over the Coca-Cola account effective 31 March 1956.)

Lyrics: There are times every day—as you work or as you play—when a pause would be welcome to you.—And it's then that you find—the bright thought in your mind—that only a Coke will do—50 million times a day—at home, at work or on the way—there's nothing like a Coca-Cola,—nothing like a Coke. . . .

Analysis: Here it appears that homage is being paid to Coke's conviction that a unique product deserves a unique treatment via its commercial. Shying away from public domain tunes or the well-known melodies of current hits, Coke hired a composer, gave him time to learn about the company, the product and the people who use it. The result is a catchy jingle, supplemented by copy which covers the company's current "50,000,000 times a day" theme. With Coke's unique problem of increasing the per-capita consumption of a product, which already is being used by nearly everyone, the creation of a brand-new hit melody via its commercial appears to be con-



National Carbon Co.: A. J. Houseman gets award won by company for its human interest treatment in its Eveready commercials, which tell stories about everyday use of the product



Nestlé Co.: Richard F. Goebel is seen receiving the award won by Nescafé. The combination of music and humor with a soft selling approach brought plaque to the sponsor



Piel Brothers: Harold Masterson was recipient of RAB award. Piel's series of humorous dialogues between Bob and Ray acting part of Piel Bros. makes selling message entertaining

sidered effective by the voting advertising men. (See SPONSOR article 21 February 1955, page 40.)

Esso Standard Oil Co.: Agency: Marshalk & Pratt Div. of McC.-E.; Ad manager: Robert M. Gray; Type: research story, straight copy (a series); Text: Gordon Page; Performers: copy read by local station announcers; Use: 53 stations from Maine to Louisiana.

Copy: Today modern jet planes guard our shores. But the heat of jet power and the cold of high altitudes made a problem. It was a lubrication problem. Some said it was impossible for the same oil to lubricate at 65 below zero and 450 above. Esso research tackled this problem.

(Article continues on next page)

They developed an oil that did the impossible, and jet planes roar on. Esso research has invented more oil products and processes than any other laboratory in the world. . . .

Analysis: Here the award went to a company which apparently believes that telling the listener something of the goings-on behind the scenes helps to condition him to accept the selling copy. That this belief is shared by others appears obvious from the growing number of firms, mostly in the heavy industry class, who use this method in both radio and tv. In the case of Esso this type of commercial lends itself to integration into its *Esso Reporter* spot radio news shows. The local reporter's voice is identified with straight news and therefore with reliable information, and it is this voice identification, which gives additional impact to the commercial copy. Where a hard selling product-pitch might impair this impression of authority, the Esso approach seems to leave it unharmed. (See SPONSOR 7 February 1955, page 34.)

Ford Motor Co.: Agency: JWT; Northeastern Regional Sales Manager: Charles Beacham, award recipient; Type: jingle (a series); Text: Joe Stone of JWT; Music: Mitch Miller, "Yellow Rose of Texas"; Performers: Mitch Miller, orchestra and chorus; Recorded by: JWT; Use: nationally.

Lyrics: Mitch Miller has great news: It's here, the '56 Ford. It's all new, all new for you. With styling like the Thunderbird and power like it too. You can have the Y8 engine, 202 horsepower fine. And in this '56 Ford, there's new lifeguard design. . . .

Analysis: This is the fourth year Ford has used a known hit melody to announce its new car line. On the heels of Rosemary Clooney ("Come On A My House") 1952, the Mills Brothers (Glowworm) in 1953; and again Rosemary Clooney ("This Ole House") in 1954 comes Mitch Miller with full orchestra and chorus and "Yellow Rose of Texas."

The Ford jingles, probably among the most expensive in the industry, because of their use of big name stars, seem to have become a regular yearly fall-feature in advertising. While talking in detail about the product and its specific sales features, the lyrics still lean toward the soft sales ap-
(Please turn to page 100)

"THERE'S ROOM FOR EVERYBODY"

. . . says veteran broadcaster
George Burbach of the network
vs. spot competition for ad dollars

KSD, KSD-TV, St. Louis Gen. Mgr.
Burbach wrote article in response to
SPONSOR editorial (in box below)



Your logical editorial, "Take It Easy, Boys," (SPONSOR 3 October 1955) is responsible for my taking pen in hand and putting these few words down on paper.

Twenty-five years ago radio was as young as Hector's pup, and I was the advertising director of the *St. Louis Post-Dispatch*. In those days, radio attracted the attention of this nation's ablest advertising and marketing people . . . including many of my best friends.

More than a few of these advertisers and their agencies sincerely felt that magazines, billboards, and even the daily newspapers would be hard put to retain their share of influence. As they put it, "There just isn't room for all of them . . . along with radio."

In the late 30's the picture changed! The total advertising dollars spent in newspapers, magazines, and billboards rose to an all-time high . . . AND RADIO CONTINUED TO GROW! As history is measured, it took the American public a very short time to bring in their verdict that "There's room for everybody."

About 10 years later, in '47, another new marketing-advertising tool came down the pike. Yes, television sure changed "the old picture." Radio—now grown to manhood—was hardest hit by advertising's new electronic wonder; profound as were these effects, it is a tribute to radio's fundamental and undying values that the impact brought about by television was not greater. Many of us expected it to be so!

What of the future! Most of us agree. I am sure, with Sylvester (Pat) Weaver that "self-sustaining radio networks are indispensable to the over-all radio picture." Aided generously by their affiliates and in cooperation with them, it seems to me the networks are now making progress in coming to grips with their sales and programing problems.

There is concern on the part of some leading national sales representatives and some station owners that the expanded network spot program carriers will reduce national spot income. *Perhaps so, temporarily.* Let's remember, though, that many important national and regional advertisers, perhaps 90%, never bought network radio or national spot.

Radio is a great medium . . . the finest buy many a national advertiser can make. Both network and national spot flexibility now gives these advertisers a new "test pattern"—the results of which radio can confidently look forward to.

Local advertisers have made a "discovery." It is that radio can move their goods and services at a modest cost that yields them a profit.

Isn't this another proof of performance that "there's room for everybody" . . . including radio and the yet-to-be-born successor to television . . . whenever it comes along and whatever it is. ★★★

TAKE IT EASY, BOYS

This is a peculiar period in the strange career of radio on the national front.

This is an interim period. *Week-day*, the Monday through Friday offspring of *Monitor*, has not yet made its bow. The other network hopefuls, all wedded to the strategy of commercial flexibility and participations, are still to prove their mettle.

So this could be a quiet period, albeit active in sales planning and preparations. This could be a busy-see period both for station representatives and networks.

But no. The void must be filled. So network attacks network. Reps attack networks. Networks attack reps. The free-for-all is on.

Is this healthy for radio?

No!

Does this help the advertiser understand the crisis through which radio is passing?

No!

What does the advertiser think about all this?

His only thought, "Things are pretty messy in radio. Must be a pretty unhealthy situation. Well, I have other things to think about. I'll think about television, newspapers, magazines, and billboards"

Can you blame him?

Take it easy, boys. Radio is a great medium. At spot rates, or otherwise, the finest buy many a national advertiser can make. We can disagree without disgusting the innocent bystander. Don't sell radio down the river.

Editorial from 3 October 1955 SPONSOR



What advertisers should know about

FARM RADIO & TV

Highlights of 1955 farm air section

Farm radio-tv is big business. Literally hundreds of stations in U.S. and Canada run some farm programming each week, according to SPONSOR's "Buying Guide." This year's farm issue tells what kind of firms support this immense amount of farm programming, as well as who doesn't. Also discussed is the view of big national accounts toward farm radio-tv.

A veteran buyer of farm radio-tv gives the benefit of his experience in a frank, recorded interview. A seller of farm radio-tv gets in his licks, too. The how and why farm air media can sell is described in a story about the station farm director, a programming keystone.

1

Are admen too provincial about farm radio and tv? Few consumer advertisers use farm air media

page 44

2

Buyer and seller speak in question-and-answer interviews on farm opportunities and farm radio-tv problems

page 46

3

Reason farm programming is economical is to be found in greater-than-usual sales effectiveness

page 48

4

Farm radio and tv results capsuled here show how clients of many types get sales impact from air

page 50

5

Listings in this section include cross-section of farm stations, 26-state breakdown tv ownership

page 103

Are admen provincial about farm radio-tv?

Madison Avenue takes ivory tower view of farm air media, say experts

Massed in review at right is a world of radio and tv which few Madison Avenue practitioners know about first hand.

It is the world of farm radio and tv, a specialized field which requires as much know-how as any facet of air advertising, a field which has been providing results to advertisers for more than two decades.

It is a big world with more U. S. stations having some farm programming than not having any, with a market of about 22 million people and \$15 billion in annual income—not including people whose economic interests are closely allied with the farm population.

The gulf between this world and Madison Avenue is more than geographical. For few consumer products on the national level have begun to make use of the high impact and audience selectivity of the farm radio and tv program.

This was one of the standout facts in SPONSOR's survey of farm air advertisers for its 4th annual farm radio and tv issue. The survey covered farm programs on stations in every state of the union and was supplemented-in-depth by a survey supplied to SPONSOR by the National Association of Television and Radio Farm Directors.

The medium so thinly used by national advertisers contains literally hundreds of stations with farm programming. The extent to which farm shows have become a part of station scheduling is dramatically illustrated by figures in SPONSOR's 1955 *Buyer's Guide*, covering outlets in both the U. S. and Canada.

Fully 70% of the radio stations responding to questionnaires for the *Buyer's Guide* reported they scheduled some kind of farm programming each week. The actual total was 1,531, of which 679 ran five or more hours a week of such programming. In 1954, 64% of radio stations responding scheduled at least one farm show.

In tv, 56% of the stations reporting—or 205 stations—said they had regularly scheduled farm shows. This compares with 48% in 1954.

Obviously, with this pattern of growth there are plenty

(Please turn to page 136)



FEW BIG-CITY ADMEN SEE FARM RADIO-TV

Station farm: Many stations own their own farms, air shows direct from them. Here, WLW, Cincinnati's RFD, Bob Miller (center) discusses show qualities of prize animal at WLW's "Everybody's Farm"

Sales ability: Shirley Anderson, right, WAVE-TV, Louisville farm director and Paxton Marshall, farm manager discuss farm video show while Cameraman Bob Roth watches. Show sold \$41,000 Hereford

New Yorker: Few admen think of New York city as a site for farm broadcasting. But farmers and suburbanites in the area regularly tune to Phil Alampi's farm and garden shows on WRCA, WRCA-TV



DOWN. HERE'S AN "ARMCHAIR TOUR" OF THE DAILY LIFE OF FARM BROADCASTING

Prizewinner: P. A. Sugg, manager of WKY-TV, Oklahoma City was presented with scroll award for station's role in making land judging a means of teaching importance of careful use of soil

Leadership: Farm outlets and broadcasters are leaders in community affairs. KWKH's Jack Timmons served as instructor at meetings of Future Farmers of America as part of station's farm role

Travelers: KCMO's Farm Study Tour group toured Europe, met the Minister of Agriculture in Paris. Farm Director Jack Jackson made tape-recorded interviews, reported to listeners at home

Demonstration: Television has given visual dimension to farm broadcasting. Here, station KXJB-TV compares quality of grand champion Hereford with one that topped its class back in '31

Congressional: Farm reporters Burt Johnson and Guy Popham of Galveston-Houston's KGUL-TV interviewed Congressman Clark Thompson as he left for extensive tour of farms in the Southeast

Cabinet: Secretary of Agriculture Ezra T. Benson chats with Conway Robinson, WBAL, Baltimore, farm director in one of the Baltimore outlet's frequent farm-slanted Washington interviews



A BUYER looks at farm air media

In recorded interview John Dow, Bozell & Jacobs, Omaha, vice president, here presents views based on 15 years of supervising accounts with big stake in air media, including Staley Mills and Gland-O-Lac Co.

Q. *Just how do you buy farm radio?*

A. Our basic theory in farm scheduling is that, first, we prefer programs over announcements; second, we prefer noontime, between 12 and 1 o'clock over any other time. If we can't get noontime we buy early morning time. We don't like anything earlier than 6:30 and we don't like anything later than 8:00. We have a strong feeling that programs are actually cheaper than announcements, based upon their effectiveness.

Wherever possible we like to buy a program which features a local personality. Usually, the farm director of

the station. If he is not available we try to buy time in a block which either precedes or follows one of his programs. Frankly, most of our programming is of the "talk" variety: farm commentaries, market reports, weather, news.

Frankly, too, we think that this program has some disadvantages. Farm program today has a weakness: there is too much talk and not enough music. We would like to see farm stations develop more musical shows; by that I don't mean the old fashioned hill-billy type music, but popular music; the same kind of music that appeals to the town and city audience.

At the same time I don't think such music should be kept to the top 20 tunes as is the case in so many of the music and news stations in the metropolitan areas. I know of several very successful music shows which have been on the air beamed toward farmers for a number of years; I think more could be produced and sold to farm advertisers, although I must admit it's going to take a little harder work on the part of the stations' sales force because it's obviously easier to sell a talk show than a music show.

Tom Ragland is in a good position to reflect the viewpoint of those who sell farm air media. He is farm director of John Blair & Co., radio representative firm, headquartered in Chicago. And he is a veteran executive of stations in farming regions.

Q. *Is there a trend towards increased use of farm radio by consumer products advertising?*

A. Not yet. During the past few years, farm radio has been growing in importance, both from the standpoint of the consumer and the advertiser. They are still too far apart. However, all indications point in the direction of a much wider use of farm radio for consumer products in the near future. In other words, the "trend" has not yet become established, but we are most certainly on the verge of it.

With the attention that enterprising stations have been giving to their local programming during the past few years, farm programming, for many stations, has had a considerable amount of development work done. It stands to reason that this improved farm broadcasting will help attract more consumer product advertising because it is sound programming and has a record of proven sales effectiveness.

Q. *Do you feel more consumer product advertisers would do well to use special air media campaigns directed at farmers?*

A. Definitely. It is common knowledge that farm families buy consumer products in larger quantities than urban families. It is my opinion that special air media campaigns directed at the farm audience would result in a considerably higher sales unit—per dollar spent. This



A SELLER looks at farm air media

◀ Tom Ragland (left) at farm meeting

SPONSOR

Q. *Has there been a trend that you've noticed toward use of farm radio and tv by consumer advertisers?*

A. Frankly, I don't think there has been a definite trend in this direction. However, I do know that farm radio stations have benefited from a widely held theory during the past few years that television did not reach farmers. I feel strongly that this is not true. I know from my own experience farmers do have television sets and do watch television and that their pattern of radio listening and television watching is very similar to that in the city. I do also think that most nonfarm advertisers could do a more effective job, particularly in strong agricultural areas, by making greater use of farm air media.

Q. *Do you notice advertisers making mistakes in use of farm air media?*

A. I feel that advertising in farm media, either air or print, could profitably be slanted more directly toward the farmer. I think, for example, that advertising of ordinary food and drug products in farm media should take into consideration certain basic differences between living on a farm and living in town. I would also like to point out that while I think advertising copy for farm media should

opinion is based on the history of responsiveness of farm radio audiences to advertising on radio stations providing good farm service features and entertainment of the type enjoyed by farm audiences.

Q. *If you had to boil down the best tips on how to reach the farmer to six points, what would they be?*

A. 1. Careful study of all available information pertaining to farm audience listening habits and to farm character of the area served by stations.

2. Scheduling on a market-by-market basis as opposed to a set national pattern because listening habits vary and there is no "one best time" which will hold true across the country.

3. Effective farm radio campaigns are long range, usually 52 weeks. In addition to frequency benefits, the advertiser retains the valuable association of a top farm personality.

4. The advantage of local impact is afforded by use of local personalities, gaining the prestige and loyalty of their local following. Most outstanding farm radio successes have come from *live* copy done locally.

5. Copy should be prepared with farm audience appeal considering that today's farmer is primarily well educated and interested in honest, factual information about the

be slanted toward the farmer, it would be particularly unwise to talk down to the farm reader or listener in any way.

One quick example that comes to mind of the difference between farm living and city living could be, for example, the commercial devoted toward the use of soup for children's school lunches. In the city, children usually come home from school for lunch. On the farm they go a long way to school, and take their lunches with them. School lunches on the farm consequently are no problem, they don't exist. You've got to keep the way of life in mind or fall on your face when you go to sell the farmer.

Q. *What is the right way to sell to the farmer?*

A. One of the basic and most common characteristics of the farmers I've noticed is that they all have a certain
(Please turn to page 133)



Both buyer and seller agree on this point

Picture above of barn dance performer is way rural groups kid selves. But advertiser who looks at today's farmers as hay-seed is on wrong track. Farmers are businessmen, must be sold as such

product and how it benefits him and his family.

6. Merchandise campaigns to dealers. Use your farm service feature to full advantage.

Q. *What are the types of information most advertisers and agencies most frequently request?*

A. Advertisers and agencies, whose interest and appreciation of farm broadcasting are at a high level, seek out a good deal of important, vital information such as:

- A. At what hours are farm programs?
- B. Who are the farm personalities? Describe.
- C. Give "proof of performance" success stories.
- D. Give effective coverage of station.
- E. Give general farm market information.
- F. Availabilities.
- G. Cost.

Why farm directors sell more pr

High radio saturation, increasing farm tv homes assure circulation; confidence

Radio-tv farm directors talk the farmer's language on the air as intimately as if they were swapping information over a back fence. And, they know what they're talking about; most of them are professional farmers themselves, and not professional salesmen. When they sell a product, it carries a priceless personal endorsement that can't be synthesized on Madison Avenue.

But no amount of personalized selling will do the trick unless there's sufficient circulation for the ad media used. Again, farm radio and tv score high. Electronics are as much a part of modern farm life as they are of big-city living.

• *Radio:* There's practically no such thing as a farm home that doesn't have one or more radio receivers. Every recent survey, from the last NCS study to the latest checkups by stations and independent researchers, shows that radio ownership on U.S. farms is well over 95%—a closer guess might be 99%. This doesn't mean several million one-set homes, either; the

average farm home today has at least two radio receivers. Often, it has more.

Radios are likely to be everywhere on a large farm—on tractors, trucks and cars; in barns and farm buildings; in kitchens, living rooms, workshops, basements, bedrooms.

• *Television:* Rural electrification, more leisure time, the steady spread of tv beyond its pre-freeze big-city confines—all these have brought tv within electronic reach of the farmer. Lower tv set prices and substantial farm income has brought tv within reach of the farmer's pocketbook as well.

A nationwide study by the U. S. Census of Agriculture—in which about one out of every four or five farm homes was checked—shows that farm tv saturation today is climbing up toward city levels.

• *Tuning pattern:* When do farmers listen to their radios? When do they watch tv?

This seems to be the pattern:

Farm-slanted radio shows reach

their biggest audiences—usually the whole family—just before breakfast, and again around the noon hour. Farm housewives continue to listen during the mornings and afternoons. Radio-only homes dial strongly during the evenings.

Television becomes an increasingly important part of daily farm life with the noon meal, although there are a few examples of morning tv shows attracting farm audiences. The majority of farmers prefer their farm radio shows in the morning, some like them at noon. But, when it comes to farm shows on tv, most farmers like to watch when they stop work for the noon meal, or at suppertime.

The general result: Farmers start their workdays earlier than most city folks, snapping on their radios almost as soon as they rise. Radio follows them at work, with auto and vehicle radios, portable and outside-the-home sets. Thus, according to Nielsen analysis of county-size listening, farmers spend some 25% more time with radios over the week than do city folk.

KCBS'S GORDON ROTH HAS ATTRACTIVE HELPERS AT LIVESTOCK SHOW, BUT A FARM DIRECTOR'S LIFE IS OFTEN HARD WORK



and dollar

audiences builds air sales

But, where tv has become part of the farm living room, television receives plenty of attention. A whopping 100.0% of the tv-equipped farm homes in Kansas, for example, indicated to researcher Dr. Forest Whan—during his annual study of the radio-tv audience underwritten by WIBW, Topeka—that they watched their tv sets at night.

Farmers are staying up later to watch tv, too. A typical comment on the change wrought by tv in farm life was made to SPONSOR by Merritt C. Ludwig of WOI (an am-fm-tv outlet) in Ames, Iowa. Said Ludwig:

"We believe national advertisers are misled by the stereotype of the farmer who goes to bed with the chickens and gets up at dawn. Most of our farmers do put in a long day, especially during the crop season, but they definitely do not go to bed at 6:00. The average adult in a farm home in this area doesn't go to bed until 10:15 or 10:30 p.m. which means there is an excellent opportunity to reach him during news programs as well as other late evening tv periods."

Those are the broad patterns of farm radio-tv today.

To get a closer look at the details, since the media are primarily bought in spot fashion to reach farmers, isn't easy. Only a few advertisers—like Purina—have the time and personnel available to make a swing around the country, observing the latest programming and commercial trends.

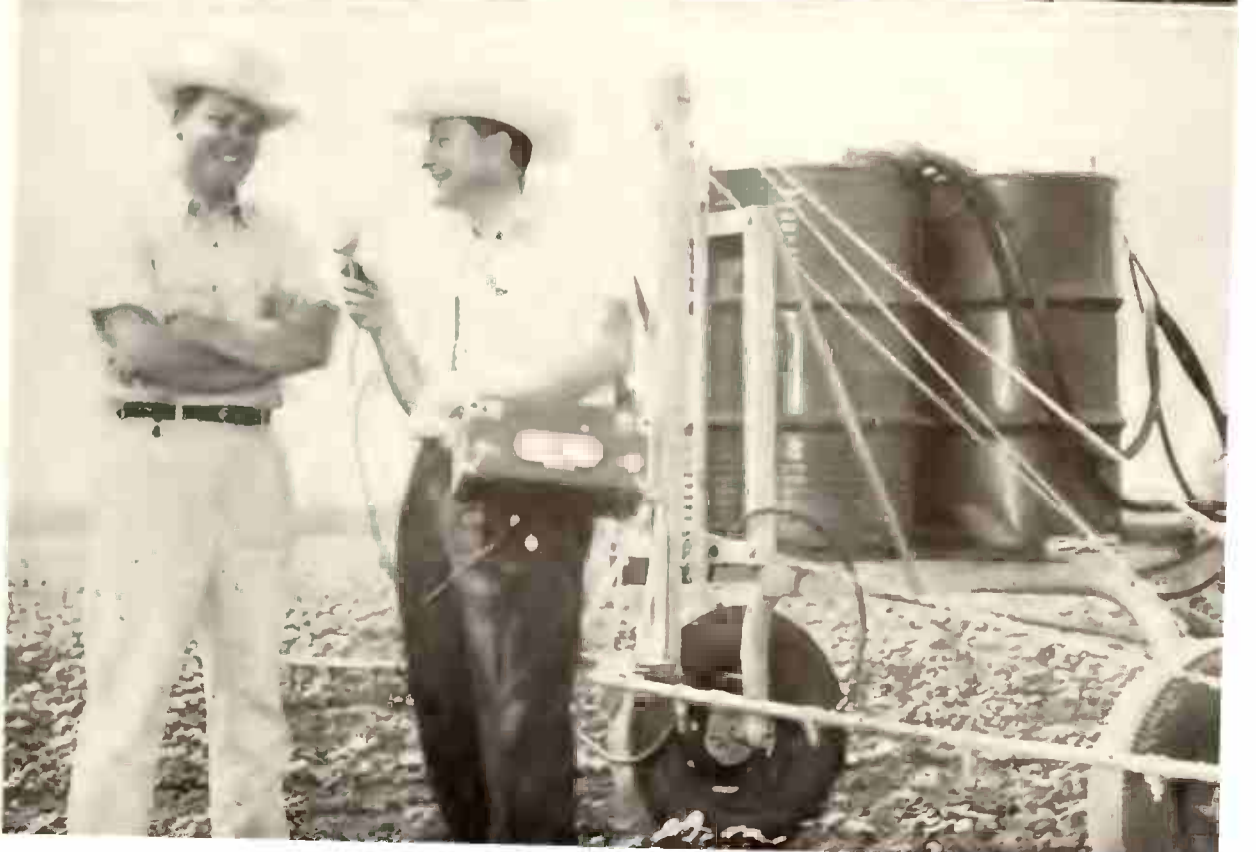
SPONSOR, therefore, presents the fol-

(Please turn to page 124)

"Studio" is often outdoors

Traveling hundreds of miles weekly to conduct tape-recorded interviews, radio-tv farm directors are always on the go. Top to bottom: Ted Mangner, farm director of KMOX, St. Louis interviews sheep raiser; Farm Directors Jay Gould (WOWO) and Herb Plambeck (WFO) chat at plowing contest; Dewey Compton of KTRH, Houston seeks out a Texas farmer to get on-the-spot information for his audience. RFD's themselves are usually farmers or former farmers.

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heavily on local radio farm directors to keep product sales active.

Frank Berry, advertising director of Nutrena Mills, recently wired KWKH, Shreveport's Farm Director Jack Timmons when the feed firm started its fourth contract year on Timmons' noon-time farm show:

"For the first seven months of this year, sales in your area were up 27% over the same period of last year."

Further commendation for KWKH's sales ability was offered at about the same time by Ralph Smith, Nutrena Mills territory manager for a five-parish area in northwest Louisiana:

"Nutrena feeds have enjoyed a nice sales increase in my territory.

"There is no one factor responsible for the increase, but it is the result of a combination of forces working together—quality product; factual, aggressive advertising; service-minded dealers; farm calls and the use of farm radio advertising.

"I am blessed in having all of these forces working. KWKH, with Farm Director Jack Timmons, is doing an excellent job for us. Jack's thorough knowledge of agriculture, along with his unique method of working advertising and agricultural material together, plus personal contact with customers in my territory has made him a very effective farm director. I am a firm believer in farm radio advertising, but to be effective, it must be thorough, factual and consistent."

Fair exhibit: Not long ago, Ralph Kirkham & Sons, of Powell, Ohio, reported to WRFD, Worthington, Ohio and Farm Director J. D. Bradshaw on the results of a farm radio campaign. The schedule had been run on WRFD in connection with a Kirkham exhibit at the Ohio State Fair

How many farm hours do radio stations program?

A state-by-state list of stations, together with the number of hours devoted to farming subjects begins on page 103.

How many farms have television?

Beginning on page 118: a county-by-county tally of (1) the number of farms in the country, (2) the number of farms with tv and (3) the percentage of tv farms in each county.

showing new types of farm buildings.

Said the client:

"I thought you would be pleased to know the results we obtained from the announcement we ran over WRFD calling attention to our exhibit at the Ohio State Fair.

"As a direct result of these announcements we were swamped with prospects at our exhibit. Better yet, these announcements resulted in 10 immediate sales for construction of our Pole Type Farm Buildings.

"Plus this we now have 50 more very live prospects, the greatest percent of which we believe will result in sales.

"In all of our advertising experience we have never encountered such outstanding sales results."

Razors: People don't usually think of "farms" when they think about San Francisco, one of the nation's most cosmopolitan cities. But drive out of the city, and in a few minutes you're in the center of farming. In fact, the northern California market contains

six of the top 22 agricultural counties in the U.S. These six counties have a farm income from as many as 230 different commercial crops that is greater than that of 26 whole states.

Small wonder therefore that farmers in the area are alert to products sold to them on farm-slanted radio shows, such as the *Farm Review* show of KCBS, directed by Gordon Roth.

When Gordon offered Durham-Endor razors to his listeners, he received requests from 44 out of the total 58 counties in the state. Excluding the mail received from the metropolitan centers of San Francisco, 75% of the mail came from the farming areas, and only 25% came from the urban sections.

As a topper, 50% of the returns came from the six counties mentioned above (Merced, Monterey, San Joaquin, Santa Clara, Sonoma and Stanislaus) which are up in the top brackets of farm income counties in the whole country.

(Please turn to page 130)

TRADE; WSPD-TV, TOLEDO, ADVISED ON CHICK RAISING; KSOO COVERED CORN-PICKING MEET; KGNC-TV SELLS TO COTTON RAISERS



KTVO

PRESENT
SET COUNT
168,932

"The Nation's Most Powerful Rural TV Station"

"A MILLION WITH A BILLION TO SPEND"
(Including Fringe Area)

Plus

"Monopolyville, U. S. A."

*"THAT AREA OF UNDUPLICATED COVERAGE--
UNSERVED BY THE GRADE B OR BETTER SIGNAL
OF ANY OTHER TELEVISION STATION."*

Now - - COMPARE KTVO'S "MONOPOLY MARKET"
With the Nation's Ranking Metropolitan Markets*

	<u>CITY</u>	<u>POPULATION</u>	<u>TV STATIONS**</u>
1	NEW YORK	13,630,800	9
2	CHICAGO	5,885,100	8
3	LOS ANGELES	5,254,300	9
<hr/>			
78	DULUTH-SUPERIOR	267,900	2
79	CHATTANOOGA	262,900	2
80	READING	262,400	2

KTVO'S MONOPOLYVILLE

257,495
CAPTIVE AUDIENCE

1
ONLY

81	SPOKANE	254,700	3
82	HUNTINGTON-ASHLAND	254,000	2
<i>Others</i>			
83	DAVENPORT-ROCK ISLAND-MOLINE	253,600	2
89	DES MOINES (AMES)	240,400	3
159	CEDAR RAPIDS	111,100	2

**1101 Feet
Highest Tower
in Mid-America**

**BUSINESS OFFICES
OTTUMWA**

**OLYVILLE
A. VILLE**

Cedar Rapids

Des Moines

I O W A

Ottumwa

Kirksville

M I S S O U R I

I I L L I

ST. LOUIS

**Channel 3
KTVO**

100,000 Watts

KTVO

OTTUMWA, IOWA

JAMES J. CONROY, *President*

Represented Nationally by
The BOLLING CO.

New York, Chicago, Boston, Los Angeles, San Francisco

"THE NATION'S MOST POWERFUL RURAL TV STATION"

SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

Is television doing enough to develop its own new performing talent



Richard Pack
National Program Manager
Westinghouse Broadcasting Co.

TV MUST BUILD NAMES

● I wonder if television doesn't suffer sometimes from underestimating its own power and overestimating the magic and glamor of Hollywood and Broadway. That tv can bring into many millions of homes great film and stage stars is good; that it continues to rely so heavily upon Hollywood and Broadway stars for its big shows can be harmful to the present and future of broadcasting. Tv can and should build more of its own stars, particularly in the performing fields. In writing and production, tv has already demonstrated that it can develop its own major talents—men like Reginald Rose, Paddy Chayefsky, Rod Serling, Fred Coe. But the industry now is not doing nearly enough to build its *own* performing big names. For instance, tv discovers an Eva Marie Saint, and then, oddly enough, waits for Hollywood to make her a star.

Surely a medium that can make an international figure of a Bronx shoe-maker, a hero out of a freckled marionette, or a celebrity out of a small chimpanzee has the resources to make stars of its own! Tv must not only discover; it must build stars. Perhaps

one way is to put behind new talent the same kind of publicity and exploitation campaigns as Hollywood's.

In any case, the development of new, young talent is a responsibility not only of the television networks, but of local radio and television stations. I said: *radio* and television stations. For sometimes we may forget that some of tv's top talent are alumni of the local radio circuits—like Steve Allen, Arthur Godfrey and Dave Garroway. Local stations will help strengthen and enrich the broadcasting medium if they devote time, energy and imagination in the next crucial years of television to finding and developing fresh talent.

We can't rely on other media to do the job for us. In the long run this will provide far greater reserves of talent, make tv less dependent on Hollywood and Broadway, and eventually avoid the pyramiding of astronomical talent costs, which is becoming one of video's great problems.



Robert Dale Martin
Director of Talent & Casting
CBS Television

HAPHAZARD METHODS FAIL

● Television was born hungry. The day it arrived it started screaming for performing talent and has not ceased its clamor.

Satisfying the performer needs of early television seemed easy. Get the people. Do the show.

But now the baby has taken on some age. It has grown affluent, and it has acquired a taste for expensive morsels—fine talent, with names.

While neglecting the seedlings in its own patch, the monster is hanging over the fences of its neighbors: theater, pictures and the variety world begging for names, names, names, names—at any price.

Television provided experience and early training for almost every young star now rising in the entertainment world. Television first exposed most of them to the public and provided them living funds on which to continue their careers. Without contracts to hold these people, they were lost as properties to other mediums, and television finds itself in the position of having to buy them back on complex contracts and at elevated prices.

Of course television has made and owns some big talent, but only haphazardly. Now the demands for name talent are so acute that haphazard methods will no longer serve. The backlog of people from other mediums has been run through. And only a special program of development can fill the needs for the future.

The old legend that only Broadway and Hollywood can make stars has been shattered by the impact of recent programing. Television can build, groom and own its own stars with a program—a program that includes planned grooming from the affiliates, special programs with first-rate impact dedicated to exposing young or unknown talent, and mass contracting on long term of likely but unknown prospects. These are all methods either started or under examination at CBS for building the stars of tomorrow.

(Please turn to page 65)

"SEE-PAY" TELEVISION!

2,770,528
People,



491,000
TV Sets

(As of July 1, '55)



in Kentucky
and Indiana,
VIA



WAVE-TV CHANNEL 3 LOUISVILLE

*Reaching As Many Families in Its Kentucky
and Indiana Area As:*

Affiliated with NBC, ABC, DUMONT



SPOT SALES

Exclusive National Representatives

- 26 Daily Newspapers Combined!
- 115 Weekly Newspapers Combined!
- 12 Leading General Magazines Combined!
- 16 Leading Farm Magazines Combined!
- 14 Leading Women's Magazines Combined!
- All Home and Fashion Magazines Combined!



THE QUADRUPLICATOR

Childhood ambition was to join the Rockettes; got mixed up with the Four Hawaiians instead. Fond of roundelays, notably Three Blind Mice and Row, Row, Row. Holds girls' junior high school record for the sixty-yard low hurdles. Weeds garden while tuned to Cool jazz; keeps carbon copies of notes to the milkman.

But advertisers in Washington using WTOP Radio are getting unduplicated results. WTOP has (1) the largest average share of audience (2) the most quarter-hour wins (3) Washington's most popular local personalities and (4) ten times the power of any other radio station in the Washington area.

WTOP RADIO

Represented by CBS Radio Spot Sales

New developments on SPONSOR stories



See: All-night Autorama sells 300 cars; "Deal-O-Rama" autothon

Issue: 18 April 1955, page 43;
30 May 1955, page 53

Subject: Dealers use all-night telecasts to sell cars

Car dealers are finding telethons a natural as sales getters. Latest one to use the technique successfully is Garner-Randall, Amarillo Cadillac-Oldsmobile dealer, who rang up 131 sales and over half a million dollars in sales as a result of a round-the-clock stint on KFDA-TV this past 19-20 August.

As usual in these all-night events, the accompanying promotion was applied with a thick brush. Objective was to push the '55 Olds models before the '56 line arrived. KFDA-TV executives suggested an "Olds-A-Thon." Co-owners Bob Garner and Ken Randall okayed the idea and Rosenwald, Krupp Advertising Agency set to work. Account Executive Cliff Lambert and President Monte Rosenwald lined up talent, prepared the entertainment for the promotion.

Amarilloans began learning about the coming event on Sunday preceding the show via a heavy radio-tv announcement schedule that continued throughout the week.

On Friday morning passers-by watched KFDA-TV engineers and production staff roll broadcasting and telecasting equipment into the Garner-Randall showroom. (This in itself was no small accomplishment, since KFDA-TV has no mobile equipment: it moved two complete camera chains to the location.) By 9:00 a.m. some 1,500 persons had gathered there to watch the festivities and the orchestra on hand struck up to signal that the fun was beginning. At that moment the folks in downtown Amarillo saw a parade of Oldsmobiles begin a tour that was to take them through the business section of the city and on to the Garner-Randall showroom—drawing a number of interested citizens along with them. The advance publicity had already succeeded in attracting many from other towns 50 to 100 miles away.

Entertainment was continuous till 10:00 the next morning. The 15 Garner-Randall salesmen, meantime, swung their deals right on camera before both live and home audiences—deals that included allowances such as \$500 on a 1941 Ford, \$3,300 on a 1954 Buick.

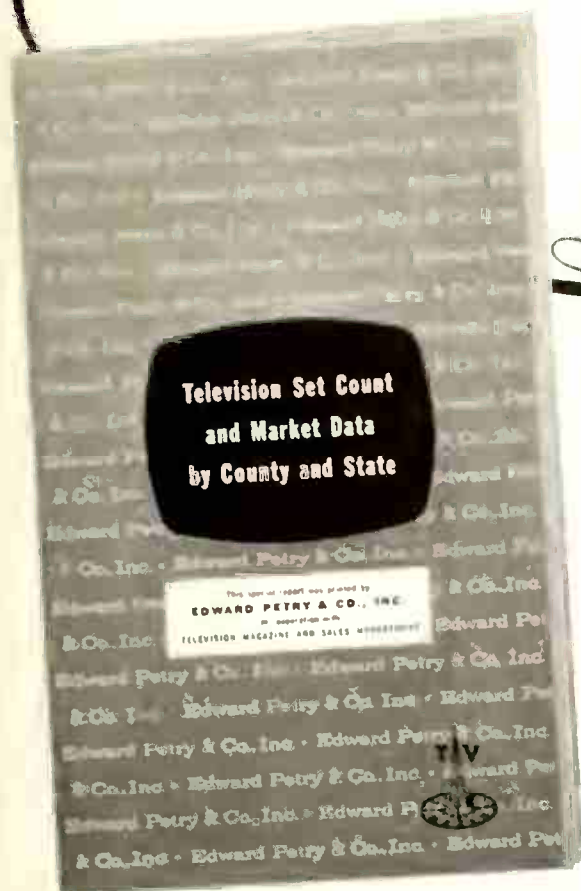
When the carbon monoxide had cleared away, 131 cars had been sold, \$526,227 was in the till; and dealer, agency and station were revving up ideas for another telethon next year. (Cost of this year's effort was \$8,000.)

KFDA-TV camera trains on Garner-Randall salesman as car enters appraisal lane



Presenting

The New Petry Pocketpiece of TV Market Data



*Now available to
Executives and Personnel
of Advertisers and Agencies*

THIS handsome new research tool provides you with updated TV set count and market data on each of the 3,071 U. S. Counties.

For the first time in handy booklet form you will have *Television Magazine's* latest TV family estimates combined with *Sales Management's* 1955 Survey of Buying Power data on Population, Families and Retail Sales.

You'll find the county-by-county, state and regional breakdown an effective aid in your national and regional TV advertising planning.

TO GET YOUR COPY OF THIS HELPFUL TV MARKET FACT BOOKLET, CALL OR WRITE YOUR NEAREST PETRY OFFICE.

TELEVISION STATIONS REPRESENTED BY EDWARD PETRY & CO., INC.

WSB-TV	Atlanta	WSM-TV	Nashville
WBAL-TV	Baltimore	WTAR-TV	Norfolk
WFAA-TV	Dallas	KMTV	Omaha
KOA-TV	Denver	WTVH	Peoria
WTVD	Durham-Raleigh	KCRA-TV	Sacramento
WICU	Erie	WOAI-TV	San Antonio
KPRC-TV	Houston	KFMB-TV	San Diego
WHTN-TV	Huntington	KGO-TV	San Francisco
WJIM-TV	Lansing	KTBS-TV	Shreveport
KARK-TV	Little Rock	KREM-TV	Spokane
KABC-TV	Los Angeles	KOTV	Tulsa
WISN-TV	Milwaukee	KARD-TV	Wichita
KSTP-TV	Minn.-St. Paul		

ABC Pacific Television Regional Network

Edward Petry & Co., Inc.

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

SPONSOR-TELEPULSE ratings of top shows

Chart covers half-hour syndicated film

Rank now	Past rank	Top 10 shows in 10 or more markets Period 6-12 September 1955 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS			
				N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Buff.		
1	3	Mr. District Attorney , Ziv (M)	18.8	8.6	10.0	30.5	24.7	12.7	16.9	10.9	16.5					12	
				wabc-tv 9:30pm	knxt 10:00pm	wnact-tv 10:30pm	kstp 9:30pm	kron-tv 10:30pm	waga-tv 10:00pm	wbkb 9:30pm	wwj-tv 9:30pm					wftv 7:30pm	
2	1	I Led Three Lives , Ziv (M)	18.4	4.7	15.8	19.4	20.4	16.7	13.0	11.4	16.9	14.3	20.0	11.4	1.8		
				wabc-tv 10:00pm	kttv 8:30pm	wnac-tv 7:00pm	kstp-tv 8:00pm	kron-tv 10:30pm	wsh-tv 10:30pm	wgn-tv 9:30pm	wjbc-tv 9:30pm	ktnt-tv 9:00pm	wrc-tv 9:30pm	wbal-tv 10:30pm	wftv 10:30pm		
3	2	Passport to Danger , ABC Film, Hal Roach (A)	18.2		10.1		7.2					10.6					
					kcp 7:30pm		keyd-tv 7:30pm					king-tv 8:30pm					
4	4	Badge 714 , NBC Film (D)	17.7		12.1		15.7	18.9	18.7		13.2	20.7		12.0	20.4		
					kttv 7:30pm		wnac-tv 6:30pm	kstp-tv 9:30pm	kplx 9:00pm		wgn-tv 8:00pm	wwj-tv 10:00pm		wrc-tv 7:00pm	wbal-tv 10:30pm		
5	5	Man Behind the Badge , MCA-TV Film (M)	16.1	7.3	7.2		21.0		12.7			9.7		12.9	11.8		
				wbs-tv 6:30pm	kttv 9:00pm		wnac-tv 10:30pm		kron 10:30pm			wjbc-tv 9:30pm		wmal-tv 10:00pm	wg 8:30pm		
6	6	City Detective , MCA, Revue Prod. (M)	15.5	8.7			13.0	14.5	13.7		7.2	7.7	5.9		7.2		
				wplx 9:30pm			wbz-tv 11:15pm	kstp-tv 8:30pm	kron-tv 10:00pm		wsh-tv 10:30pm	wgn-tv 9:30pm	cklw-tv 10:30pm		10:00pm wmal-tv	wbe-tv 10:30pm	
7	10	Eddie Cantor , Ziv (C)	14.8	2.0	7.3		13.9	6.0	10.2			14.2	11.5	15.0	5.5	11.4	
				wabc-tv 9:00pm	kttv 7:30pm		wbz-tv 10:30pm	wten-tv 8:30pm	kron-tv 7:00pm			wbnq 9:30pm	wjbc-tv 9:30pm	king-tv 8:30pm	wmal-tv 10:00pm	wbal-tv 10:30pm	wftv 10:30pm
8	7	Waterfront , MCA Roland Reed (A)	14.7	3.3	18.8		15.5	6.9	15.5		12.2		14.2	16.7	11.5	12.4	
				wabd 7:30pm	kttv 7:30pm		wnac-tv 7:00pm	keyd-tv 7:00pm	kron-tv 8:30pm		waga-tv 9:30pm		wxyz-tv 10:00pm	komo-tv 7:30pm	wtop-tv 10:30pm	wmar-tv 10:30pm	wg 7:30pm
9	8	Racket Squad , ABC Film, Showcase (D)	14.4	3.6	6.3			12.8			21.2	14.5		11.6			
				wabc-tv 10:30pm	kttv 11:15pm			kstp-tv 10:30pm			wsh-tv 10:00pm	wgn-tv 8:30pm		king-tv 9:00pm			
10		Cisco Kid , Ziv (W)	13.8	3.9	10.4		10.0	20.0	17.4		10.5	9.0	8.7	13.0	9.5	11.2	
				wabc-tv 7:30pm	kttv 6:30pm		wnac-tv 6:00pm	wcco-tv 5:00pm	kron 6:30pm		waga-tv 3:30pm	wbkb 4:00pm	wxyz-tv 7:00pm	komo 7:00pm	wtop-tv 7:00pm	wbal-tv 7:00pm	wftv 7:00pm
10		Science Fiction Theatre , Ziv (SF)	13.8	4.4	12.9		10.2	14.0	10.7			21.0	7.0	15.7	6.4	6.9	
				wrea-tv 7:00pm	kttv 8:00pm		wghh-tv 7:00pm	wcco-tv 9:00pm	kron 7:00pm			wbnq 10:30pm	wxyz-tv 9:30pm	king 8:00pm	wmal-tv 6:30pm	wbal-tv 7:00pm	wbe-tv 7:00pm

Rank now	Past rank	Top 10 shows in 4 to 9 markets	Average ratings	7-STATION MARKETS		5-STATION MARKETS			4-STATION MARKETS					3-STATION MARKETS		
				N.Y.	L.A.	Boston	Mnpls.	S. Fran.	Atlanta	Chicago	Detroit	Seattle-Tacoma	Wash.	Balt.	Buff.	
1	2	Doug. Fairbanks Presents , ABC Films (D)	18.5	12.4	11.2		13.5					12.6				
				wrea-tv 10:30pm	kera 10:30pm		kstp-tv 9:00pm					ktnt-tv 9:30pm				
2	5	Amos 'n' Andy , CBS Film (C)	16.1	3.7	9.3							16.7				1.1
				wbs-tv 11:30pm	knxt 7:00pm							wwj-tv 10:00pm				wftv 7:30pm
3	2	Guy Lombardo , MCA-TV Film, Guy Lombardo Films Inc. (Mu)	14.4		9.8		20.7	9.7	2.0			3.3	10.0			
					kera 10:00pm		wbz-tv 10:30pm	wcco-tv 10:00pm	kour 10:00pm			wbkb 10:30pm	wxyz-tv 10:30pm			
4	4	Foreign Intrigue , Sheldon Reynolds (A)	14.9	6.2							10.0		3.7			
				wrea-tv 7:00pm							waga-tv 10:30pm		cklw-tv 9:30pm			
5		Famous Playhouse , MCA Revue Prod. (D)	13.6		2.7		10.4		12.0		10.2	5.2				
					keop 10:00pm		wbz-tv 11:00pm		kgo-tv 7:30pm		waga-tv 6:00pm	wbkb 9:30pm				
6	7	Mayor of the Town , MCA-TV Film, Gross Krasne (D)	13.3	3.0				4.5			11.2	12.9	12.7			
				wrea-tv 11:15pm				keyd-tv 7:30pm			wsh-tv 1:30pm	wbnq 10:00pm	wwj-tv 7:00pm			
7	8	The Whistler , CBS Film, Joel Malone (M)	13.1	5.7	16.3				15.5				12.7	15.1		
				wplx 10:30pm	kttv 10:00pm				kron-tv 10:30pm				wjbc-tv 10:15pm	king-tv 10:30pm		
8		Sherlock Holmes , UM&M Sheldon Reynolds (M)	12.7	8.7	4.3		11.7				8.2		6.7	11.0		1.1
				wrea-tv 9:00pm	kttv 7:30pm		wnac-tv 10:30pm				wiw-a 9:00pm		wxyz-tv 10:30pm	wrc-tv 7:00pm		wbe-tv 9:30pm
9	10	Lone Wolf , UTP, Gross-Krasne (D)	11.9	3.3	4.8		20.0	24.2						7.5		
				wabd 7:30pm	kttv 8:30pm		wnac-tv 10:30pm	wcco-tv 8:30pm						wttg 10:00pm		
10	9	Star and the Story , Official Films, Inc. (D)	11.5		9.9				8.7		13.4					1.0
					kttv 10:00pm				kron-tv 11:00pm		wsh-tv 10:30pm					wmar-tv 11:00pm

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (SF) Science Fiction; (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this

market 6-12 September. While network shows are fairly stable from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows. Should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all in last chart or was

Shows

ly made for tv

STATION MARKETS				Birm.	Charlotte	Dayton	New. Or.
3.0	19.4	9.9	16.9	52.3	22.0	27.8	
w-c 9:30pm	wtmj-tv 10:30pm	wptz 10:30pm	ksd-tv 10:00pm	wbtv 8:30pm	wlv-d 9:30pm	wdsu-tv 10:30pm	
4.4	29.4	10.2	21.7	4.4	22.8	26.8	47.0
ns-tv 10pm	wtmj-tv 9:30pm	wcau-tv 7:00pm	ksd-tv 10:00pm	wabt 1:30pm	wbtv 8:30pm	wlwo-tv 4:00pm	wdsu-tv 8:30pm
1.9	29.9	12.7	14.2	21.0	15.8	43.8	
ns-tv 10:30pm	wtmj-tv 8:30pm	wcau-tv 10:30pm	kwk-tv 10:00pm	wbre-tv 1:30pm	wlwo-tv 10:30pm	wdsu-tv 10:30pm	
	10.2	22.0	24.3	24.3			
	wcau-tv 7:00pm	ksd-tv 9:30pm	wbre-tv 1:30pm	wlwo-tv 10:30pm			
4.0	24.5	9.4	11.2	26.8	22.8		
ns-tv 10:30pm	wtmj-tv 7:00pm	wcau-tv 10:30pm	ksd-tv 10:00pm	wbre-tv 1:30pm	wlwo-tv 9:30pm		
4.0	19.4		20.0			39.0	
lw-c 10:30pm	wlix 9:00pm		ksd-tv 9:15pm			wdsu-tv 10:00pm	
2.5		7.0	12.7		18.0	44.0	
ns-tv 10pm		wcau-tv 7:30pm	ksd-tv 9:30pm		wlv-d 8:30pm	wdsu-tv 8:30pm	
4.5	20.2	11.7	18.0	5.6	15.3		
ns-tv 10pm	10:00pm	wcau-tv 6:30pm	kwk-tv 10:00pm	wbre-tv 1:00pm	wlwo-tv 6:15pm		
	19.4		18.0		21.8		
	wtmj-tv 9:30pm		kwk-tv 9:30pm		wlwo-tv 10:30pm		
7.2	13.7			12.3		48.5	
w-c 11pm	wtmj-tv 4:30pm			wbre-tv 1:00pm		wdsu-tv 8:30pm	
9.9	19.0	9.4	16.0	15.3	33.5	16.0	32.8
w-c 10pm	wtmj-tv 9:30pm	wfl-tv 6:30pm	ksd-tv 10:00pm	wabt 1:30pm	wbtv 5:30pm	wlv-d 10:00pm	wdsu-tv 10:00pm
	17.4	19.4				46.3	
	wlix 9:00pm		ksd-tv 9:30pm			wdsu-tv 9:30pm	
	14.2	6.2		16.5		49.0	
ns-tv 10:30pm	wisn-tv 6:00pm			wbre-tv 1:00pm			
	15.4	9.8		49.0			
	wlix 9:30pm		kwk-tv 10:30pm	wbtv 9:00pm			
	14.7			20.5		43.8	
	wlix 9:30pm			wabt 1:00pm		wdsu-tv 9:30pm	
8.7						45.8	
ns-tv 10:30pm						wdsu-tv 7:30pm	
0.2		11.4				40.3	
ns-tv 10:30pm			ksd-tv 10:30pm			wdsu-tv 9:30pm	
		13.5				34.0	
			ksd-tv 10:00pm			wdsu-tv 10:00pm	
11.2							
wtmj-tv 11:00pm							
				.4			
				wbre-tv 1:30pm			



TV time buyers like you prefer WBEN-TV because of the production quality they've learned to expect from this pioneer station. On the air since 1948, WBEN-TV is — by far — Buffalo's oldest TV outlet. This means seven long years of experience in giving commercials meticulous handling by a crew of production experts who have been with WBEN-TV since it's beginning.

These skilled crews take each commercial smoothly over the rough spots — from sound to lighting, from camera to CONSTANT control room shading. The result is a quality treatment that only experienced conscientious — specialists can produce.

So when you buy TV time in Buffalo, buy QUALITY ! Buy WBEN-TV !

in Buffalo-TV dollars count for more on channel 4

7 of 10
WBEN-TV has seven of the 10 top rated multi-weekly shows in Buffalo. WBEN-TV also has the majority of the top 15 weekly shows, according to TELEPULSE.

CBS NETWORK
WBEN-TV

BUFFALO, N. Y.

WBEN-TV Representative
Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

10. Classification as to number of stations in market is Pulse's. Pulse determines number by measuring which stations are actually by homes in the metropolitan area of a given market even though itself may be outside metropolitan area of the market.

SPORT SHOES

SPONSOR: U. S. Rubber AGENCY: Fletcher D. Richards, N. Y.

CAPSULE CASE HISTORY: *More indication that children respond to tv commercials on juvenile shows: Among the sponsor's five commercials a week in KRON's Fireman Frank, was one that featured a puppet called "Carl the Carrot." In connection with it, three-color plastic buttons were made up and sold to dealers at 6c each to be given with the sale of each pair of U. S. Rubbers' Keds. Within six weeks 25,000 buttons were given out, most of them representing sales. Cost of the campaign was \$555 per week.*

KRON-TV, San Francisco

PROGRAM: Fireman Frank



TV
results

BEDDING SUPPLIES

SPONSOR: Sanitary Mattress Factory AGENCY: Direct

CAPSULE CASE HISTORY: *Around-the-clock programming in Spanish is not very common on tv, but it is successful for advertisers in the San Antonio market. The Sanitary Mattress Factory, using only three announcements a week on KCOR-TV, reports a 30% gain in business. Commenting on the results achieved through tv, the sponsor wrote: "There is no doubt that KCOR-TV reaches the homes where our business comes from." The price of the announcements is \$23 apiece.*

KCOR-TV, San Antonio

PROGRAM: Announcements

SCREEN DOORS

SPONSOR: The Yancey Co. AGENCY: Direct

CAPSULE CASE HISTORY: *After a single demonstration on the Hank Thornley and the News show, 22 inquiries were received about a brand-new product: a deluxe model, all-aluminum screen door for \$59.50. Of the 22 inquiries, eight were converted into sales of the model shown, despite the fact that less-expensive models were displayed at the point of purchase. This was a total of \$476 in sales for an advertising outlay of only \$75 for the five-minute news show.*

KBET-TV, Sacramento

PROGRAM: Hank Thornley and the News

SEWING CENTER

SPONSOR: The Fabric Center of Sioux City AGENCY: Direct

CAPSULE CASE HISTORY: *When the client opened his store in November 1953, he bought a single announcement to herald the event on KVTV. Results persuaded him to sponsor a sewing program on the station twice a week. It's Fun to Sew has been on (10:45 to 11:00) twice a week ever since. The fabric sales led to the sale of sewing machines, and business has blossomed. The store won two national prizes for high sales, and 1954 sales are still setting records, currently running 250% ahead of those of 1954. Weekly show costs are \$152.*

KVTV, Sioux City, Iowa

PROGRAM: It's Fun to Sew

FISHING TACKLE

SPONSOR: Phil Judd, Hardware and Sporting Goods AGENCY: Direct

CAPSULE CASE HISTORY: *A Montana tv station helped a fishing tackle dealer catch more than his normal quota of customers on opening day of the fishing season. KXLF-TV got a car from one of its other accounts and sold it to Phil Judd with a two-week announcement package immediately prior to the opening of the season. He advertised the car as a prize for the largest fish caught on opening day, and reeled in more sales than ever before on opening day in his 25 years in business. A special of spinning outfits was sold out just two hours after the store opened. Campaign cost: \$300.*

KXLF-TV, Butte, Mont.

PROGRAM: Announcements

HOME APPLIANCES

SPONSOR: Kelvinator-DuMont Dealers AGENCY: Direct

CAPSULE CASE HISTORY: *A group of 17 Kelvinator-DuMont dealers in the Ozark area have been sponsoring a 30-minute live program called Search For Talent on KYTV for over a year. The show gets 90% of the combined budget. To test the pull of the program, the dealers offered a toy truck to viewers for \$3.50 if they visited any of the dealers for a product demonstration. Over 2,000 trucks were sold, each representing a store demonstration obtained by the show. Cost: \$102 per show.*

KYTV, Springfield, Mo.

PROGRAM: Search For Talent

COFFEE CAKES

SPONSOR: Eisner's AGENCY: Direct

CAPSULE CASE HISTORY: *To get some idea of the strength of the Florian ZaBach Show, which it sponsors on WICS-TV, this grocery chain ran a special offer. Viewers were offered a coffee cake and a pound of coffee at the special price of 99c. The special was advertised on a single weekly show, and the stores sold 500 more coffee cakes than ever before. There was such a great demand, the sponsor had to have a special bakery order to meet it. Program cost: \$250.*

WICS-TV, Springfield, Ill.

PROGRAM: Florian Zabach Show



There's a NEW SOUND on KSTP!

The best music in town, presented by the Northwest's top personalities. That, in a nutshell, is the story of the **NEW SOUND** at KSTP Radio.

KSTP's extensive music library of more than 30,000 selections has been completely restocked with the finest music ever recorded, and KSTP programming has been revised in order to present this fine musical entertainment to best advantage.

KSTP stars Bill Ingram, Johnny Morris,

Jimmy Valentine, Don Riley, and Rodger Kent will deliver these all-time favorite tunes into the Northwest market of more than 800,000 radio homes and **FOUR BILLION DOLLARS** in spendable income.

KSTP will continue its unmatched news and sports reporting and other top shows, combined with the **NEW SOUND**, providing the type of entertainment today's radio audience demands.



KSTP *Radio*
50,000 WATTS

MINNEAPOLIS • ST. PAUL *Basic NBC Affiliate*

"PRICED and PROGRAMMED" to serve today's radio needs!

EDWARD PETRY & CO., INC. • NATIONAL REPRESENTATIVES



NORMAN BOGGS
V.P. in charge of sales
Don Lee Broadcasting System

**LIKE MOST
 "Newsworthy"
 BROADCASTING
 EXECUTIVES
 Mr. BOGGS'
 LATEST
 BUSINESS
 PORTRAIT
 IS BY ...**

Jean Raeburn

Photographers to the Business Executive
 565 Fifth Avenue, New York 17—PL 3-1882

AGENCY
 AD LIBS



(Continued from page 9)

In fact, I can't see why success with new products has any bearing upon what tv can or cannot do for products the public is aware of. To think these are necessarily doomed to failure on television or that tv is too costly, that these products are not for the medium, is ridiculous. To be sure, it is harder to advertise them on tv just as it is in any medium. However, it is television's meat to *bring newsworthiness* and *excitement* and *immediacy* to the most thoroughly accepted of products, to create interest about products being taken for granted, whether they be well-known bottled drinks or cigarettes or anything else that is already an accepted part of our daily life.

I think the lack of success that some products may have had on television, causing them to vacate the medium amid loud wails, should be placed solely at the door of the copy people who created the campaigns. There is much copy in tv (probably in print advertising as well) which assumes the public knows all about the product. Or cares about the product. Likewise too much copy is a lukewarm presentation of facts, devoid of inspiration, excitement and forceful reason-why. This perhaps is caused by the fact that copywriters as well as the public know the product too well, accept it too thoroughly, therefore see it with a familiarity that subconsciously causes them to reject it.

There isn't a product offered for sale today that can't have something new said about it—that can't be made revealingly different to a person who has never used it or who has stopped using it.

How often we take introductory phases for a new car or a new soap and limit it to several weeks or for a month or two when a new car, for example, is new right up to the day the next model appears.

It is only in the minds of advertising people who see campaigns as complete campaigns, who are aware of the stages and chronology of them, that product news becomes dated. The public is not interested in campaigns and hasn't the opportunity to be even if it were. Following the so-called introductory stage (which should be for a period that is six times as long as the advertising manager thinks it should be), the copy boys must sweat to find more news and newer news about the product. Then they should harness this news to tv and create announcements that incite and excite interest. By so doing, almost every product in the medium, old or new, can be successful. ★ ★ ★

T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Dignity and reputation are the keynotes in this curtain raiser and closing for Ciba's television program "Medical Horizons." Designed by Lester Beall, with an unusual musical accompaniment composed by Edgard Varèse, these commercials give Ciba a totally different attention-getting prestige film that remains fresh after repeated viewing. Produced by SARRA for CIBA PHARMACEUTICAL PRODUCTS, INC. through J. Walter Thompson Company.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Wesson Oil Instant Liquid Shortening goes all out to capture the shortening market in this major series of 90 and 60-second commercials by SARRA. Advantages to the housewife are sharply outlined in live action scenes showing the product in actual use. "No smoke," "no burning" and perfect results whether baking, frying or in salads are selling points of the product, highlighted through excellent camera work. A free recipe offer ties in with strong product identification. Produced by SARRA for WESSON OIL & SNOW-DRIFT SALES CO. through Fitzgerald Advertising Agency.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The drive-in business is a big business and these 20-second spots by SARRA are designed to capture a big share for Big Boy Drive-ins. Major enticement is the Big Boy Hamburger, appetizingly shown in clever animation and described in a catchy jingle as "a meal in one on a doubledeck bun." Message is aimed at everyone from family to the "younger set" after a "day at the game" or a "night on the town." A lively series produced by SARRA for FRISCH'S RESTAURANTS, INC. through Rollman Advertising Agency.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Hitting the "Do It Yourself" market and building a loyalty for Cook's Paints are the objectives of this series of 1-minute and 20-second commercials by SARRA. Clever animation and live action visualization are combined perfectly with a sales message that brings out the advantages of using Cook's Indoor and Outdoor Paints and Floor Enamel. A free color chart, available at point of sale, is merchandised to move consumers to the retailer. Jingle finish stresses that Cook's Paints are "best for beauty, wear and weather and best for you." Created by SARRA for COOK PAINT & VARNISH CO. through R. J. Potts—Calkins & Holden, Inc.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

A SINGLE MARKET STATION IN A SEVEN STATION AREA

The expected is a reality
"Pulse" proves that in the rich 25
county "Southeast Alabama" market,
WSFA TV is winning . . . WINNING
BIG . . .

SHARE OF AUDIENCE

	Total WSFA TV	Total six TV stations
7 AM—12 Noon	77	23
12 Noon—6 PM	68	32
6 PM—11 PM	64	36

A success story built on know-how . . .
Let your Katz Man give you the details.



Dominant in all phases . . . More dominant
in local news coverage . . . Fully equipped
for remote pick-up or film.

Producing continuous up-to-date AREA
news coverage makes WSFA TV a home
town station wherever viewed.

THE OLD ORDER CHANGETH . . .
Giving way to the new . . . thru the
miracle of television . . . WSFA TV
. . . Powerful . . . 316,000 watts . . .
NBC affiliate . . . programmed by
men of experience to such perfec-
tion-that most people-view WSFA TV-
during all periods . . . morning . . .
noon . . . and night . . .

Your message will be
seen more . . . mean more.



Represented by THE KATZ AGENCY, INC.

Owned and operated by
THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman, Oklahoma City Times,
The Farmer-Stockman,
WKY, WKY-TV, WSFA, & WSFA-TV



SPONSOR ASKS

(Continued from page 54)



Charles Vanda
Vice President in charge of Television
WCAU-TV
Philadelphia

YES AND NO

● As Colonel Jacobowsky would say, "There's two sides to that."

If you pose this question to the networks and to the tv stations, the answer is unhesitatingly "yes." If you include advertising agencies and their clients, then the answer, again unhesitatingly, is "no."

In defending with my "yes" I point out that almost all new talent has been tailored by my side of the business, and in offending with my "no" I state that few agencies or clients have walked in with the programs and people new to television. If they haven't the money (a debatable statement) they haven't the inclination, perspicacity or *need* (an undebatable statement) to cruise these uncharted waters. They leave us (and we like it) with the problems of preparing the programs and they step in and buy them (we also like it) when our shake-down cruise is over and the public has rendered its verdict—by preview or preference.

Agencies and clients still buy ratings, they still buy established programs and they still buy established people (and I hope they always do). So, including them out of your question, I say that the basic industry is doing, has done and must do everything possible to find new faces and promote new programs because only after this is done will the agency and client manifest passable, if not purchasable, interest. * * *



Hi!

I'm Ron Curtis. On-the-air selling is my job here at WFBL radio in Syracuse. I have the Central New York listeners... with news and a morning disc show. You, have the product. Let's get together for results! Soaps, cereals, shoes -- you name it. For the complete WFBL story on saturation packages, participation shows, news, sports and remotes, call our national reps — Free & Peters.

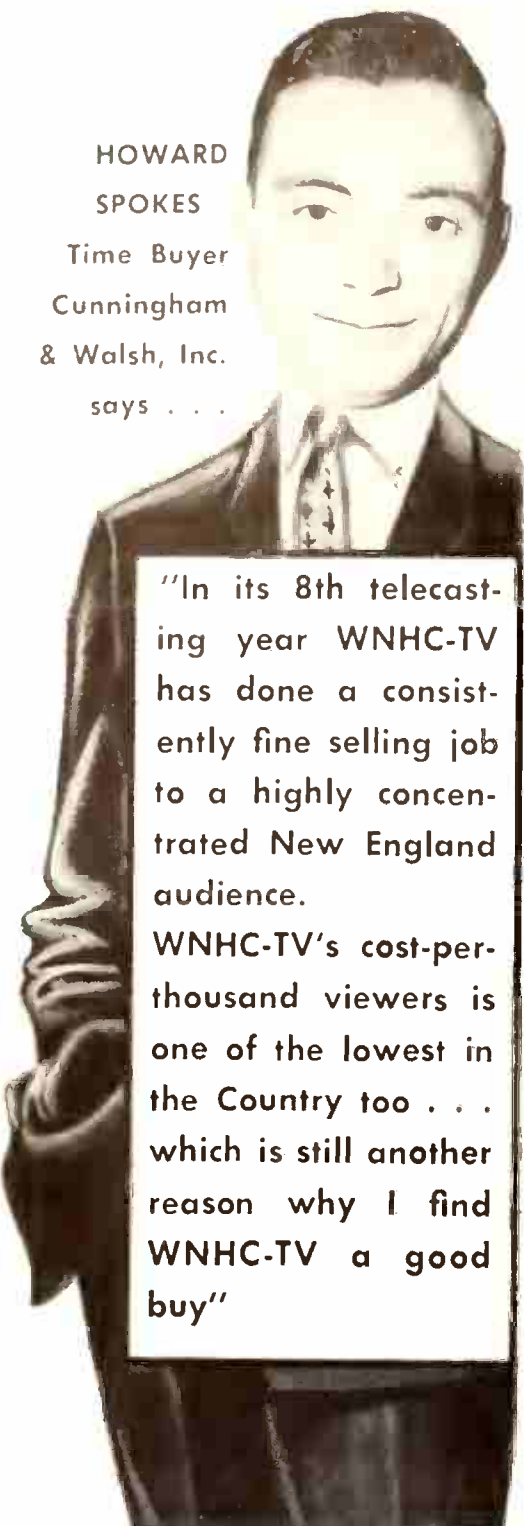
Best wishes,
Ron Curtis



Central New York's FIRST Radio Station

HOWARD
SPOKES

Time Buyer
Cunningham
& Walsh, Inc.
says . . .



"In its 8th telecasting year WNHC-TV has done a consistently fine selling job to a highly concentrated New England audience.

WNHC-TV's cost-per-thousand viewers is one of the lowest in the Country too . . . which is still another reason why I find WNHC-TV a good buy"

COVERS CONNECTICUT COMPLETELY
316,000 WATTS MAXIMUM POWER
Pop. Served 3,564,150 - TV Homes 948,702
represented by the katz agency, inc.

WNHC

Channel 8 • Television



agency profile

Myron P. Kirk

V.p., radio-tv director
Kudner Advertising, New York

Milton Berle said in a recent *TV Guide* interview that he was asked to do a weekly half-hour show for Buick before Jackie Gleason. But Berle says he turned down what later became known as the coup of the year among top-priced talent.

"Berle's a very resourceful man, but he's wise to cut down to 13 from 35 shows a year," comments Myron Kirk, Kudner's radio-tv v.p., about the agency's former star.

"William Morris approached us about 39 Berle films last year. I knew he'd been very successful with the hour format but they approached us without a format. Gleason already had a story, a terrific gimmick, so we started talking to Gleason about this deal over a year ago, when Berle had only been on the air for us a week.

Kirk has built a reputation on Madison Avenue as a man who can spot talent when it's hot, or, as in the case of Sid Caesar and Imogene Coca, give it a chance to develop.

"I think I've got a nose for it," he admits.

In many ways Kirk seems like the personification of showbusiness behind the scenes. He'll call a client and sell him some talent or an act in a barrage of picturesque telephone phraseology:

"I thought that was a terrific bit with the dogs last night," he'll tell a lukewarm sponsor long-distance. "Are you getting jaded out there, son? I thought it was an excellent show. Look, kid, brighten up. Get a smile on your face. We've got a new act there."

On the sober (money) side of the business, Kirk has some bones to pick with the networks. "The rising costs are driving us crazy," says he. "And it's the networks that have been the big offenders. Our top fee for Berle was maybe \$15,000. Now he's supposed to be getting \$35,000."

A man who hasn't got over a boyhood enthusiasm for performers and showbusiness, Kirk deplures network control of programming today. "Just from the strict business aspect," says he.

"We wanted the half-hour behind \$64,000 *Question* to get its audience carryover, so we had to take *My Favorite Husband*, and some 15 other agencies were lined up to grab. Now maybe we could have come up with a stronger package. Show packaging's never frightened us as an agency. It's not as profitable in tv as in other media, but it's part of an important job an agency can do." ★★ ★

WEAS

. . . Atlanta's 50,000 watter

is . . .

TOP Nielsen - -

*. . . rated in this highly competitive market
in the crucial 12 hour period 6am-6pm**

*with exception of 6 am-9 am, topped by only 1 station.



NIELSEN STATION INDEX REPORT TOTAL STATION AUDIENCE SHARES—Aug., 1955

(Based on Quarter-Hour Homes Reached by Local Stations only)

LOCAL AM-RADIO STATIONS	MONDAY THRU FRIDAY			
	MORNING 6 AM-9 AM		AFTERNOON 12 N-3 PM	
	%	%	%	%
WEAS	20.9	35.6	33.8	28.3
Station A.....	9.1	5.9	20.9	6.7
Station B.....	#	4.7	5.6	4.7
Station C.....	3.8	13.8	11.0	17.9
Station D.....	5.7	5.3	5.1	4.6
Station E.....	57.3	27.2	15.3	28.1
Station F.....	#	3.4	6.6	7.1
Others.....	1.6	4.1	#	#

WEAS delivers more homes at a lower cost per thousand than any other Atlanta station.

 NSI AREA: Includes Metro area
 METRO AREA: Inner portion

TOTAL HOMES (July 1, 1955)	RADIO HOMES (July 1, 1955)
327,400	315,500
220,500	213,500

WEAS Atlanta, Ga.

50,000 WATTS
1010 KC

A "Dee" Rivers Station

NATIONAL REPRESENTATIVE
STARS NATIONAL, INC.

New York, Chicago, San Francisco, Los Angeles



Betty Lee

Star of

WOMAN'S PAGE

WAPI 1:05 to 1:15 Monday-Friday

NOON EDITION

WABT 12 to 12:30 Monday-Friday

What interests women in and around Birmingham? Features, people, news . . . as presented by Betty Lee! A typical young mother and housewife with more than typical experience, Betty Lee knows how to reach and hold women. A leading figure in music and dramatic circles of the city, her public appearances help her to present an arresting account of happenings in the woman's world.

**Stars Sell on
Alabama's
greatest RADIO station**

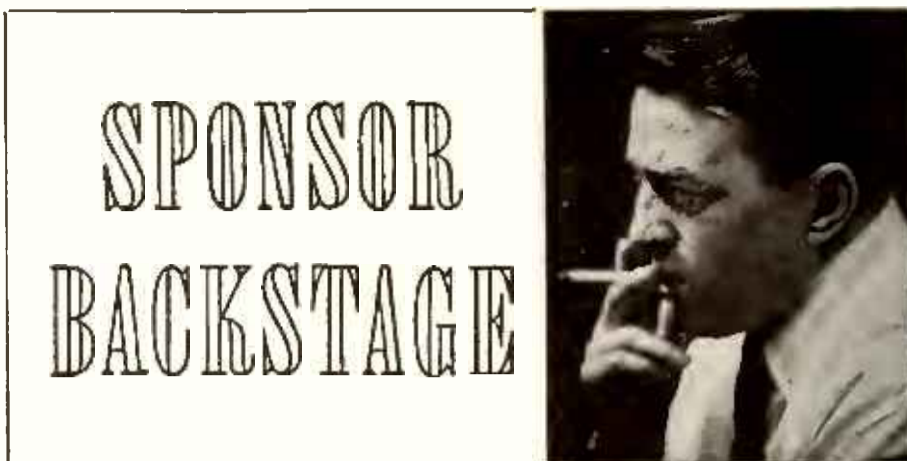
WAPI
Birmingham

Represented by John Blair & Co.
Southeast, Harry Cummings

greatest TV station

WABT

Represented by BLAIR-TV



(Continued from page 26)

Shakespearean expert Patrolman Redmond O'Hanlon as one of the show's first contestants. A preliminary interviewer had rejected the erudite cop. And except for the fact that Steve Carlin, executive producer of the show, bothered to recheck the cop's application and saw in him the stuff of which great programs are made, Mr. O'Hanlon would still be pounding a beat unheralded and unsung.

And if you saw the earliest *Big Surprise* shows you'll agree, I'm sure, that it was vital to the success of 64 that people with the warmth and appeal of O'Hanlon, Mrs. Kreitzer, Gino Prato, Gloria Lockerman and Captain Dick McCutcheon be found. The contestants on *Surprise* just haven't had that kind of overwhelming appeal to date.

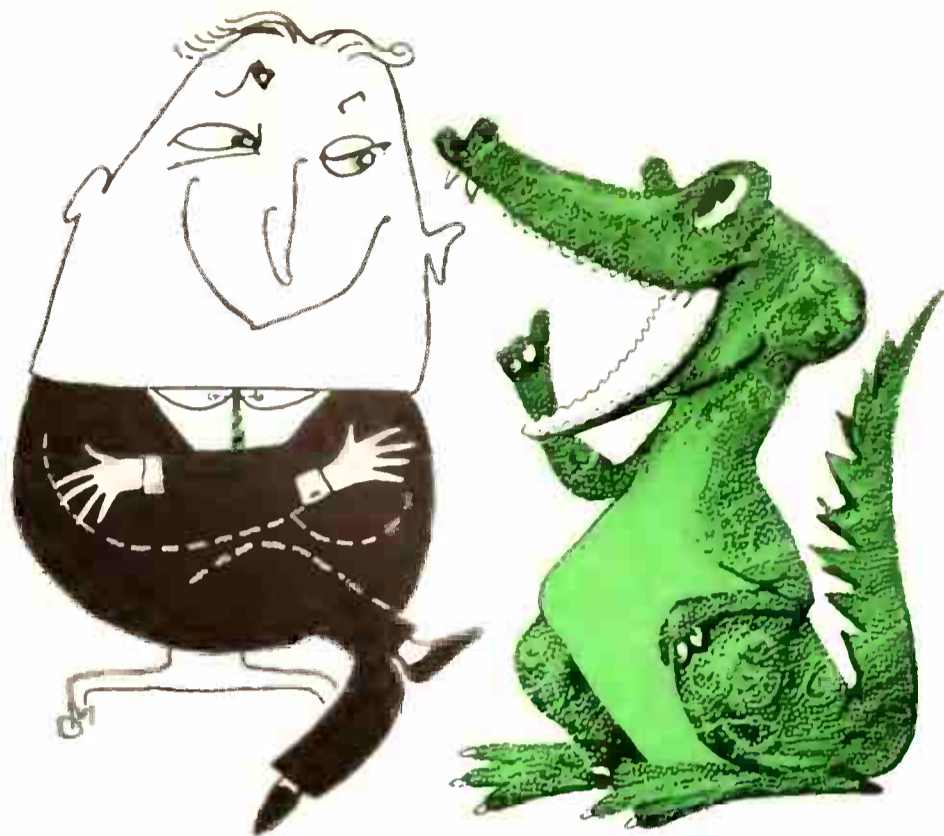
This, of course, goes beyond just choosing the vehicle. It embraces the realm of how one makes certain that a package that looks like a top-10 rater on paper plays that way.

But when you're through with the question of finding what seems to be the right show, and developing it to perfection, you may start to play with the problem of finding the time, clearing the stations. Several weeks ago I had lunch with that well-loved veteran Frank Silvernail of BBDO. Frank has traveled, as is well known, many a weary mile, talked trillions of words with station brass and others on the clearance chase. It was Frank's opinion that the unbelievably difficult situation surrounding station acceptances and time slots was not likely to be relieved in the foreseeable future. More and more it becomes apparent that the 400-odd tv stations operating today are, possibly, not too far short of what may turn out to be the total number of effective and profitable stations this nation may ever see in operation. And the hard-driving gents over at the ABC TV web, among others, can tell you how vital it is that more stations be available in more markets.

These, as I said up front, are just two of the problems which our friends in the advertising agencies must face in these turbulent television times. Bob Foreman has done scores of pieces in his fine *Agency Ad Libs* column covering hundreds of other small, middling and large problems which the agency has to successfully contend with to satisfactorily service its clients in using television.

The wry rib used to be that agency men inevitably got ulcers. I shudder to ponder what new disease may be brought on by the accelerated pace and pachydermal problems still budding.

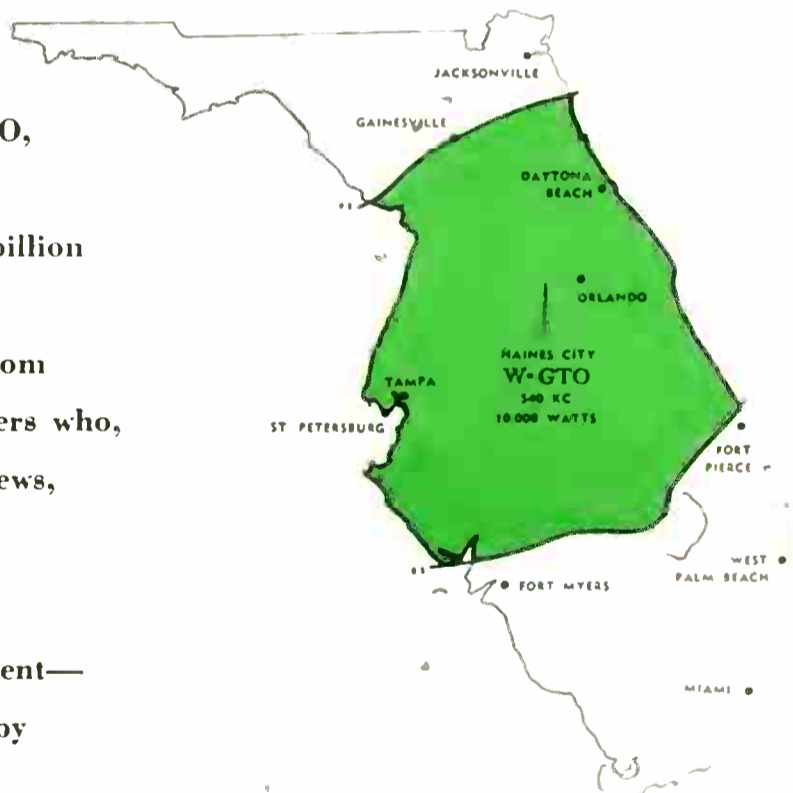
WHAT CAN
AGENCY MEN
LEARN FROM
THE ALLIGATOR?



from Gulf To Ocean • Gainesville To Okeechobee

... there's a powerful new selling force. Radio W•GTO, reaching a million and a half potential buyers, You know *they buy*—each year they spend nearly a billion and a half dollars! But do they *listen*? Just write for the signed comments of enthusiastic listeners from Gulf To Ocean—Gainesville To Okeechobee. Listeners who, because of the superior programming, music and news, prefer to keep their dials set at 540 kc.

How can a *new* station catch on so *fast*? It's no accident—and it's no *secret*. W•GTO is owned and operated by KWK, St. Louis. *Selling savvy pays!*



10,000 WATTS
540 KILOCYCLES

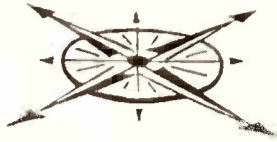
W•GTO

HAINES CITY, FLA.
PHONE 6-2621

owned and operated
by KWK, St. Louis, Missouri

Represented by
WEED & COMPANY

round-up



KNX's 35th birthday contest pulls a half-million letters

When KNX, Los Angeles, observed its 35th anniversary last month, the station planned an 18-hour birthday celebration that helped the community remember the day too. The entire promotion was called a "Birthday Bonanza" and listeners were awarded a total of \$65,000 in prizes during the anniversary day. Prizes included six autos, a \$10,000 mink coat, a round trip for two to Rome, workshop tools, several gas ranges, clothing and dozens of portable radios.

To be eligible to receive these prizes, listeners had only to mail in an entry blank or drop it in a barrel at one of the 83 Owl Drug stores in the city. The mail set what the station believes to be a record for the most number of pieces ever received by a radio station in a single day. One day 81,472 separate pieces were delivered; the contest total is estimated at half a million. (See picture above right.)

The entire day of programming was a salute to Southern California. Listeners who dropped into the station to watch the festivities were served a 2,000-pound birthday cake contributed by



Contest letters deluge KNX general manager

Swansdown flour and 120 pounds of coffee. While at the station, listeners saw a replica of the 5-watt transmitter that first began broadcasting at KNX in 1920. Parts to rebuild the transmitter were borrowed from other stations as the original no longer exists. The station is now 50,000 watts.

General Manager William D. Shaw was temporarily dispossessed from his office while pictures were taken of the pile of mail on his desk. After the photos were taken, he was named network sales manager for CBS Radio. (See Newsmakers, SPONSOR, 17 October 1955, page 120.) ★★★

Radio stations promote advertising among local bakers

Over 175 radio stations in the country are profiting from the 1955 advertising campaign being conducted by the Waxed Paper Merchandising Council through Ruthrauff & Ryan. Tapes of waxed-paper commercials were forwarded to more than 350 radio stations scattered throughout the country and more than half are reported to have sold bakers on using them in their advertising.

This promotion is part of the national campaign by the Council to demonstrate the superiority of waxed paper as a protective wrapper for enriched white bread. The national campaign is designed to help local bakers tie in on a local basis; according to R&R it has resulted in a return of \$6,000 in advertising for every \$1,000 spent by

the waxed paper industry group.

One phase of the campaign featured a traveling group of three midgets and a young lady titled Miss Waxed Paper. The group toured selected markets at a scheduled pace, visiting local supermarkets where the midgets entertained, drew crowds for Miss W. P.'s talks on the advantages of waxed paper and the nutritional values of enriched white bread.

Advertising is conducted on radio and tv as well as in print media in these markets to draw consumer attention to the visits of Miss Waxed Paper. This local radio and tv business is in addition to the tapes supplied by the Council for sale to bakers in other markets wishing to join in this over-all campaign. ★★★

Chicago shopping center boosts sales via radio

One of the latest RAB folders deals with the problem of getting downtown Chicago's businessmen to advertise on radio. The four-page success story relates the effect that a year-and-a-half of radio advertising had on business in the city's State Street area. While using radio in 1954, State Street increased its share of the total business in the vicinity, although the period was considered a particularly difficult one by most merchants.

The State Street Council found that, after the 18-month effort, 71% of the shoppers in the Chicago area could identify its slogan. In the promotion piece, "State Street Fights Back—With Radio," the council president, Randall Cooper, comments, "We recommend it (the campaign) heartily to other downtown associations for their joint advertising efforts. ★★★"

Briefly . . .

Another example of television stations and their personnel doing able work toward community projects was noted when Lawrence H. Rogers II, vice president and general manager of WSAZ and WSAZ-TV Huntington, W. Va., received a community service plaque for his activities in organizing the annual United Fund appeal. Rogers



Rogers (r.) gets United Fund plaque from Fox

served as the first president of the Huntington United Fund and was honored for "outstanding community service and leadership in behalf of Health-Welfare-and-Recreation Services of Huntington, W. Va." The 1955 United Fund president, Dave Fox Sr., made the award on the WSAZ-TV News Picture late last month.

(Please turn to page 80)

Riddle:

Why is nighttime radio like a rambunctious boy?

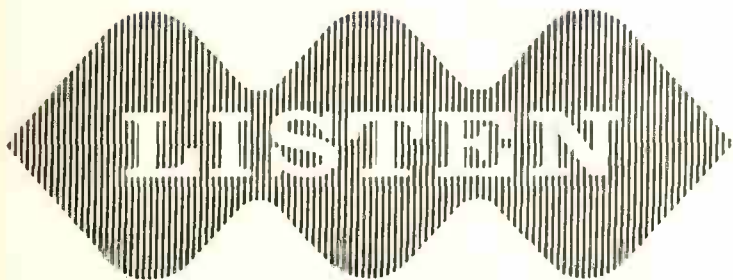
They've both been sent out of the living room!

The family isn't sitting in the living room listening to radio any more. People are listening *a new way* — in the bedroom, the workshop, the kitchen, the car. Radio listening today is a *personal* pleasure... an intimate activity for the individual rather than for the living-room group. Because of this new kind of listening — *personalized listening* — ABC Radio has developed a *new* kind of nighttime radio... *personalized programming!*

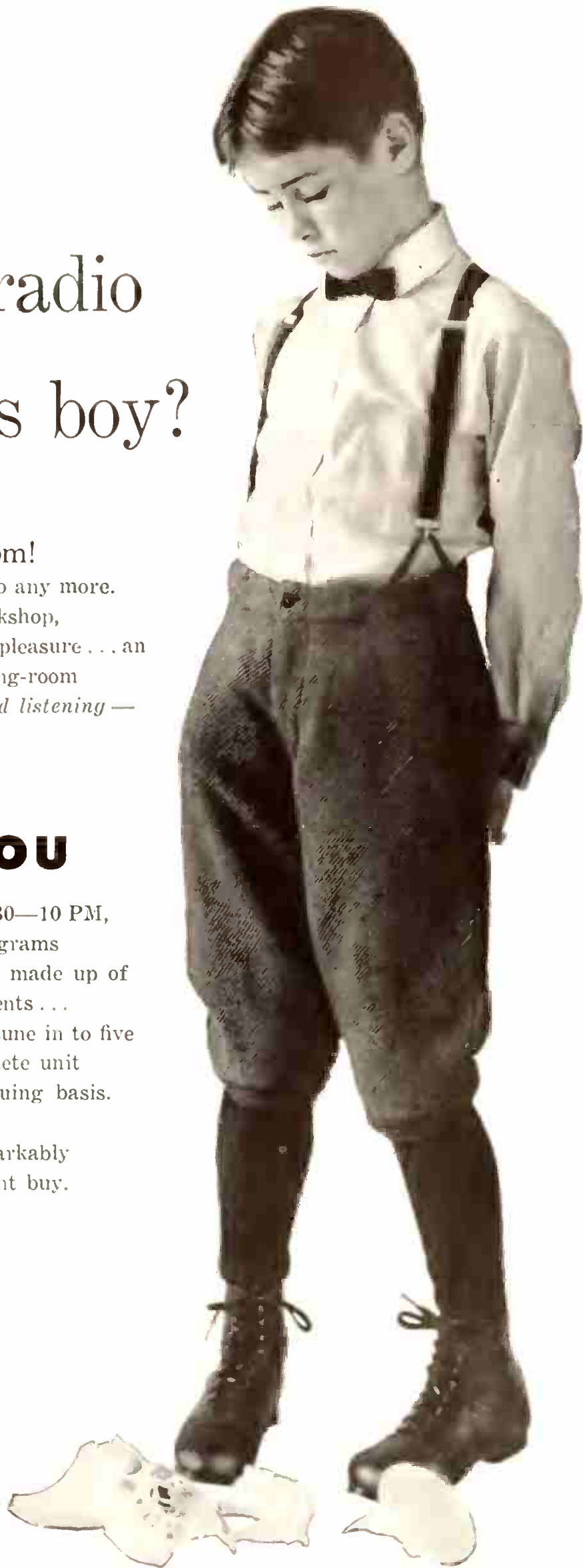
NEW SOUNDS FOR YOU

Starting Oct. 26 — and continuing every Mon. thru Fri. (7:30—10 PM, NYT). **NEW SOUNDS FOR YOU** are specially tailored programs for today's listener. Each *regularly scheduled* half hour is made up of *regularly scheduled* 5-minute and 10-minute feature segments... plus a 5-minute newscast. For the first time, listeners can tune in to five minutes of radio, ten minutes of radio... and get a complete unit... lively, informative, personalized listening on a continuing basis.

Sponsorships of regularly scheduled segments of this **NEW SOUNDS FOR YOU** concept are available at a remarkably low price. Get in on nighttime radio's newest, most efficient buy. Phone ABC Radio today!



...the new sound of ABC Radio



**TOP WINNER . . .
FIRST PRIZE**

**Paul Miller, Timebuyer
Couchman Advertising Agency, Dallas**

"The only thing an agency has to sell is its *labor*. Labor is governed by time. And time is precious. The more you can save, the more there is available to do bigger and better things for your clients.

In this agency we never buy stations. We buy "listeners". The *most* listeners. The *right kind* of listeners, as governed by product potential. And in line with the listening habits and preferences of a particular market.

A quick glance at the "Buyers' Guide" provides the preliminary screening without searching through mountains of material."



21" RCA Color TV Set

11 WINNERS IN SPONSOR'S



THE BUYERS' GUIDE contest is over, and the winning entries of 11 advertising men and women are reproduced on these pages. Contestants were asked to furnish statements on "How I Use the BUYERS' GUIDE to STATION PROGRAMING."

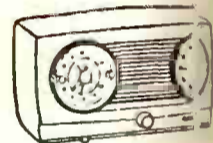
Up to deadline time 126 entries were received, of which 118 were from Agencies and Advertisers.

The Judges were R. David Kimble, Director of Local Sales and Service, Radio Advertising Bureau; Lawrence Webb, Managing Director, Station Representatives Association; and Pete Cash, Director of Station Relations, Television Advertising Bureau.

Paul Miller's First Prize victory was clear-cut. But the Judges inform us that beyond that point the selections were difficult.

To all who entered and didn't win, we say thanks and better luck next time. To all who intended to enter but didn't . . . sure you could have written a better answer, but why didn't you! And to the 11 winners, whose names and entries are listed below, we sincerely hope you enjoy your prizes as much as we enjoy sending them to you.

WINNERS 2 THRU 4 . . .



Second, Third, and Fourth Prizes—RCA Clock Radios

2ND PRIZE

**Jayne Shannon, Timebuyer
J. Walter Thompson, New York**

"I use it as a "tool" in pre-selling. It's used in determining whether it's possible to deliver to clients a spot campaign to a specific segment of the market."

3RD PRIZE

**Kay Knight, Timebuyer
Gordon Best Co., Chicago**

"My biggest practical use for the "1955 Buyers' Guide" is in an Account Executive's Meeting or a Client Meeting. When called into a meeting with no warning and consequently no preparation, I collect my Rate Book, myself and my "1955 Buyers' Guide" and off I go, confident that if I don't have the answer on a station's programing, my "1955 Buyers' Guide" will come to the rescue. Quick as a flash, with a turn of the page, the "1955 Buyers' Guide" furnishes the programming character, audience interests or the facilities of the individual stations. It saves the day."

4TH PRIZE

**Cliff Botway, Timebuyer
Dancer-Fitzgerald-Sample, New York**

"I use the "Buyers' Guide for Station Programing" as an invaluable aid in judging the character of radio and television stations. The things that cannot be measured by surveys, ratings, rates and engineering data is the influence of a station on its listeners or viewers. This attitude of the consumer towards the media makes all the difference in the acceptance of a product advertised on a station.

The "Buyers' Guide" by giving program information, audience interest and appeal, provides this key to station "personality" in one handy unit—information that previously had to be gathered from long experience and contact."

HONORABLE MENTION: Mary Ellis, BBDO, New York • Lala New York • M. J. Stephan, Allen & Reynolds, Omaha • Alla Sach John Morena, Cunningham & Walsh, New York • Nelson L. Gry H

"BUYERS' GUIDE" CONTEST

WINNERS 5 THRU 11 . . .



Fifth through Eleventh Prizes,—RCA Portables

5TH PRIZE

Evelyn R. Vauderploeg, Timebuyer
Arthur Meyerhoff, Chicago

"With clients interested in special audiences, such as farm, negro, mexican-american, etc., we have been able to come up with some quick, specific facts about these groups. We just consulted the little "vignettes" introducing each of the special sections in the BUYERS' GUIDE. The terse, pointed data made us look real "great" in the minds of questioners.

6TH PRIZE

Edward A. Foute, Director of Media
Joseph Katz Co., New York

"I look upon it as a valuable reference in the planning stage of a campaign. To get down to brass-tacks on how various stations program there's nothing else like BUYERS' GUIDE. It pinpoints the rep to call."

7TH PRIZE

George Polk, TV-Radio Supervisor
B.B.D.O., New York

"BUYERS' GUIDE is a tantamount to calling all the reps: as a key to safe buying for clients who use live commercials. Since it is impossible to police or monitor out-of-town buys satisfactorily I have found that a local personality will give my clients more than their money's worth—commercial-wise and merchandise-wise. Even though the ratings may not be as high as daytime movies or film properties, the loyalty of viewers and the impact of live commercials are there."

8TH PRIZE

Kay Ostrander, Timebuyer
Dan B. Miner Co., Los Angeles

"I use BUYERS' GUIDE TO STATION PROGRAMING as a key to safe buying for clients who use live commercials. Since it is impossible to police or monitor out-of-town buys satisfactorily I have found that a local personality will give my clients more than their money's worth—commercial-wise and merchandise-wise. Even though the ratings may not be as high as daytime movies or film properties, the loyalty of viewers and the impact of live commercials are there."

9TH PRIZE

Arthur S. Pardoll, Dir. of Broadcast Media
Foote, Cone & Belding, New York

"One of Buyer's Guides great advantages is that it saves time by providing information in easy to use form. Of particular value are the specialized directories. Recently two different clients wanted to know in a matter of hours which stations had kitchen and fashion programs. It was desirable to disseminate information about a food ingredient and a woman's apparel in a climate, where the audience was geared for cooking tips and good grooming. Through Buyers' Guide we were able to gather this information quickly. Buyers' Guide is the only service that defines the program content of homemaking programs throughout the country."

10TH PRIZE

Lester Roskam, Jr., Adv. Mgr.
Quaker City Chocolate & Confectionery Co. Inc., Phila. Pa.

"PROBLEM: Which T.V. Station in 11 Major Markets?
PROGRAM: "Ramar of the Jungle"
COMMERCIALS: Film.
SOLUTION: Used BUYERS' GUIDE data for name of station with high per cent of child shows.
At Agency Level contacted Station Representative as indicated in BUYERS' GUIDE.
At SPONSOR level contacted station personnel as indicated in BUYERS' GUIDE.
Double envelopment tactics yielded fine time slots on best station
Thanks for assist, Buyers' Guide."

11TH PRIZE

Ann Janowicz, Timebuyer
Ogilvy, Benson, Mather, Inc., New York

"I have used the "BUYERS' GUIDE to STATION PROGRAMING a number of times. It is an invaluable aid in preparing an analysis of stations to use in any given schedule when a specific program type is the objective. It has also helped us evaluate copy needs for specific areas by an immediate check of exposure opportunity of stations in that area for maximum copy effectiveness."

MANISCHEWITZ

(Continued from page 35)

individual commercial that counts, but the accumulated frequency.

Tv, by contrast, is valued for its ability to achieve "impact." For this reason high frequency is not as vital when used in conjunction with a saturation radio schedule. At the same time, frequency is naturally desirable where it is available within the budget limitations.

Monarch's radio saturation approach employs the "stagger" method. The firm seldom buys announcement strips, but will try to vary them within an hour or half hour of each other on successive days. For example, an announcement that is heard at 2:00 p.m. on Monday might be heard at 3:00

p.m. Tuesday, 2:30 p.m. Thursday, and so forth. Since there may be as many as 10 announcements on the station during the day, it is easy to see how "staggering" can create the impression that Manischewitz Wine is on all day long.

Add to this bombardment a few well placed tv announcements and you come up with a pretty hard-hitting campaign. A case in point is the Syracuse example mentioned earlier. To the 90 radio announcements were added the following: the 20-second period on WHEN-TV Sunday at 11:00 p.m. following *What's My Line*, which Pulse rated at 37.0 last February. The succeeding news show rated a 24.7.

On WSYR-TV at the same time, the Monarch announcement followed *The Bob Cummings Show*, rated at 19.0.

The two after-11:00 p.m. one-minute periods on WHEN-TV pulled a 10.5 and an 11.0

Daytime radio, nighttime tv: Radio schedules are strictly daytime operations for Manischewitz Wine, with 6:00 p.m. as announcement curfew in tv markets. Leslie Dunier, director of the radio-tv department, reports that, with the adult male and female audience desired, announcements will usually start with the wake-up period, around 7 a.m., and continue strongly through the morning drive-to-work period.

In Binghamton, N. Y., the schedule starts at 6:30 a.m., for in this town several large plants begin the morning shift at 7:00 a.m.

As might be expected, the drive-

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
BISMARCK, N. D.	KBMB-TV ¹	12	10 Oct.	13.2	310	-----	KFYR-TV	25	North Dakota Bestg. Co. Inc. John W. Boler, pres.
MAYAGUEZ, P. R.	WORA-TV	5	1 Oct.	1.48	1,990	-----	None	NFA	Radio Americas Corp. Alfredo R. de Arollino, Jr., pres.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO RE
BOSTON, MASS.		38	12 Oct.	140	459	WBX-TV WGBH-TV WNAC-TV	1,332	Herbert Mayer (o&o), d b as Ajax Enterprises
MINOT, N. D.		10	5 Oct.	29.5	90	KCJB-TV	28	Meyer Bestg. Co. Etta Hoskins Meyer, pres. F. E. Fitzsimonds, exec. v.p.

III. New applications

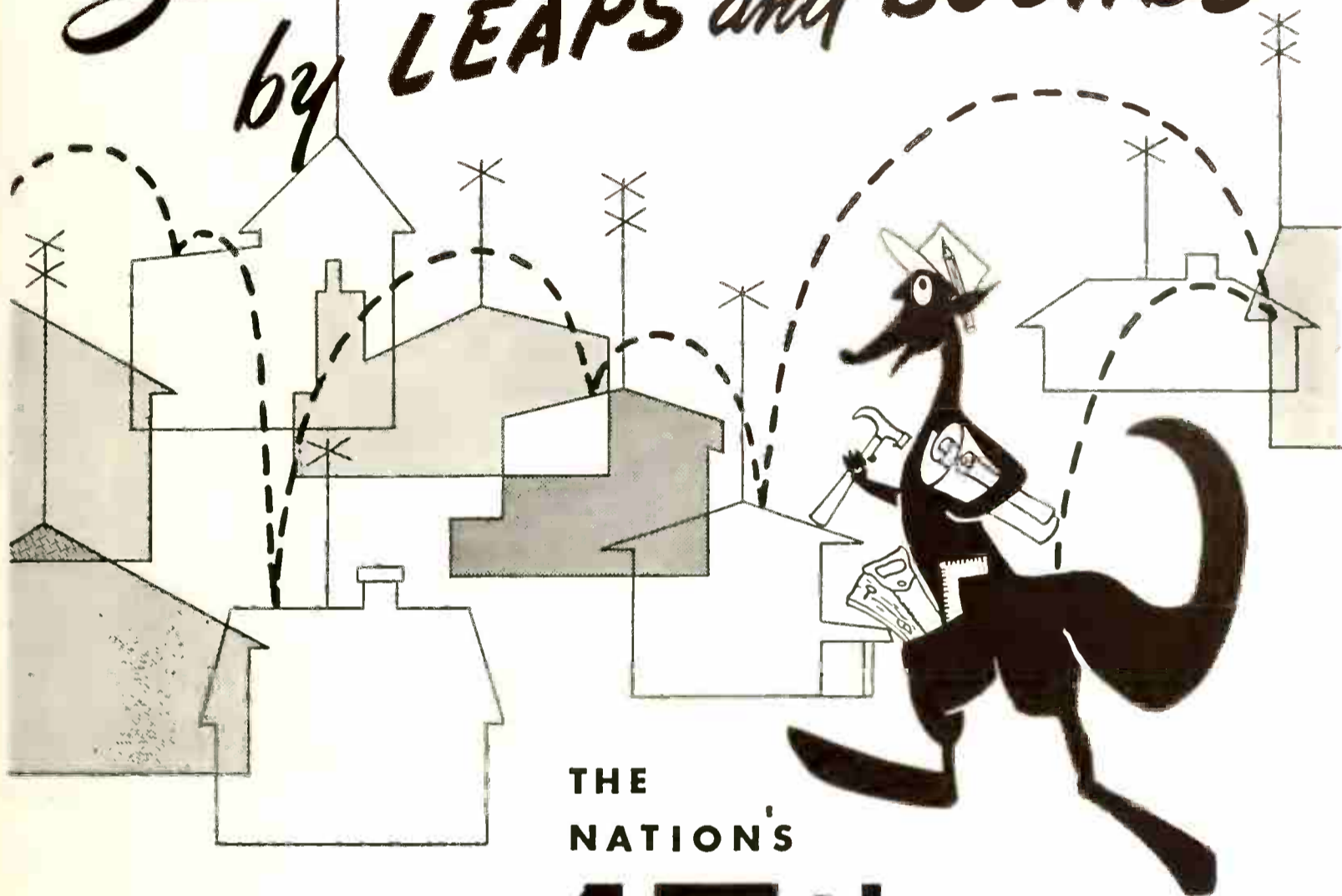
CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
MONTROSE, COL. ²	10	30 Sept.	.186	—91	\$24,000	\$15,000	None	Western Slope Bestg. Co. Inc. Rex. G. Howell, pres. Ruth Howell Kendrick, v.p.
CLOVIS, N. M.	12	30 Sept.	29.74	219	\$210,500	\$144,000	None	KICA, Inc. Mae Strauss, chrmn. Garfield C. Packard, pres. & treas.
ROSEWELL, N. M.	10	30 Sept.	.305	200	\$50,767	\$138,000	KSW5-TV	Taylor Bestg. Co. Wm. C. Taylor, pres. Gene Relschman, v.p.
COOS BAY, ORE.	16	7 Oct.	21.7	590	\$74,800	\$48,000	None	Pacific Television Inc. Robert P. Booth, pres. C. H. Fisher, v.p.
DEAD WOOD, S. D.	5	30 Sept.	1.221	568	\$52,933	\$78,000	None	John, Ell & Harry Daniels d/b as The Heart of the Black Hills Stations

BOX SCORE

U. S. stations on air	413§
Markets covered	258§
U. S. tv sets (1 July '55)	36,477,000§

*Both new c.p.'s and stations going on the air listed here are those which occurred between 19 September and 1 October or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (ft above ground). †Information on the number of sets in markets where not designated as believed from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning. NFA: No figures available at present on sets in market. ¹KBMB-TV will rebroadcast programs of KXJB-TV, Valley City, N. ²Station will operate as a satellite of KFXJ-TV, Grand Junction, Col. for first year and receive no revenue.

San Diego is growing
 by **LEAPS** and **BOUNDS**



Out where the west grows fastest! That's San Diego... a market that spent \$65,597,000 for Lumber - Building Materials and Hardware in 1954. In this category, San Diego is...

**BIGGER-
 THAN** ▼

**BUFFALO, N. Y.,
 KANSAS CITY, MO.,
 MIAMI, FLA., OR
 DALLAS, TEXAS**

**Sales Mgt. Survey of Buying Power, 1955*

**THE
 NATION'S**

15th

MARKET in the sale of
Lumber and Building Materials*

SEE YOUR PETRY MAN!

KFMB  **TV**

WRATHIER-ALVAREZ BROADCASTING, INC.
 REPRESENTED BY PETRY

SAN DIEGO, CALIF.

America's more market

home period comes in for special attention. This, too, may vary from a common 4:00-5:00 p.m. segment to a 3:00-5:00 p.m. period in a city like Los Angeles.

As a rule, Monarch does not buy radio programs, but since it concentrates on independent stations for the most part, its announcements usually are found in music-and-news shows. Special care is taken to avoid participations in shows with large teenage audiences, for obvious reasons.

In tv, Monarch is up against the common problem of finding good peri-

ods. Garrett Wine Co. of Brooklyn pulled out of tv completely this year for this reason and is concentrating all its air funds in spot radio. (See "Virginia Dare comes back to 'full strength' radio," SPONSOR, 4 April 1955.) Garrett says it prefers strong radio schedules to fringe tv periods. Monarch takes quite another view.

It is in the fringe periods that the kosher wine house has built its tv niche. The thinking is explained by Dunier: "Naturally good 'A' time is desirable and we like a *Dragnet* spot along with everybody else, but 'C'

time offers much, too. In the first place, you can usually get a one-minute period easily in the late-evening hours, while it is scarce, indeed, earlier in the evening. So far as we are concerned, a one-minute period offers far more opportunity to do a real sales job than the shorter period.

"Second, you are often able to get a more efficient buy. For example, let us say that in a two- or three-channel market a station has a period at 8:00 p.m. with a rating of 30 and one at 11:00 with a rating of 15. The 8:00 p.m. period is 20 seconds long and costs \$175. The later period is one-minute long and costs \$60, or less than half.

"The eight o'clock period may give a larger absolute audience, but the later one will cost less proportionately. In other words, the later period can often deliver a better cost-per-1,000. You can buy three commercials in 'C' time for the price of one in 'A' time, get 50% more gross impressions and nine times the commercial length."

Judging stations: On radio it's the station as a whole that is bought rather than the individual period; therefore the station as a whole is judged in the competitive situation. The Mogul Agency works with three primary criteria: average ratings, coverage and cost, audience composition.

So far independents have been the backbone of Monarch advertising because Wyner believes they can deliver saturation at extremely low cost, averaging under \$1-per-1,000, which is the ceiling informally set. (The tv ceiling has been set at \$2.) Occasionally network radio stations are employed, particularly where programing resembles that of the independents.

Where there is only one channel in a market, tv station selection is obviously no problem, and heavy schedules are often desirable. As the number of channels increases, price considerations begin to loom larger along with competitive ratings. Monarch likes to buy package plans, which may give as high as 50% discount on heavy long-term commitments.

Merchandising is regarded as an important adjunct of air advertising by Emil Mogul, and stations are requested to provide store visits, dealer letters, etc. But a station's merchandising support is not basic to evaluation and selection for use in the campaign, the agency maintains.

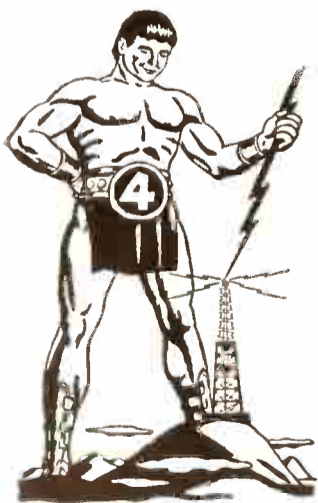
WFBC-TV Swamps Competition in Carolina 4-County* Pulse Survey

PULSE SURVEY OF TELEVISION AUDIENCE INDEX
SHARE OF TELEVISION AUDIENCE APRIL 1955

Time	TV Sets In Use	WFBC-TV	Station B	Station C	Station D	Station E	Other Stations
SUNDAY							
6:00 A.M.-12:00 Noon	21.3%	100%	0%	0%	0%	0%	0%
12 Noon-6:00 P.M.	33.4%	81%	12%	1%	1%	1%	4%
6 P.M.-11:45 P.M.	43.1%	65%	18%	6%	3%	3%	4%
MON. THRU FRI.							
7:00 A.M.-12:00 Noon	14.3%	65%	32%	0%	0%	0%	3%
12:00 Noon-6:00 P.M.	22.9%	63%	27%	6%	0%	1%	3%
6:00 P.M.-Midnight	40.7%	61%	14%	11%	5%	4%	5%
SATURDAY							
10:00 A.M.-12:00 Noon	28.2%	62%	37%	0%	0%	0%	1%
12:00 Noon-6:00 P.M.	29.3%	43%	41%	4%	1%	6%	5%
6:00 P.M.-Midnight	48.1%	52%	27%	11%	3%	3%	4%

*The four counties are Greenville, Anderson, and Spartanburg, S. C. and Buncombe (Asheville), N. C. . . . counties with Population of 559,300; Incomes of \$728,284,000; and Retail Sales of \$421,774,000.

For further information about this PULSE SURVEY and about the total WFBC-TV Market, contact the Station or WEED, our National Representative. Ask us also for details of the latest ARB Study.



"The Giant of

NBC NETWORK
WFBC-TV
Channel 4 Greenville, S. C.
Represented Nationally by
WEED TELEVISION CORP.

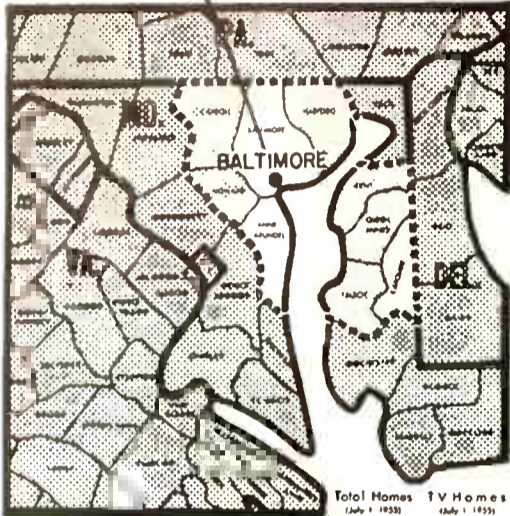


"You mean to tell me they got other stations too? What in tarnation fer?"

31 OCTOBER 1955

46.5%

Watch Channel 2



* NIELSON STATION INDEX (A. C. NIELSON CO. JULY 1955)

SHARE OF AUDIENCE—July 1955

Sunday thru Saturday

6.00 A.M. to Midnight

(Based on Quarter-hour Homes reached by THREE Baltimore TV Stations)

WMAR-TV, Total Area 46.5%

WMAR-TV NSI Area 44.8%

The Nielsen report embraces all viewing in the area shown on the above map, i.e., homes sampled include Baltimore City, small towns, farms, telephone and non-telephone, etc., on an accurate county-by-county basis.



6.00-6.45 P. M.
CARTOON FUNNIES
and GENE AUTRY

**WMAR-TV Share of Audience:
NSI AREA—51.6%**



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, Kansas City, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

Assisting the timebuying operation is the specialized knowledge of Nort Wyner, who is also account supervisor on the Rayco seat cover account. An important part of his job is visiting Rayco markets and working closely with stores and stations. At one period he was on the road for months at a time.

As a result, he reports, he will often be able to bring personal insight based on direct knowledge to market evaluation. "There are certain stations," he says, "which you know are no good for your purpose. Experience has taught me in those cases that to use them is to throw money down the drain. Similarly, you know from first-hand experience that some stations are powerhouses."

Wyner's direct knowledge of and feeling for many markets is obvious in conversation. To many account men a station is just a series of call letters in some vague town west of the Hudson that the timebuyer has suggested. To Wyner it is an individual entity with a definite personality, known strengths and weaknesses.

The Mogul agency is regarded by a number of reps and stations as a hard bargainer when it comes to buying announcement packages. Mogul is proud of the reputation. Says Wyner: "Our job is to buy as much time for the client as we can with the budget we have. We ask for no exclusive or special deals not available to anyone else. But we want the best buy we can get."

Successful jingle: Heart of the Manischewitz commercial approach is a jingle running in both media. It was composed by agency v.p. and copy head Myron Mahler at the time the agency took over the account in January 1954. Seth Tobias, Chairman of Mogul's Plans Board, relates that Meyer Robinson, general manager of Monarch, was so enthusiastic over the audition record, he decided to do something about it immediately.

Tobias relates that a number of versions of the jingle were sent to about 200 d. j. personalities to find out which one they felt would be most effective. One version stood out above the others, in the opinion of most of the d.j.'s. The response was so definite, Tobias says, that the audition recording of this version was put on the air for a month before the final disks were ready.

The jingle is regarded as one of the outstanding of recent years. It is the famous "Man oh Manischewitz" refrain, whose copy points are signposts of the great change in wine preferences that has taken place in the United States:

*Man oh Manischewitz Kosher Wine
for me*

*Man oh Manischewitz sweet as wine
should be*

*Manischewitz Wine is balanced—
sweet, you see*

*Yes, the best there is . . . is Mani-
schewitz's*

*Man oh Manischewitz . . . what a
wine.*

Talking copy goes on to claim that Manischewitz is the "largest-selling wine of its kind—even in Southern California . . . Manischewitz is found in more homes than any other brand." It makes a special point of *kosher* and *pure*.

The background: The kosher, or sweet, wine story starts back in 1936, when the Monarch Wine Co. began producing a Jewish holiday wine for the B. Manischewitz Co., which was known primarily for its matzoh, a large unleavened biscuit traditionally

A GOOD REASON



Brown E. Moore,
Newscaster

Fifteen minutes twice
daily
7:45 A.M. and 12:45
P.M.
High Hooper Rating

**WHY 77 ADVERTISERS RENEWED
AND 17 INCREASED SPOT SCHED-
ULES ON KANV . . . THE ALL NE-
GRO AIR PERSONNEL STATION IN
SHREVEPORT**

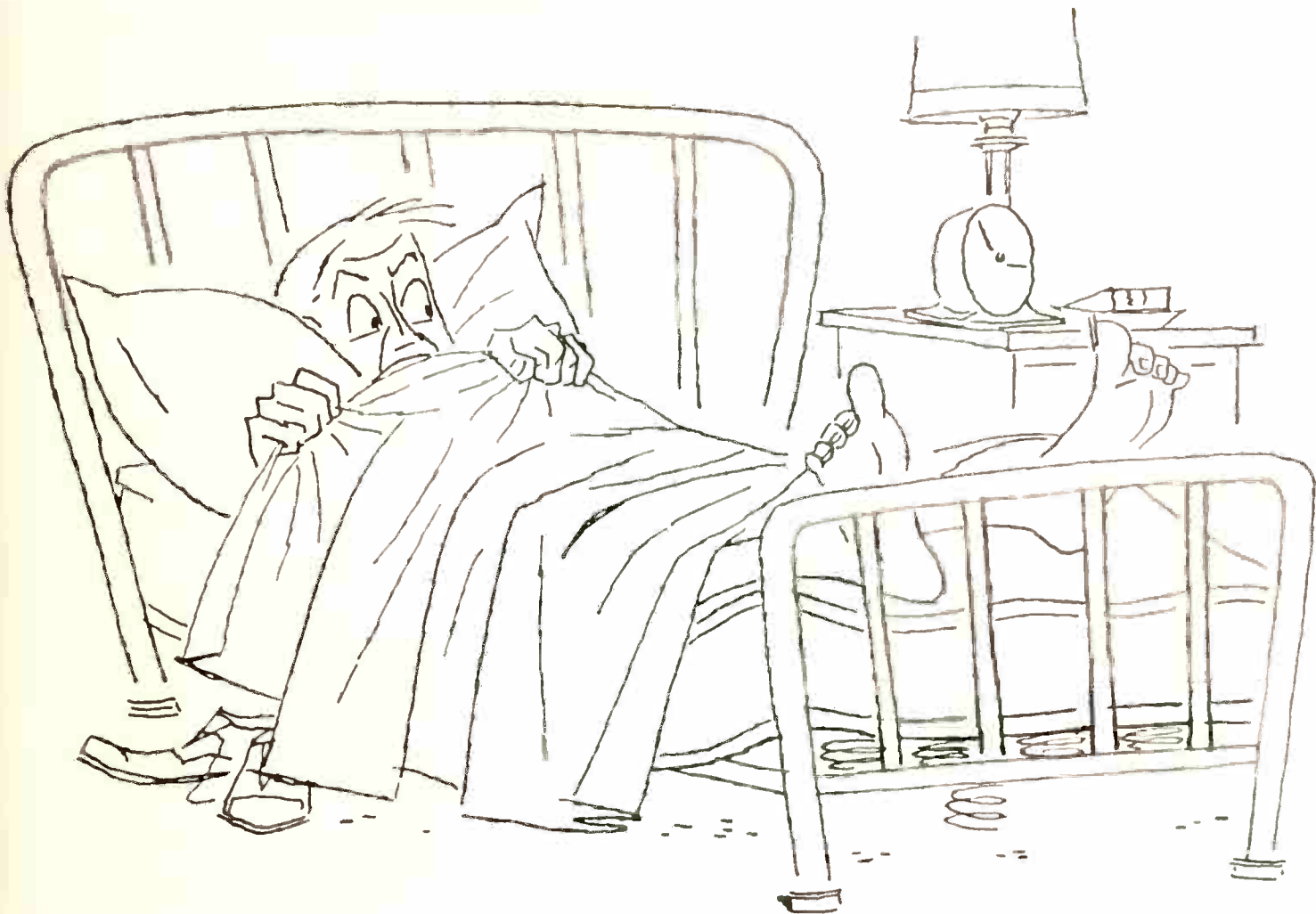
The 50,000 Negro families in the Shreveport Market area earn more and spend more on the average than Negro families in the Dallas, Little Rock and Jackson, Miss. areas. (U.S. Census) KANV directs its entire programming toward this group.

KANV personnel know their audience . . . know how to sell their audience. This know-how is ready, and most willing to serve you.

Merchandising your advertising with car cards and newspapers is part of KANV service.

Call or wire G. Wilson, Managing Director.

KANV 1050 KC
250 Watts
Days
SHREVEPORT, LOUISIANA



Looking for coverage?...

look to wfmy-tv!

Keep your prospects well covered in the Prosperous Piedmont section of North Carolina and Virginia with WFMY-TV.

Since 1949, WFMY-TV has been the key salesman to this top TV market where some 2 million potential customers live, work and buy! WFMY-TV's 100,000 watt coverage of this \$2.3 billion—46 county—market means greater sales and profits for you.

Call your H-R-P man today for the full story of WFMY-TV... basic CBS for the entire Prosperous Piedmont.

wfmy-tv
Channel 2

GREENSBORO, N. C.

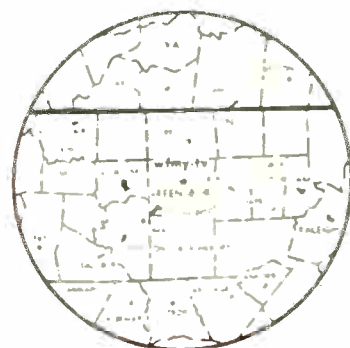
Represented by

Harrington, Richter & Parsons, Inc.

New York — Chicago — San Francisco



Now In Our
Sixth Year



eaten instead of bread during the Jewish Passover holidays. At the time there was no thought of making the wine a nationally-advertised product. Among Jews wine had never meant more than a graceful accompaniment of holiday or wedding ceremonies. Therefore kosher wines were plugged mainly at the Passover period, which sees much sacramental wine bought for use at the traditional celebration.

Monarch noted that stocks continued to move after the holidays, in time came to the conclusion that the wine had a greater potential appeal

than had been realized. It was not until after the Second World War, however, that the firm began serious promotion on a national level. It operates under a licensing arrangement with the B. Manischewitz Co.

Continual consumer testing has led Monarch to believe that the ideal wine for American tastes should fall somewhere between the sweet and dry categories. It has just introduced such a wine, which it classifies as medium-dry, and reports that first stocks are moving swiftly.

Monarch is convinced now that an

important factor in growth of sweet wines has been the *kosher* angle. Monarch is loathe to reveal trade secrets, but it appears likely that the historic association of the concept of *kosher* with cleanliness and purity has continued to this day and that it has made a greater impression on the country at large than anyone had suspected.

KING OF A NEW FRONTIER



NOW! MAXIMUM POWER

**with 25% more sets than
any other N. C. station**

WSJS-TV Winston-Salem—now one of the South's biggest TV markets! Its maximum power taps over 4 billion dollars in buying power and reaches 636,421 TV homes—25% more than any other N. C. station! And its heart is the rich Golden Triangle of key industrial cities—Greensboro, Winston-Salem and High Point.

**NEW — MAXIMUM POWER—316,000
watts!**

**NEW — MAXIMUM HEIGHT — 2,000
feet above average terrain.**

**MORE—COVERAGE—91 counties, in
five states.**

**MORE—TV HOMES—636,421 sets.
3,943,000 people.
\$4,530,000.000 buying
power.**

WSJS-TV

WINSTON-SALEM, N. C.
CHANNEL 12



NBC for WINSTON-SALEM
GREENSBORO
HIGH POINT

HEADLEY-REED, REP.

TIMEBUYING BASICS

(just out)

40,000 key words by 33 timebuying and timeselling specialists in the only book of its kind. Invaluable to timebuyer, account executive, ad manager, station executives, reps. \$2.00. Write Sponsor Services, Inc., 40 E. 49th St., New York 17.

ROUND-UP

(Continued from page 70)

The radio audience on wheels does not mean only car radio listeners these days. Bicycles with radios are making their appearance and, naturally, broadcasters are interested.

Shown demonstrating the operation of the Huffy Radiobikes is CBS Radio



Radio executives check Huffy Radiobikes

President Arthur Hull Hayes (left). Trying out another set (right) is Worth Kramer, WJR, Detroit, general manager, as Kenyon Brown, KWFT, Wichita Falls, Tex., CBS Radio affiliates chairman, watches.

* * *

WILY. Pittsburgh, recently hosted a dinner at which ad agency officials



Commander C—, Radio-tv-man Extracurricular, Arrives Early This Year For the Husking Bee

Who is the distinguished man with the proliferating beaver? Good friends, it will pay you to watch for him in a few months. Neither rain, nor snow nor gabled thatch shall stay his arrival on the fin-de-l'annee scene.

But wait! Why is he making his distinguished appearance in October?

Dear people, the locale is Iowa, where the elixir of heady incomes (average gross income of an Iowa

farmer: \$12,000 a year), the vast prospects (Mr. Ave. Ia. Farmer owns his farm, which is about 178 acres big and worth about \$35,000), and practically unconstitutional *schleppervescence**, make it Christmas all the time. Ah, connoisseurs, you guessed it! He's Commander S. Claus, come to shop at the WMT Stations, completely by-passing (the gay dog!) our national reps, the Katz Agency.

*Roughly translated: stoop-shoulderedness derived from carrying moola to the emporium

were addressed on techniques of radio buying in Washington, D. C. Alvin Q. Ehrlich, vice president of Kal, Ehrlich and Merrick, was the speaker and he illustrated his remarks with transcriptions of announcements developed by his agency, the largest buyer of radio time in the nation's capital. Along with the admen attending the dinner was John W. Kluge, president of the Pittsburgh Broadcasting Co., operator of WILY.

* * *

As part of the promotion for the *Count of Monte Cristo* film series, TPA recently sent out money clips fashioned from Napoleons, pieces of French currency of the period involved. The coin is an important part of the story line on one show.

* * *

Advertisers will probably be interested in the recent book out by "Boxtop King" Duane Jones. The *Printer's Ink* publication. "Ads. Women and Box-tops." was written as told to Mark Larkin. Packaged goods manufacturers will find the "how-to" sections valuable, as Jones has 30 years experience in using premiums in selling packaged products. ★ ★ ★

ELECTRONICAM

(Continued from page 37)

represents Electronicam's network debut) for obvious reasons. But the two other shows have also disclosed some interesting facts about what Electronicam can do.

One of them is *Modern Romances*, sponsored by Colgate, a quarter-hour self-contained (complete story in a week) daytime drama strip on NBC. Wilbur Stark-Jerry Layton Inc., packagers of the show, have shot a week's worth of film as a test of Electronicam's economy. The test was a severe trial for Electronicam, since in daytime tv programming every penny counts.

The filming of *Modern Romances* is also significant in the light of past efforts—none of which have succeeded—to solve the economic riddle of putting daytime drama, such as soap operas, on film. The riddle in a nutshell: How to shoot daytime drama on film as cheaply as possible since (1) daytime programming must be low-cost and (2) rerun potential is still a mystery. (For a detailed analysis of the problems of putting daytime drama on

film see "Tv dilemma: how to put soap opera on film," SPONSOR, 18 April 1955.)

Another show put on film via Electronicam is *Les Paul and Mary Ford at Home*, a five-minute show placed on a spot basis for Lambert & Feasley. While five-minute film shows are not common, like daytime drama they can stand or fall on the issue of economy and, so, also offer an excellent subject for Electronicam's cost-pairing claims.

So far as *The Honeyymooners* are concerned, Jack Philbin, Gleason's executive producer, told SPONSOR he estimated that production costs were about 25% less than the multiple-camera operation used in filming similar shows, such as *I Love Lucy*. The latter show, Philbin explained, is filmed just about the same way as *The Honeymooners* except that Desilu Productions uses three regular film cameras instead of three Electronicam tv-film cameras.

This means, apparently, that while the shooting of *I Love Lucy* is more or less continuous, with three cameras rolling at the same time, the lack of the electronic monitor makes a substantial difference.

Here's Toledo key to the sea...

Toledo and its industrial wealth are the hub of WSPD's billion dollar market. Toledo is the 10th largest port in tonnage in the United States, and will play an even greater part in the nation's economy with the construction of the St. Lawrence seaway.

Along with Toledo, WSPD gives you complete saturation of our 18 county, billion dollar market.

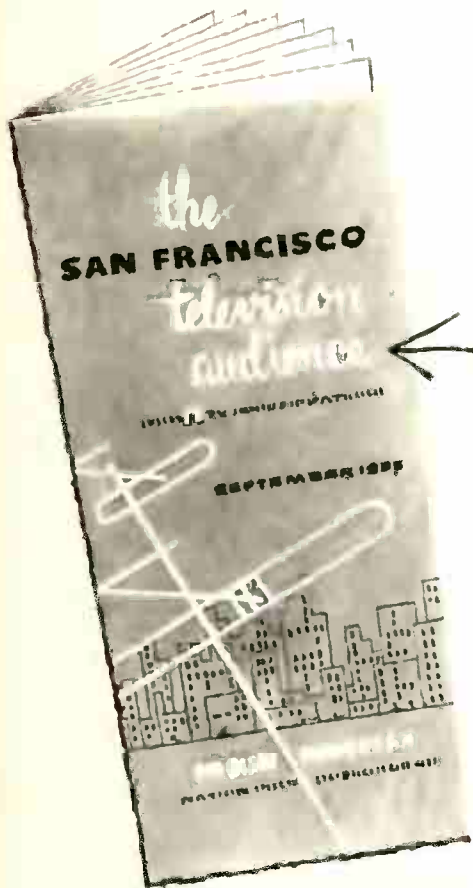
Your sales message will be heard, and your product will be sold with WSPD—for 33 years the voice of Northwestern Ohio.

WSPD RADIO TELEVISION TOLEDO, OHIO

Represented Nationally by KATZ

Storer Broadcasting Company
TOM HARKER, NAT SALES DIR., 118 E. 57th STREET, NEW YORK.

more people
 ...all the time
watch KPIX
 than any other
 San Francisco
 Station



so says ARB for September

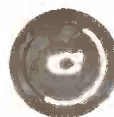
	KPIX	Station B	Station C
Mon. - Fri. Sign-on to noon	69.0	28.9	5.3
Mon. - Fri. Noon to 6 p.m.	41.9	24.8	30.2
Sunday Sign-on to 6 p.m.	40.0	36.9	21.5
Saturday Sign-on to 6 p.m.	40.9	40.3	20.8
Sun. thru Sat. 6 p.m. to Midnight	36.8	34.2	25.8

Call Lou Simon at KPIX (PRospect 6-5100)
 or see your Katz man for specifics.

NO
 SELLING CAMPAIGN
 IN THE SAN FRANCISCO
 AREA IS COMPLETE
 WITHOUT...



WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston
 KYW • WPTZ, Philadelphia
 KDKA • KDKA-TV, Pittsburgh
 WDWD, Fort Wayne
 KEX, Portland
 Represented by Free & Peters, Inc.
 KPIX, San Francisco
 Represented by The Katz Agency

on the Pacific Coast,
"Women consider Don Lee
more influential..."

from a survey by Dr. Ernest L. Dichter



Using techniques which have made Motivational Research a by-word in the advertising industry, Dr. Ernest L. Dichter and the Institute for Motivational Research, conducted a survey of Pacific Coast network radio for the Don Lee Broadcasting System.

EXCERPT FROM THE SURVEY: "58% of all women responding mentioned a Don Lee station as the one most listened to; only 42% named all other stations combined. 66% of these respondents mentioned a Don Lee station as the most influential in shopping decisions."

Don Lee is
Pacific Coast
Radio



That "Women consider Don Lee more influential" was only one of the many personality traits Dr. Dichter found responsible for the dominance of the Don Lee Broadcasting System in Pacific Coast radio. The Institute for Motivational Research was able to isolate and measure many such characteristics, which taken all together, constitute a new dimension to be added to the factors of cost and rating.

For a viewing of the film presentation, "The Depth of Penetration of an Advertising Medium," write to H-R Representatives, Inc., or to the Don Lee Broadcasting System, 1313 North Vine Street, Hollywood 28, California.

The Honeymooners via Electronicam is still more expensive than live. While an actual comparison with last year's show is not possible, since it was an hour long, Philbin estimates that even though rehearsal time would be the same, below-the-line costs for the Electronicam version of the program are about 40% more than a live half-hour version would be. Film stock and processing is, of course, an important factor here. Above-the-line costs are higher, but only where union minimums apply (SAG, rather than AFTRA, minimums are being paid) since, of course, Gleason, Carney, Meadows, *et al* get well above minimum.

Based on these estimates, Electronicam puts the cost of a show somewhere between conventional film and live. Just where, Philbin points out, depends on the type of program. A panel show, he said, would be much simpler to shoot than a variety show.

Though Electronicam shooting is more expensive than live. Gleason ends up with his show on film, with all the rerun possibilities that implies. Buick will rerun 13 of the Gleason shows this coming summer. When the Gleason shows were live, said Philbin, kines were used only in emergencies, one reason being union regulations.

In the shooting of *Modern Romances*, Wilbur Stark told SPONSOR, total camera time for the Electronicam version was not much longer than the live version, including on-the-air time. The Electronicam took a total of nine hours, compared to seven-and-a-half for the usual live strip. However, Stark said, the Electronicam's nine hours could have been cut. He explained that as long as the show was going to be on film he and his partner figured they might as well take advantage of it. So a story that involved costume changes was used. (Of course, the live version can accommodate costume changes in between daily episodes.)

Stark said he was able to keep additional film "takes" to a minimum. Takes came to a 1.3-to-1 ratio. That is, for the 60 minutes of program time *Modern Romances* takes up over a week's period, the actual shooting took 30% longer, or about 78 minutes. Hollywood-type camera work (aside from multiple cameras), Stark said, involves a 3-to-1 ratio of takes: 60 minutes of program time would take 180

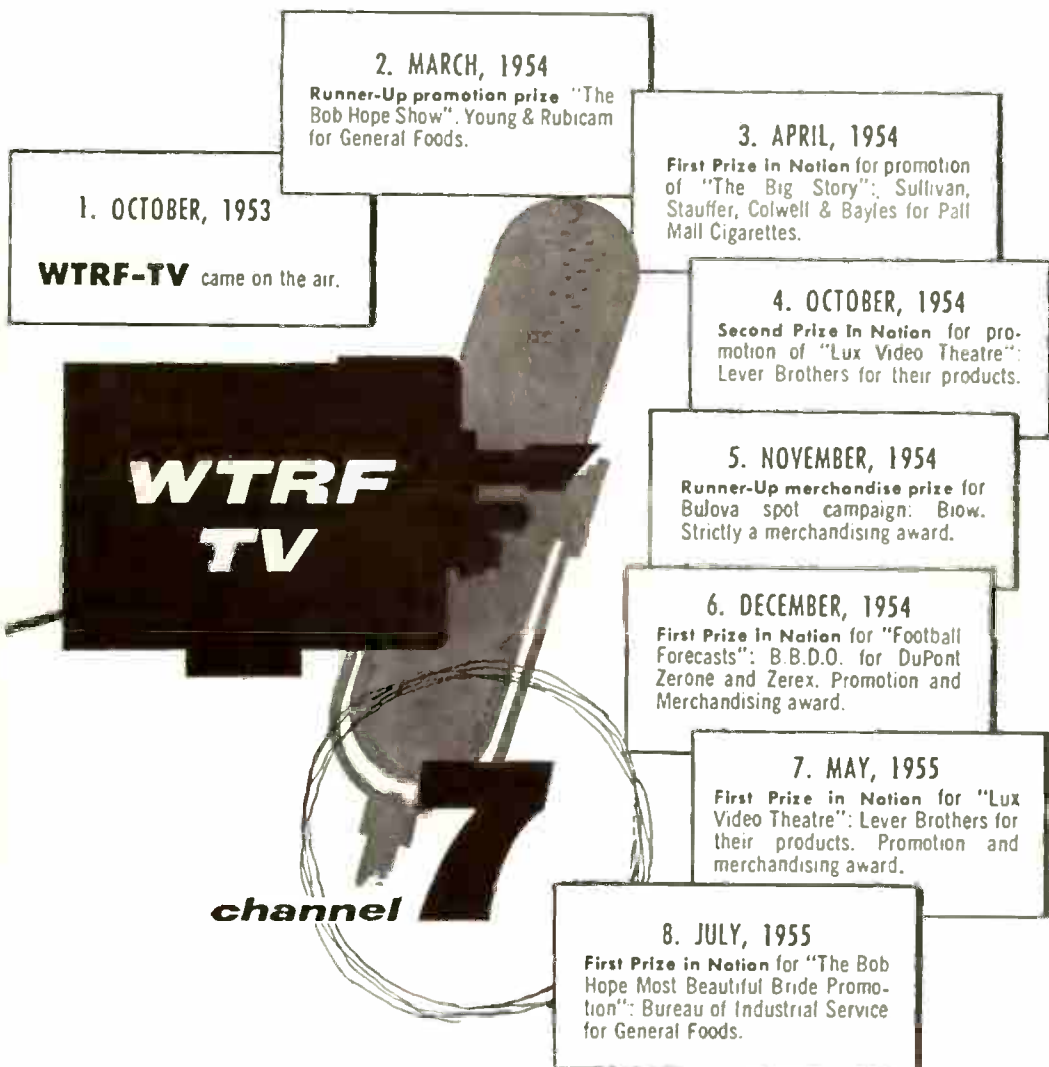
so you're interested in STATION PROMOTION!



Being the dominant station in the Wheeling-Steubenville Market by every accepted method of audience measurement, we could sit back on our laurels, but, because

we believe a good TV program will do a better job for the advertiser if properly promoted, we give our advertisers every possible assistance,

resulting in this remarkable record



In every case there were more than 75 stations competing for these awards.

And WTRF-TV has conducted some other outstanding local projects: "Annie Oakley Shooting Match," "Clarabell the Clown Promotion," "Spring Fashion Parade," "The Fairmont Story," "Wheeling Old-Fashioned Bargain Days Event," "Better Homes Shows," "Wild Bill Hickok Shooting Match," etc.

When planning any TV program, consider WTRF-TV's dominance; its aggressive promotion and merchandising know-how; its 316,000 watts—truly the BIG station in a rapidly growing Billion Dollar Market. For availabilities, call Hollingbery or Bob Ferguson, VP and General Manager, Wheeling 1177.



WHEELING, W. VA. 316,000 WATTS

● Equipped for network color

minutes of actual shooting time.

The cost imperatives faced by Stark-Layton make it necessary to process as little film as possible. Film stock is not expensive but developing costs can add up. In the script for the *Modern Romances* show that was shot before the Electronicameras, the "taking" camera is noted. This means that only the film that will eventually be used on the air (and, perhaps, a few extra shots just in case) is processed. The rest is thrown away.

In the Gleason operation film from all three Electronicameras plus a kine from the "take" monitor is processed. The kine is used as an editing master. However, at times Gleason or whoever second-guesses the director may substitute another shot for the one in the kine.

The Les Paul-Mary Ford show, which is placed locally as a strip, is shot with a kitchen background. Before Electronicam was used, the actual kitchen of the couple's New Jersey home was used. Last season the first 35 of the 105 shows they did was shot at the rate of about one a day. This year the first third of the shows was wrapped up by Electronicam in nine

days with the kitchen duplicated at the Du Mont Telecenter.

Live on film?: When it was first announced that Gleason would use the Electronicam system there was a big to-do about how the system would enable Gleason to provide the same live atmosphere even though the show was on film.

This could be accomplished, Gleason felt, because the show would be shot as it was shot live: in continuous action. *The Honeymooners* is wrapped up in about 35 to 40 minutes with major breaks taken only for reloading the cameras, which can shoot 22 minutes at a time. There are also occasional breaks for set and costume changes.

Gleason also felt that shooting before an audience would provide a live atmosphere. The audience of 1,200 at New York City's Adelphi Theatre could give the lift that veteran performers need to keep them at peak form and the audience response would keep the actors from stepping on one another's laughs.

The CBS comic tries hard to maintain this live feeling. If a joke lays

an egg, he lets it set in stately silence while the cameras grind on. Fluffs and bloopers appear on the film just as they did when the show was live.

The idea of shooting before a live audience is not new with Gleason. *I Love Lucy* is shot the same way and the production methods of this show differ from *The Honeymooners* only in the use of different equipment. However, there has not been any particular association of the *Lucy* show with a live atmosphere.

If some of tv's critics are correct, there will be no such association with *The Honeymooners* either. Jack Gould of *The New York Times* said of the show's debut: "The sketch was presented on film recording, which was not the same as seeing it live, special process or no." Jay Nelson Tuck of the *New York Post* wrote that the Electronicam "delivers a tv picture as good as film can do, though still inferior to a live picture." A number of admen contacted by SPONSOR agreed in part with these comments.

Said one Madison Ave. agencyman who expects to film commercials with Du Mont's system: "It's a remarkably life-like show, although I think some of the cuts and technical work could have been better. It doesn't have quite the quality of a good film but it does have some of the impact of a live show."

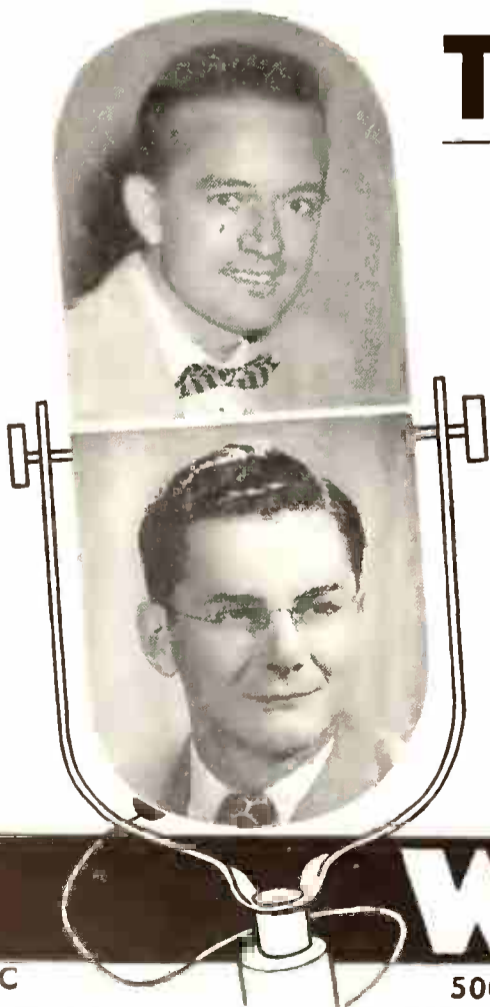
A veteran agency tv v.p. observed: "That aspect of Electronicam was oversold by Gleason's publicity. To me the point is not whether Electronicam can masquerade as live. Rather, the point is: Can it be shot as quickly as live and at less cost than film? And can you achieve the spontaneous 'feel' of a live show, if you want it, even if you can't get a picture that has the same tonal values as the live program?"

The publicity regarding the live atmosphere of the Gleason show may have been responsible for a switch in AFTRA's position regarding its attitude toward jurisdiction over talent performing in front of the Electronicam's lens.

Last May AFTRA granted written approval for SAG jurisdiction over actors on Electronicam shows. Early this month (October) a letter sent out by Alex McKee, acting national executive secretary of AFTRA, warned producers that the AFTRA code covers all programs produced "by kinescope or similar device done in the manner of

How to "Make Yourself at Home" in . . .

TOPEKA!



To get your product in the home, you've got to get your message there first. And there's nobody visiting more Topeka homes these days than Bob Richmond (top picture) and Frank Jones. Bob, known for his easy-going manner, builds a healthy rating on "Topeka Timekeeper Time," 7:20 to 7:55 mornings. From 2:35 to 5:00 afternoons, Frank Jones builds his "WREN's Nest" of the top tunes and late news flashes. Why not ask your John E. Pearson man for full details? They're both available for participating spots.

ABC

5000 WATTS TOPEKA, KANSAS



The eyes and ears of more than
1,000,000 homes in Northern California
are focused on Miss KRON-TV

**GOLDEN GATE PLAYHOUSE
AGAIN TOPS LOCAL DAYTIME
PARTICIPATING SHOWS**

. . . "Golden Gate's" average 8.6*
rating reaches 98,821 homes each day
. . . 86.9% of tune-in from 1-3 p.m.,
Monday through Friday . . . weekly
cumulative rating of 25.2 delivers
289,568 unduplicated homes per week
. . . Bonnie Kever's gay and natural
showmanship gives sales-appeal to
live commercials — in color, at no
extra cost . . . *August 1955 ARB

San Francisco
KRON TV

AFFILIATED WITH THE S. F. CHRONICLE
AND THE NBC-TV NETWORK ON CHANNEL **4**

Represented Nationally by Free & Peters, Inc.

No. 6 in the series, "What Every Time Buyer Should Know About KRON-TV"

FOOD FOR THOUGHT



MORGAN BAKER

Morgan Baker's informal, but informative, sales appeals are backed by actual product testing by a panel of Boston housewives. There's no trick to selling with Morgan Baker... when he sells 'em... they BUY!

If you want your share of
NEW ENGLAND'S No. 1 MARKET

use

WEEL

BOSTON

live broadcasts." He referred specifically to shows produced via the Electronicam system.

When questioned about this stand in the light of the previous approval given, McKee said the Electronicam system had been changed and was no longer the same as that demonstrated for AFTRA executives earlier this year. Du Mont denied any change in the system of program production and said that only an improved camera had been put into use.

So far, no further action has been taken by AFTRA. The union's action, however, is a fortaste of the AFTRA-SAG battles that may come as a result of technological progress making obsolete the line now drawn between live and recorded tv. Video tape, for example, promises such a battle.

Because of Electronicam, video tape and the possibility of fee tv's becoming a reality, there have been proposals that SAG and AFTRA merge or develop some kind of joint working arrangement. Such a proposal was brought to light following AFTRA's reversal on the Electronicam issue. It was learned that Henry Jaffee, AFTRA counsel, had suggested at AFTRA's national convention in July that a committee be appointed to discuss this and other problems with SAG and Actors Equity.

Commercials: While use of Electronicam for programs grabs the headlines, there is just as much, if not more, activity with commercials. A number of commercial producers are exploring the possibilities of the Du Mont system and some advertisers have already made commercials for air use. Among them are Beechnut, Ronson and Blatz, the latter for its new beer, Tempo.

Electronicam commercials can be turned out fast, say admen. Beechnut has made a series at the rate of five a day. Du Mont reports that one commercial producer completed four commercials in as many hours with Electronicam, one of them a two-minute announcement, the others one-minute ads. The four hours included rehearsal time, two takes and titles.

An example of the self-correction possible with Electronicam was related by Rex Marshall, one of tv's top announcers. He said that he was making a test for a cigarette commercial before an Electronicamera when he noticed a flare on the monitor. He quickly ad-

justed the package to wipe out the reflected light.

"I made a filmed coffee commercial last week," he went on, "and it took 12 hours. When we saw the rushes, we found a light flare and we had to do a retake."

Another example: During the filming of a commercial an actress held the product casually toward the camera. The agency production man watching the monitor asked: "Could you hold it squarely facing the camera?"

"The director told me to handle it nonchalantly," she replied. There was a huddle and it was decided to change the original shoot in favor of the more direct advertising angle. In this case if the adman had to wait until the rushes, there would have been trouble, for the actress, carefully chosen for the commercial, would not have been around; she took a plane for the coast right after the job.

Although opticals cannot be made electronically on film, Electronicam provides a kine that serves as a guide for the lab to duplicate the effect on film. However, camera work can help set up optical effects that are completed in the lab. Here is one example:

A commercial made recently with Electronicam was used to show beer disappearing in a bottle. Two Electronicameras were used. One was trained on a full bottle, the other on an empty bottle. The two shots, identical in background, were superimposed on one monitor until the bottles matched perfectly and then the cameras were locked together. Some footage was then run off. The lab then paired the films and made a dissolve with the strip of film showing the full bottle, thus giving the impression of beer fading out inside the bottle.

What now?: While there appear to be many advantages to Electronicam,

... CHEER DETERGENT USES

KWKW

PASADENA • LOS ANGELES

Spanish Language Station

AM • FM



representatives:

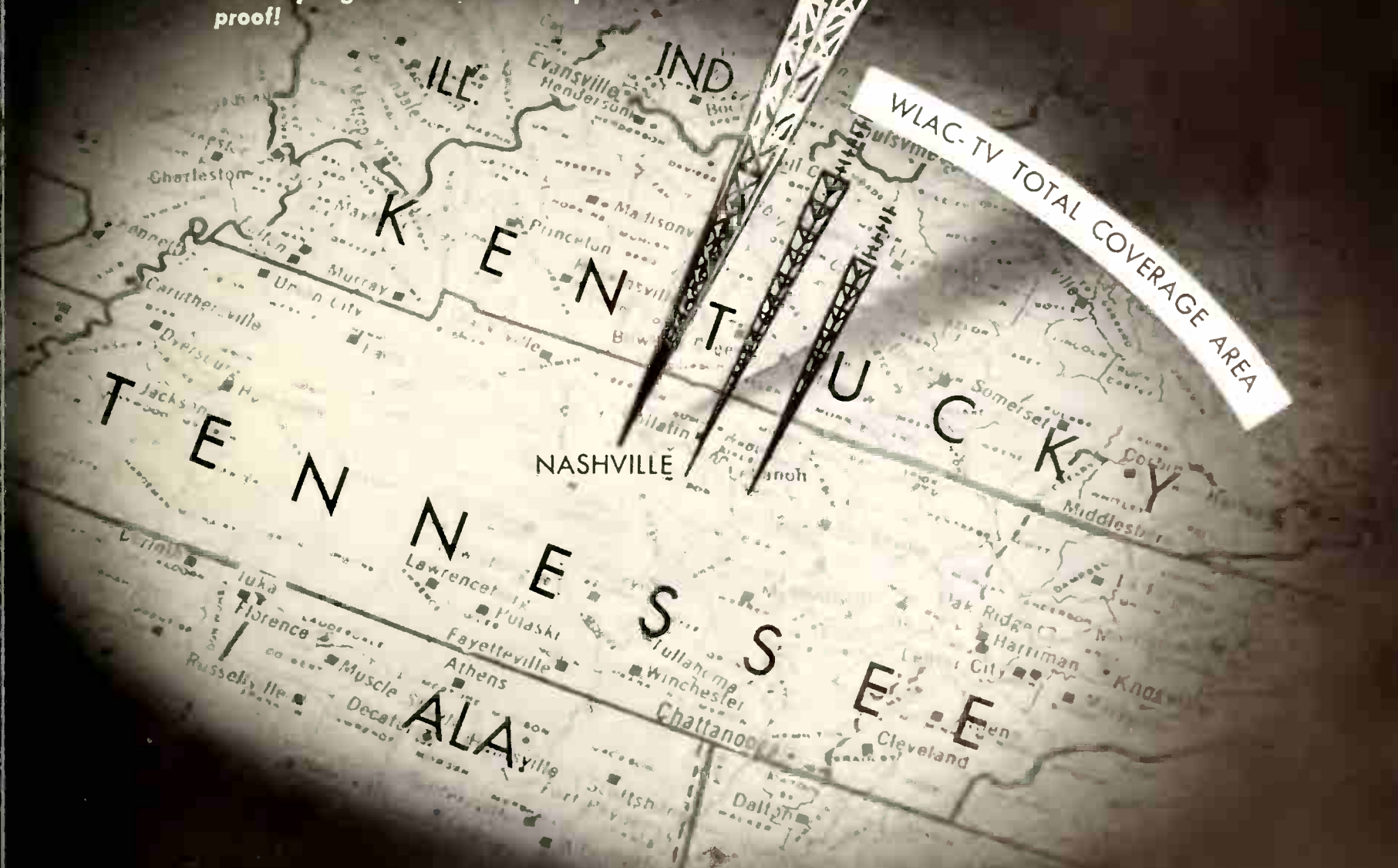
New York—Richard O'Connell, Inc.
San Francisco—Broadcast Time Sales
Chicago—Broadcast Time Sales

Buy the Maximum —

Sell = 319,667 TV Homes

with **WLAC-TV**
CBS BASIC
NASHVILLE Channel **5**

WLAC-TV's vast multi-market total service area contains 2,601,300 people, 726,300 families, and 407,795 TV homes. Fully documented to date are 319,667 TV homes within WLAC-TV's ARB Area Survey and Measured 0.1 MV/M Contour. Buy the maximum—buy WLAC-TV, Channel 5—the only big area station with positive market proof!



Buy AREA Impact on WLAC-TV, the South's Great MULTI-MARKET STATION

T. B. BAKER, JR.
Executive Vice-President
and General Manager

NATIONAL REPRESENTATIVE: THE KATZ AGENCY, INC.
NEW YORK CHICAGO DETROIT KANSAS CITY
ATLANTA DALLAS LOS ANGELES SAN FRANCISCO

ROBERT M. REUSCHLE
National Sales Manager

there has been no great rush by the film business to adopt the combination camera. Yet Electronicam seems destined for a bigger future. Exactly how big this future will be depends, apparently, on two things: (1) the extent of its economy, (2) the speed with which video tape or other competitive devices are developed.

Economy: Any new device has to be used a while before all its advantages can be realized. Producers report that some of the early estimates on Electronicam show production costs by Du Mont were higher than film. One program packager told SPONSOR, "The key to whether Electronicam catches on right away depends on how Du Mont intends to amortize its cost of developing and operating Electronicam. If just a few guys use the cameras and Du Mont piles all its overhead on them, people are going to be scared away. Du Mont should price Electronicam at a rate which it would charge if a lot of people were using it."

It is expected that further experience with Electronicam will teach creative people and technicians tricks and methods that can bring down its cost.

Next season should see more activity on the Electronicam front, since many advertisers were already committed to conventional film production methods this season, when Du Mont's combination camera appeared on the scene. And, as time goes on, the people who wait for someone else to try something first will finally look over the system.

Other devices: Electronicam is not the only combination tv-film camera. A similar camera has been developed, with RCA cooperating, by McCadden Productions, the Burns & Allen Hollywood producing unit. This is also a single-lens device. Another West Coast firm has mounted tv and film cameras side by side, each with its own lens, corrected for parrallax—that is, corrected so that the tv camera sees almost the same picture as the film camera.

A British firm, High Fidelity Ltd., has tried to interest agencies here in a high-definition kinescope. This is a closed circuit device with tv (but not film) cameras in an 850-line system. The idea here is that the 850-line system would produce a high quality kinescope recording, thus doing away with the need for the combination tv-

film camera. However, admen who have seen the system say the kine is not quite as good as motion picture film shot the conventional way.

Most important, for the tv-film camera's future, is video tape. There appears little question that this future is tied directly to the rate at which video tape is perfected. A number of producers consider the tv-film camera a stopgap until tape is introduced.

RCA has been talking about introducing tape in the spring, but it is considered doubtful that it will compare in quality with regular film right away. This will give Electronicam and the other tv-film cameras time to make the most of their advantages for the next year or two at least. ★ ★ ★

TV PROGRAM CONTROL

(Continued from page 38)

the people to know that I'm paying for what they see. But what do I get for my \$70,000? A minute and a half announcement in the middle of a big thing that's got no connection with me or my product!"

NETWORK: "A minute and a half in a spectacular costs the same as a color-center-spread in *Life*. Have you ever seen anyone look for a minute and a half at a center-spread in *Life*? Even 20 seconds seems like an eternity. And they can't tell me that the readers of *Life* buy the product, because they reason that the ads pay for the magazine! *Life* gets bought by six million. Last Sunday's "Color Spread" reached 15 million homes. Even conservatively that means 45 million viewers. Which \$70,000 do you think sold more merchandise?"

AGENCY: "It's supposed to be our function to kick around ideas with our clients. To come up with something that we feel will help sell his product and then to develop it and try it out. It used to be like that, but no more. Today all we can do is look at the

proof positive

WCUE FIRST AKRON

now *in*

*latest
Hooper
ratings*
March-April
1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President

John E. Pearson Co., National Representatives

for

time and space
sales personnel

contact

richard brough, director
time and space
sales division

salesmen unlimited agency
509 fifth ave., n. y. 17 murray hill 7-7892
the employment agency for sales personnel



They talk of Pigeons and Glitch

"Pigeons" are not birds to a Bell System technician. They are impulse noises causing spots which seem to fly across the TV picture. And when he talks of "glitch" with a fellow technician, he means a low frequency interference which appears as a narrow horizontal bar moving vertically through the picture.

It is important that our technicians can describe the quality of their signals in terms which mean the same to Bell System technicians in television operating centers along the line.

They continually check their monitors and

oscilloscopes to guard the quality of the signal as it wings across the nation. If one of them notes any defect in the picture, he may want to compare the signal he is receiving with those received by monitors back along the line. It is important that they talk a uniform language with precise definitions. That way they quickly isolate the point of interference and correct it.

This teamwork along Bell System lines is another item which assures the network that the signals represent the best possible service that Bell System ingenuity can provide.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

lists of what the networks have to offer, and if we're lucky we can find a participating position somewhere."

PACKAGER: "We used to have a large number of potential buyers. Now we have three, the networks. And most of the time, even if we should come up with a show they want, they'll cut themselves in and try to take over control."

NETWORK: "It's all got to do with the fantastically high cost of television. Where an agency used to be able to cut audition transcriptions at a cost easily within its budget, the companies are able and willing to spend some \$30,000 for a pilot film or audition kinescope are few and far between. That leaves it up to us. Television is a growing medium. Things change all the time and it's our job to present top entertainment to the public. So we scout around for new programs. We try to keep our program schedule flexible to be able to present important special shows when the occasion arises."

SPONSOR: "The worst thing is that, with the irregular network schedules, it's nearly impossible to count on regu-

lar weekly exposure of a program to our audiences."

NETWORK: "There are still a large number of regular weekly positions. But the flexibility of our programs helps a lot of sponsors. When in the past could a chocolate manufacturer buy participation in a big show just once or twice a year, maybe before Christmas and Easter? The big boys have no problem. They can always find top-notch programs and buy the time for them. It's the little fellow and the one in between who profits by shows like *Today*, *Home*, *Tonight* and by the spectaculars and the specials. Show me an agency that is willing to spend \$400,000 for an hour-and-a-half program on speculation, only to then try and sell it to its clients. If there is one, our doors are wide open!"

PACKAGER: "I call what we're doing *Operation Vulture*. We develop programs and then we wait for an existing show to drop dead. Then we'll jump in and, with luck, we can sell one of ours."

PACKAGER: "They're going to be in trouble—the networks, I mean. With

control over programing and time, it's a clear-cut case of monopoly. Like with the major companies in Hollywood, the government is going to step in one of these days. I don't know when, but they're going to. And then there's going to be another "divorce-ment decree." You can't have production, distribution and exhibition all in the hands of two or three companies."

NETWORK: "There is nothing even resembling monopoly. There's strong competition. Competition between the networks themselves, competition between the independent packagers and us, and even competition between the sponsors. All we really control is the time."

AGENCY: It's a fight for supremacy between the networks. All they want is to kill the ratings of the other fellow. It makes no difference if we and our client like a program. If the other network gets a better rating, we know we're on our way out."

NETWORK: "Certainly we want ratings. We would serve our sponsors very poorly if, for the sake of one who happens to like a weak program, we'd be willing to lose the audience for an entire night. All following sponsors would be hurt."

AGENCY: "The practice of dumping a sponsor is a vicious thing. We may have spent millions on developing a program and an audience and suddenly, when a competing show gets a better rating, we're out."

NETWORK: "The term 'dumping' is unjustified. When we find that we have a weak program, we try and suggest a change or improvement in order to strengthen it. We are willing to work with the sponsor, to help him along. Only sponsors who are unwilling to see the necessity of protecting our program lineup will ever face a refusal to renew a franchise. We try to bend over backwards to avoid such a situation. But sometimes it does happen."

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

•
NIELSEN

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SAMS

•
BMB

•
PULSE

•
HOOPER

•
ETC.

You Choose!

Use the measurement YOU like . . . because for 31 years . . . in ROANOKE and Western Virginia the RADIO answer always comes out WDBJ:

Ask Free & Peters!

WDBJ

Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the *TIMES-WORLD CORPORATION*
FREE & PETERS, INC., National Representatives



\$60.00 INVESTMENT
SOLD \$1,500.00 in floor covering
VIA **ALL-NEGRO**
WSOK
NASHVILLE, TENNESSEE

KMPC

***the one-station network
in southern california***



You could buy 38 Stations in Southern California and still not get the great KMPC coverage.

S'wonderful! S'marvelous!

How business keep up — and UP — and UP! at KMPC, Los Angeles. Of course there's a reason — the wonderful coverage and SELL-ABILITY of KMPC in Southern California.

Loyal listeners, who keep 710 Los Angeles tuned in regularly, promptly respond in buying goods or services advertised by our clients.

If you really want to be "in business" in this fabulous area — line up for a preferred selling position on KMPC, the one-station Southern California network.

KMPC 710 KC LOS ANGELES

50,000 WATTS DAYS • 10,000 WATTS NIGHTS

GENE AUTRY, President

R. O. REYNOLDS, Vice Pres. & Gen. Mgr.

Represented Nationally by A. M. Radio Sales

Chicago • New York • Los Angeles • San Francisco

ATN
Air Trails Network

promotes sales in a

6 BILLION MARKET \$

Dayton
Louisville
Columbus
Springfield
Ashland-Huntington

Call any H-R Office for:
WING—WCOL—WIZE
WCMI
or
John Blair & Co. for WKLO

WING WKLO
WIZE WCMI WCOL

FIRST IN PUEBLO COLORADO KKTV

CHANNEL 11
**FIRST IN
COLORADO
SPRINGS, TOO**

Covering Colorado Springs and Pueblo
for CBS, ABC
television networks
NATIONAL SALES OFFICE
KKTV, PUEBLO, COLORADO

AGENCY: "The networks are perfectly justified. There is more at stake here than the sponsor's right to control a show or even the packagers' ability to continue to function as independent operators. Our entire concept of commercial television was in jeopardy some years ago when the complaint about the terrible lack of quality in tv programing was rampant. If the fee-tv boys had been on their toes then, free tv today might be a thing of the past. They weren't ready then, but they are now, and they are well financed and determined to succeed. What is going to happen to networks, sponsors, agencies and packagers alike, when they, with huge sums of cash available through a box-office gimmick, sign up the Jackie Gleasons and George Gobels and Max Liebman is not hard to figure out."

NETWORK: "We are on record against fee-tv. The public is being told that they will get better entertainment at low cost. In fact they would be paying for what they're now seeing free. There isn't any talent or visual form of entertainment that we're not willing to pay for and experiment with. What better things could they possibly hope to present? CinemaScope? VistaVision? When things like this become feasible for the television receiver, we will be ready to present them free!"

NETWORK: "We pride ourselves on the fact that our programs are the result of the thinking of many people. No one man's opinion is reflected. There are individual producers and program directors and numerous executives, who have the power of decision on groups of programs. No one man could possibly be concerned with the content of all the programs. Even over-all network policy is not the result of one man's decision, but rather the sum total of the thinking of a group of executives."

PACKAGER: "When we create a program, we try to achieve artistic merit, coupled with an appeal to a certain group of sponsors and the largest possible audience potential. We do not take into consideration whether what the program has to say will appeal to Pat Weaver or Bill Paley. But every time such a program is sold to a network something invariably changes. I do not believe that these

changes are intentional. I believe that they are the automatic result of people trying to please their superiors in order to protect their jobs. After all, that's only human."

FORMER CHAIRMAN OF THE FCC: "Government intervention is a two-edged sword. Justified or not, it usually results in long, drawn-out investigations, during which all concerned are exposed to influence-peddling and sometimes out-and-out bribery. In the final analysis it is even hard to convince the anti-monopoly forces to testify effectively, because, quite naturally, they feel that their future livelihood may be jeopardized if they antagonize the networks. And, after all, network domination, whether abused or not, is not the only thing. Personally, I am not at all certain that the licensing of a manufacturer and holder of a patent-pool, such as RCA, to be the mother company of a network, was not a mistake in the first place. But that is academic today. What about the virtual monopoly fellows like MCA and William Morris have on talent? They can play both ends against the middle and even the networks have to do their bidding. And they like the network position because, with huge salaries paid their talent, the 10% commission keeps on growing."

AGENCY: "In a way, I suppose we are to blame. We've been selling our clients on bigger and bigger name stars, knowing all along that the astronomical salaries could be paid only by the networks. We haven't got that kind of money and neither have the independent packagers or even the sponsors, who have to resort to alter-



"KRIZ Phoenix warned me to watch out for pickpockets at the Fair."

The South Is Different!

By Harold Walker



Have you heard that selling the South takes a different formula—a special effort? Wondered about stories of “a changing South?” All right, here’s a way to sell the South, in terms of its own individual structure.

Let us get over one point at the outset. You can make sales in the South. It is being done right now. There is one formula that’s different. And success is not so much a matter of special effort, as special *choice*. To get the best and quickest results you never peck away with a hairpin, you go get a tool designed for the job. You never wade through the final details, but find a specialized assistant, agent or salesman whom you can rely on to understand your problems and interpret them. In radio station WDIA, Memphis, you have at hand a medium shaped by the South’s own character, ready to be fitted to your organization’s needs.

They listen to it: Ten percent of the Negro population in the United States live inside the WDIA coverage area. This in itself is a heavy-spending market bigger than the Negro populations of Chicago *plus* Philadelphia *plus* Los Angeles: the *biggest* market of its kind there is.

In the Memphis area alone, the bustling and prosperous center of this market, 40 percent of the population is Negro. And these people had never really been approached until WDIA

started programming for them. There is still no medium, even those designed for the Negro readers in metropolitan sections of the North, which attains a fraction of WDIA’s coverage and acceptance here.

For WDIA uses Negro voices and Negro music. You hear it as you drive past a barbershop or lunch stand, or when you turn the dial on your own set—and you can’t mistake its rich flavor. This was a wondrous and joyful thing to these folks from the start. Their pride and happy sense of ownership—their habit of keeping WDIA tuned in day and night—their wholehearted welcome to the way WDIA came to them with their rhythms and accents—have had pretty fabulous results and still do.

Just one result is the fact that with WDIA you get the top audience ratings, on all surveys, day and night, in a city that has seven other stations—some of them on the air twenty-five years. The WDIA listeners don’t shift around. They’re listeners for *good*. Good results, too.

It was this feeling about WDIA, too, that pushed WDIA from 250 watts up to 50,000 watts in one great move. WDIA is still the only 50,000-watt station in Memphis.

Willing to spend: Yet there’s still another aspect of this “Golden Market,” in addition to its proven devotion to WDIA; and that’s the fact that it consists of a group of people who actually buy *more* things than the average, and often *better*. They are eager customers. They know quality and national brands.

The Negro 40 percent of Memphis buys 56.6 percent of all the laundry bleach. They buy 60 percent of all deodorants. 44.5 percent of the girls’ dresses, 64.8 percent of the flour. That will give you some idea of the favorable situation already there when you start advertising over WDIA. These people are earning over a quarter billion dollars this year. They are spend-

ing 80 percent of what they make, on consumer goods and services. They spend what they make. Their families, homes and friends are the most important elements in their life. And they are 100 percent sold on WDIA.

Only One in America: In short, WDIA’s Memphis and Mid-South opportunities are these. A market of 1,230,724 Negroes, more than in any other one place in America. A market of 80 percent spenders who buy quantity and quality. A market in which nothing else comes near the coverage, much less the special appeal of WDIA, which hits them where they live. A market whose loyalty has lifted WDIA to the top—and kept it at the top—of power and audience measurements. A market where—to borrow the legendary remark Gen. Forrest may never have uttered—you get the mostest with the fustest.

Just how much weight is carried by a solid 40 percent can be seen in success stories of such accounts as

Wrigley’s Gum, Breast O’ Chicken Tuna, Pan-Am Gas and Oil, Calumet Baking Powder, Miller’s High Life Beer.

And there’s a good record made by WDIA in the line that interests you most. Would you write and let us know the kind of product on which you’d like to see some eloquent figures? We believe they’ll add up to the *one* formula for selling “a changing South” which would be of real advantage to you.

WDIA is represented nationally by the John E. Pearson Company.

John Pepper
JOHN PEPPER, President

Bert Ferguson
BERT FERGUSON, General Manager

Harold Walker
HAROLD WALKER, Commercial Manager

FIRST!

and not maybe!

WWDC (MBS) 22.6%

Station "A" 16.2%

Station "B" 12.0%

Sta. "C" 8.4%

"D" 6.1%

"E" 4.8%

"F" 3.5%

"G" 3.0%

"H" 3.0%

"I" 2.7%

"J" 1.8%

Represented Nationally
by John Blair & Company

"K" 1.7%

MISC. 14.2%

In Out-of-Home Audience

This is a survey—not just an opinion.

PULSE made it—this summer—of the huge out-of-home radio audience in Washington, D. C.

WWDC has this big extra bonus audience locked up tight.

About one-quarter of this entire listening audience sets its dial to WWDC—and stays there, day and night.

WWDC is dominant 83.5% of the time.

What are your plans for selling the always-rich Washington market? You can hardly do without WWDC. Get the whole story about this sales-producing station from your John Blair man.

In Washington, D. C. it's

WWDC

radio

a kids' Western for three weeks," the buyer on a coffee account complained. "Sometimes it's the station that's slow in getting schedule changes to its rep, and other times a rep will sit on the information. If only more of them realized that servicing an account is as important as selling it."

Time-consuming presentation parties: Timebuyers, like other admen, like lunch and cocktails, but when a presentation lunch, for example, takes three hours and keeps the buyer in his office until 9:00 p.m. to get through

that day's paperwork, another headache develops.

"Usually, the best presentation is a short one," the chief buyer of a major agency sums up. "When they start taking hours, it's often because not enough thought went into organizing the pitch. You can often lose a valuable sales message in a jumble of too many figures."

See ad manager only when there's trouble: The main reason some buyers can't find out the over-all sales strategy and campaign objectives of

their accounts, they say, stems from too little direct contact with the client.

"The ideal situation would be regular, brief weekly meetings with the client where he brings us up to date on changes in strategy, sales results, and new product information," one time-buyer said. "Of course, the a/e and media director both brief us, but a lot of information is lost because of the many go-betweens between client and buyer. The only time I see the ad manager on one of my accounts is when something goes wrong."

Paperwork: It's a necessary evil to a degree, timebuyers recognize. But it could be reduced partly through additional help from estimators and partly through the cooperation of stations.

"They send along so much puff stuff in their direct mailings," timebuyers complain. "And the trouble is that nine times out of 10, we've got to go through the mail ourselves, because the secretary can't judge what's important information for us, and what isn't. There's too much of a turnover in secretaries to train them thoroughly. So an hour and sometimes more every day is shot on sifting through the mail, and maybe one piece of useful information comes out of a dozen piles of promotion."

Offer availabilities, then withdraw them: The worst pain a rep can inflict is to sell the buyer on a batch of availabilities, put him to the trouble of selling the account man, get the client O.K., and then say, "Sorry, but they're sold." And all too often, the buyers claim, the reason availabilities are withdrawn is because the station was able to sell them locally and get its full rate without deduction of commissions. ★ ★ ★

TED CHAPEAU

For 7 lush years **WJHP** basked in the power of a guy named **Chapeau** to win clients and influence listeners. Then came 8 lean years while a competitor grew rich and fat with him.

But tides ebb and flow and dawn follows the night. We've finally lured Jacksonville's "**Mr. Radio**" back home and we're crowing. Who wouldn't be proud to have the personality who's dominated the market for more than **15** years despite

the best of all comers . . . the man who's almost as much a part of Jacksonville as the Main Street Bridge?

The best way to reach Jacksonville when people are getting up, going to work and coming home is with the **Chapeau morning show** 6 to 9 AM and his "**Ole Lazybones**" 4 to

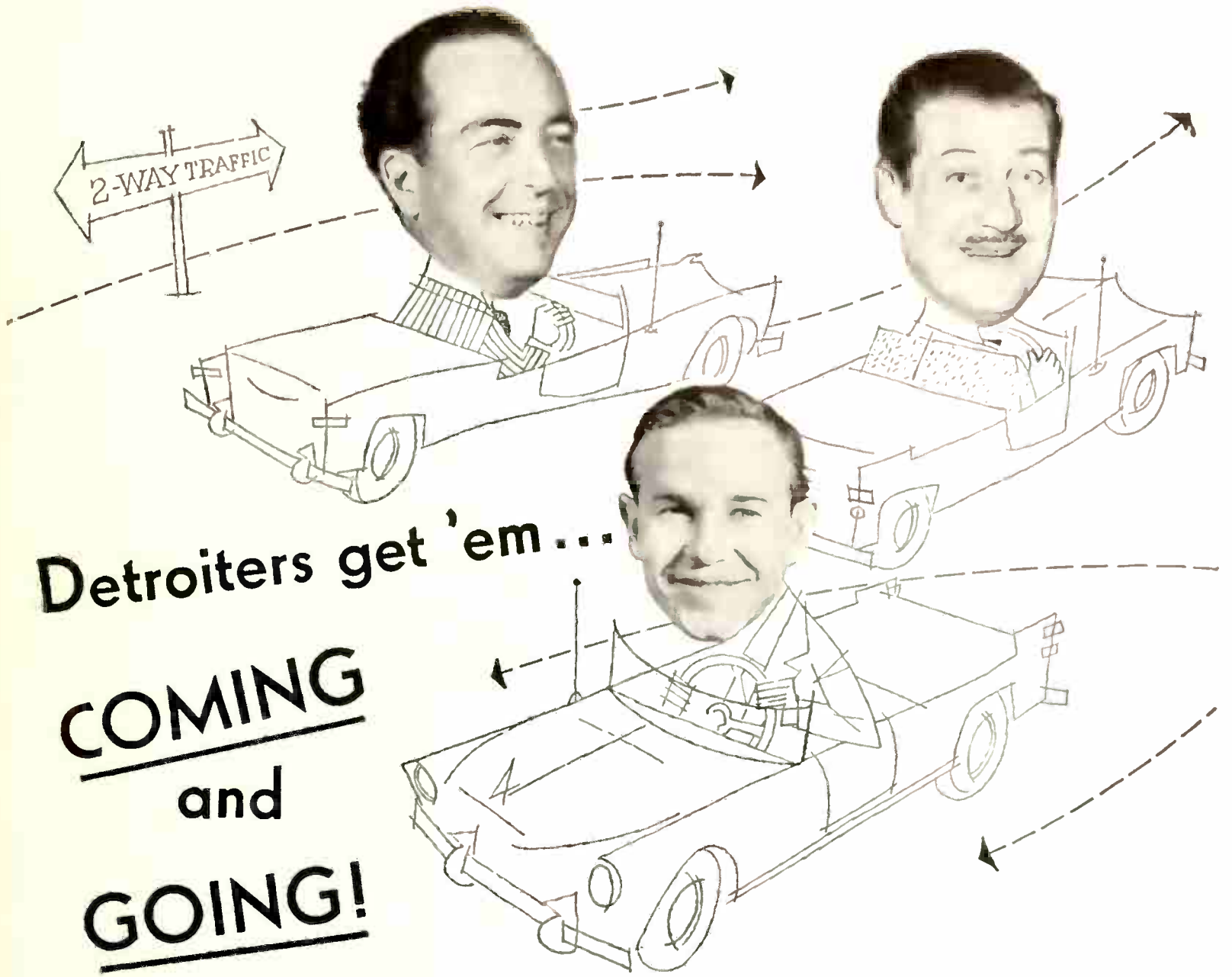
6 in the afternoon. Both shows are the favorites of the people who buy more of the goods advertised on radio—and **that's important.**

WJHP ^{AM} _{FM} RADIO

radio services of the
Jacksonville Journal



"Sorry, but they're all listening to KRIZ Phoenix."



COMING
and
GOING!

- WWJ's Bob Maxwell
6:00-9:00 A.M. Monday
through Friday
- WWJ's Ross Mulholland
1:00-3:00 P.M.
6:30-7:00 P.M.
7:15-7:30 P.M.
Monday through Friday
- WWJ's Jim DeLand
5:15-6:00 P.M. Monday
through Friday

To drive home your message—to sell those with money to spend as well as time to listen—hop into Detroit's teeming traffic with this high-octane trio.

These gentlemen mean business. They program smartly and intelligently, keep chatter within bounds, appeal to a wide audience rather than to just one age group. That's why Pulse consistently gives them such healthy ratings.

To get folks coming and going—to and from work, on business and shopping trips, on weekdays and weekends—make it Maxwell, Mulholland, and DeLand.

WWJ **AM**
FM

Basic **NBC** Affiliate

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES
Associate Television Station WWJ-TV

WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS
National Representatives: FREE & PETERS

TOP RADIO COMMERCIALS

(Continued from page 42)

proach, telling the listener positive selling facts without the bludgeoning you-must-go-out-and-buy approach. (For story about the Ford popular song approved see SPONSOR 10 January 1955, page 40).

Metropolitan Life Insurance Co.:

Agency: Y&R; Ad Manager: Henry R. Geyelin (see Mr. Sponsor, page 24 this issue); Type: public service, straight copy; Text: Y&R staff under direction of Bill Whitman; Performers: copy read by local station announcers; Use: nationally; Theme of campaign: "Good Hints For Good Health."

Copy: (One of 250 variations on 12 different subjects.) Even on hands that look perfectly clean, doctors say that they can often find 20 or more

different kinds of bacteria. Should a cut occur—even a small one—these bacteria could cause infection.

Analysis: The insurance selling sponsor has a unique problem: After making his sale, it is to his advantage to keep the public educated on good health practices and thus prevent his customers from making use of his product. It is therefore understandable that the commercial copy of the company concentrates on telling the public how to remain healthy. (See SPONSOR 17 May 1954, Page 52.)

National Carbon Co. (Eveready):

Agency: Wm. Esty; Ad manager: A. J. Houseman; Type: straight copy; Theme of campaign: Stories about people's experiences with the sponsor's product; Text: Wm. Esty-staff; Performer: Kenneth Banghart; Recorded by: Wm. Esty; Use: nationally.

Copy: This is Kenneth Banghart with another feature story: Robert Grovosky was driving his jeep carefully along the road, cut out of a high canyon wall, when suddenly at a curve a car came rushing toward him at top speed.

Analysis: The sponsor uses as his basis for the commercial a factual documented story. His product appears logically as an integrated part of the story, thus making a natural transition to the selling message. By identifying the names of both the people to whom the story happened and the announcer, who is reading the copy, a feeling of documented authenticity prevails.

Nestle (Nescafé); Agency: Bryan Houston; Ad manager in charge of media: Richard F. Goebel; Type: jingle; Text: Emerson Cole; Music: Copy Dept. Bryan Houston; Arrangement: Bobby Swanson (variations of original tune include Western, boogie, calypso, others); Performers: Gold Swan Group; Recorded by: Audio-Video; Use: nationally with biggest saturation over WNEW, New York.

Lyrics: Ooooo. What a wonderful vacation I had in old Mexico. I met a dashing caballero. Senorita! We danced the rhumba until dawn. That Latin lover, ooh, what technique. My heart beat faster, my knees were weak. As he bowed and gently kissed my hand I felt like dancing the fandango. . . . To satisfy your coffee hunger, coffee hunger, why, Nescafé's the only buy. . . .

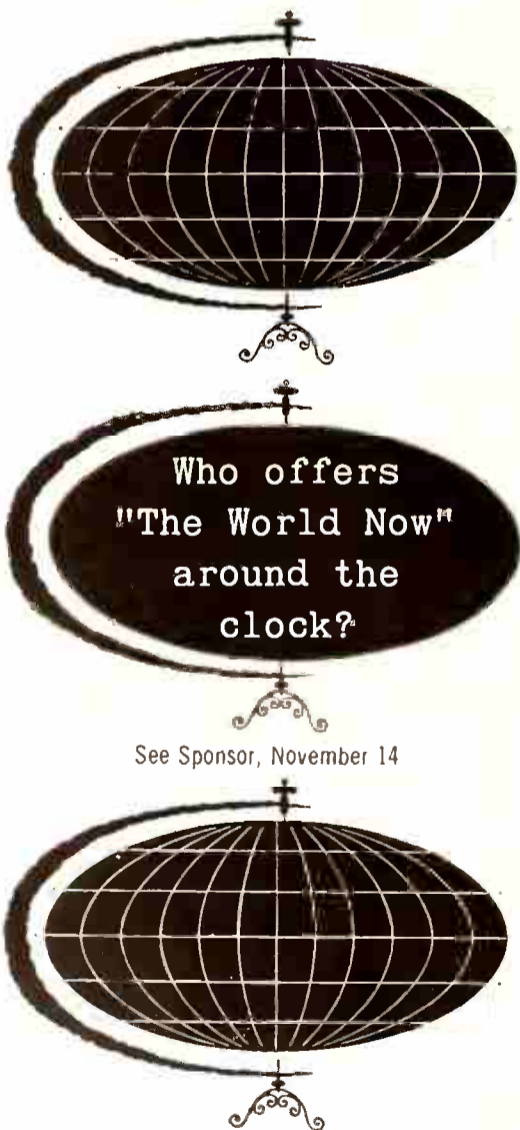
Analysis: Nescafé combines two important factors: Music and humor. Client foregoes mention of his product until the middle of the commercial in order to create happy and receptive mood among his listeners. In creating his own original music, Nestlé like Coca-Cola is trying to establish a tune identified solely with the product. (For more about Nestlé ad campaign, see SPONSOR 19 April 1954, page 34.)

Piel Bros.: Agency: Y&R; Gen. sales manager: Thomas Hawkes; Type: Humorous dialogue; Text: Ed Graham in co-operation with Ben Maugham of Y&R; Performers: Bob & Ray; Recorded by: WOR; Use: New York area.

Copy: (Bob:) How do you do. I'm . . . (Ray cuts in:) Always start with an attention getting device, Harry! (Bob:) Hmm, I'm Harry Piel and along with my brother Bert, here, I brew Piel's Light Beer, a product of Piel Brothers. Brooklyn, New York. All right, cannonier, fire! (SOUND OF CANNON). (Ray:) You see, Piel's shoots for dryness. (Bob:) Oh, that's because Bert and I know that the drier the beer, the better the taste. (Ray:) And we don't miss! We hit the bullseye every time. . . .

Analysis: To judge by the copy alone, this is probably the hardest selling of the eight prize-winning commercials. But though it mentions the sponsor and his product from the very beginning, the sales message is converted into entertainment by the horseplay of Bob and Ray.

In choosing this particular example of humor in commercials, admen seem to be refuting the often-repeated theory that making even good-natured fun of either sponsor or his product is bad sales technique. ★★★



See Sponsor, November 14

PULSE Proves

WILK

Wilkes-Barre
Penna.

the front-running radio station
reaching more than a Quarter Mil-
lion radio homes.

Call Avery-Knodel, Inc.

Some people are born leaders



...like WCAU, Philadelphia

WCAU Radio's supremacy is even more evident in its 33rd year. The latest Pulse report shows WCAU's audience share to be 38% greater than the next nearest station, while sales records for the first eight periods of 1955 surpass the same period last year—an all-time high in station history.

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

Call on our *FARM DEPARTMENT*

to help strengthen your sales contact
with America's great Farm Market

Day by day—even hour by hour—Radio is essential to modern farm operation.

Radio—and ONLY Radio—provides the farm with around-the-clock weather information, so vital in planning farm activities.

Radio—and ONLY Radio—brings up-to-the-minute market estimates and quotations, so vital in making decisions to buy or sell.

Radio—and ONLY Radio—can provide the farm family with current news several times each day.

Why Spot Radio Is Needed

Farming is regional. Farm crops and farm customs vary from state to state, across the nation. To be effective, radio's service to the farm must be essentially local in character—hence, effective use of radio by the advertiser is logically scheduled on a spot basis.

Special Characteristics

Since farm-living still differs from urban-living in many essentials, the advertiser and his agency need complete information on the special ways in which radio serves the farm and the farm-home today—and hence the ways in which it can best serve the advertiser seeking to increase his share of America's great farm market.

To Serve Advertisers

Recognizing this need, John Blair & Company led in establishing a



Tom Ragland, farm director of John Blair & Company, and Sam R. Honegger, President of Honegger's, Inc., Fairbury, Illinois, take a look at one of the famous Honegger Leghorns shown at the WLS Farm Progress Show held recently at Belvidere, Illinois.

Farm Department, with the basic purpose of gathering, analyzing and presenting pertinent farm-and-radio information of value to marketing executives.

Experienced Direction

This department is under the personal direction of Tom Ragland. With a broad knowledge of current farm practices in every section of the country, and with radio experience covering more than a score of years, he is thoroughly qualified to help you make the most effective use of Radio to increase your business with farms and farm-homes.

Among stations which have undisputed leadership in farm-service, many are represented by John Blair & Company. These are stations on which you can depend for farm-audience and farm-influence capable of strengthening your farm-sales.

To your questions regarding the extent of today's farm market for your products—or the completeness with which radio reaches farm-homes in any section of the United States—or new ways in which farms might utilize your products, our Farm Department is ready to provide or find the answers.



Representing Leading Radio Stations

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

FARM SECTION *continued from page 51*

Cross-section of radio and tv stations with farm programing

Stations listed below represent only a cross-section of those with farm programing. To stations whose farm directors are members of National Association of Television and Radio Farm Directors, SPONSOR added stations replying to its own survey. Re-

spondents to SPONSOR survey indicated with star. For more complete list of stations with farm programing, see SPONSOR'S *Buyers' Guide to Station Programing*. New issue of the *Guide* is due February 1956. (Current issue is still available.)

Radio station list starts below. **Television** starts page 112.

ALABAMA

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
ALBERTVILLE	WAVU	630	500w			12	Jesse A. Culp
FOLEY	WHEP★	1310	1000w		Indie Sales	3½	Jim Stewart
MONTGOMERY	WBAM	740	50kw	ABC	Radio-Tv Reps	7¼	Crawford Roquemore
SCOTTSBORO	WCRI★	1050	250w			8	Gene Brown

ARKANSAS

LITTLE ROCK	KARK	920	5kw	NBC	Petry	2½	Bob Buice
	KLRA	1010	10kw	ABC	Raymer	4¾	Jim Moffet
	KTHS	1090	50kw	CBS	Branham		Marvin Vines
ROGERS	KAMO★	1390	500w		Best	29	Smoky Dacus

CALIFORNIA

BAKERSFIELD	KERN★	1410	1000w	CBS	Raymer	5	Dick Martin
FRESNO	KFRE	940	50kw	CBS	Avery-Knodel	6	Wally Erickson
SACRAMENTO	KFBK	1530	50kw	ABC	Raymer	4¼	Raymond Rodgers
SAN DIEGO	KCBQ	1170	5kw	ABC		3	Howard Keddie
SAN FRANCISCO	KGO	810	50kw	ABC	Petry	2	Bill Adams
	KCBS★	740	50,000w	CBS	CBS Spot	2½	Gordon Roth
	KNBC	680	50kw	NBC	NBC Spot	4	Henry Schacht
SUSANVILLE	KSUE★	1240	250w		Tracy Moore	3	Hal Houston

COLORADO

DENVER	KIMN	950	5kw				Gus Swanson
	KLZ	560	5kw	CBS	Katz	11¼	Carl Herzman
	KOA	850	50kw	NBC	Petry	18	Chuck Muller
GREELEY	KFKA	1310	1kw		Holman	12	Larry Kirk

CONNECTICUT

HARTFORD	WTIC	1080	50kw	NBC	Christal	8	Frank Atwood
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DELAWARE

GEORGETOWN	WJWL★	900	1000w		Zimmer	25	
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FLORIDA

TAMPA	WFLA★	970	5000w	NBC	Blair	4½	Mardi Liles
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IDAHO

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
CALDWELL	KCID★	1490	250w		Oakes	15	Duane Wolfe

ILLINOIS

CHICAGO	WBBM	780	50w	CBS	CBS Spot	2½	George Menard
	WLS	890	50kw	ABC	Blair	29	Maynard Bertsch Dix Harper Harry Campbell Bill Mason Bruce Davies
	WGN	720	50kw	MBS	Hollingbery	1½	Norman Kraeft
DECATUR	WDZ	1050	1kw		Free & Peters	9	Harvey C. Alltop
LINCOLN	WPRC★	1370	500w		Rambeau	15-20	William M. Brady
MT. VERNON	WMIX★	940	1000w		Pearson	12	Curt Bradley
PEORIA	WMBD	1470	5kw	CBS	Free & Peters	5½	Emil Bill
URBANA	WILL	580	5kw			4	John F. Weidert

INDIANA

EVANSVILLE	WJPS	1330	5kw	ABC	Hollingbery	7¼	Russell Wood
FT. WAYNE	WKJG	1380	5kw	MBS	Raymer	3	Wayne Rothgeb
	WOWO	1190	50kw	NBC	Free & Peters	19¼	Jay Gould
HAMMOND	WJOB	1230	250w			2½	Jerry Mitchell
	WFBI	1260	5kw	ABC	Katz	4	Harry Martin
INDIANAPOLIS	WIBC	1070	50kw	MBS	Blair	12	Harry Andrews
JASPER	WITZ★	990	1000w			11	Carl Holler
KOKOMO	WIOU	1350	1kw	CBS	Weed	11¼	Ray Watson
LOGANSPOUT	WSAL★	1230	250w	MBS		7½	Victor H. Sterling
SALEM	WSLM	1220	250w		Best	7	Erwin Eisert
W. LAFAYETTE	WBAA	920	5kw			5	Horace Tyler

IOWA

AMES	WOI	640	5kw			7½	Dallas McGinnis R. C. Bentley
CEDAR RAPIDS	WMT	600	5kw	CBS	Katz	12	Bob Nance Chuck Worcester
DAVENPORT	KSTT	1170	1kw	MBS	Walker	6	Bill Allen Dick Roberts
DES MOINES	WHO	1040	50kw	NBC	Free & Peters	6	Herb Plambeck Keith Kirkpatrick
	KIOA	940	10kw		II-R	25	Bill Hitt
DUBUQUE	KDTH	1370	1kw				Gerald McAleece
MASON CITY	KGLO	1300	5kw	CBS	Weed	4½	Al Heinz
SHENANDOAH	KMA	960	5kw	ABC	Petry	15	Merrill Langfitt Jack Gowing
SIoux CITY	WNAX	570	5kw	CBS	Katz		Warren Kester
WATERLOO	KWWL	1330	5kw	MBS	Headley-Reed	3	Bob Newborough

KANSAS

COLBY	KXXX	790	5kw		H-R	18	Bud Clem
LAWRENCE	KLWN★	1320	500w			4½	Bill Drake
SALINA	KSAL★	1150	5000w	MBS	Pearson	2	Sonny Slater
TOPEKA	WIBW	580	5kw	CBS	Capper	18½	Wes Seyler Wilbur Levering Dick Nichols
WICHITA	KFBI	1070	10kw	ABC		5	Lester Weatherwax

KENTUCKY

BOWLING GREEN	WKCT★	930	1000w	ABC	Pearson		Hank Brosche
LEXINGTON	WLAP	630	500w	ABC	Pearson	1½	Paul Everman
LOUISVILLE	WHAS	840	50kw	CBS	Christal	4½	Burnis Arnold Hayden Timmons
MAYSVILLE	WFTM	1240	250w	MBS		6	Scott True
WINCHESTER	WWKY★	1380	1000w	MBS	Best	35	Herman Kelly

LOUISIANA

NEW ORLEANS	WWL	870	50kw	CBS	Katz	6¼	George W. Shannon
OPELOUSAS	KSLO★	1320	250w	ABC	Sears & Aver	25	Floyd Cormier
SHREVEPORT	KWKH	1130	50kw	CBS	Branham	3½	Jack Timmons

HARVEST A BUMPER SALES

CROP IN OHIO



Ohio is a fertile field for sales. Farm income is nearly ONE BILLION DOLLARS annually. Excluding the many thousands of dollars Ohio farmers spend for machinery, livestock, fertilizer, seed, and other production needs, the average *net* farm income is \$5391.00 annually . . . among the highest in the nation.

A personal interview survey conducted among 1,000 farm families at the Ohio State Fair showed WRFD to be the preferred radio station in Ohio. Of a total of one thousand persons interviewed, 611 said they listened to WRFD regularly. Interviewees were also asked "which station has the most helpful and interesting farm programs?" WRFD ranked highest in listener preference in 55 of Ohio's 88 counties, second in 22 counties.

There is a good reason for WRFD's leadership in listener preference among farm and rural people of the Buckeye State. WRFD has consistently broadcast more farm service programs and special features than any other station serving the State. And, WRFD has tied this big service package together with the kind of entertainment features preferred by rural people. A talented staff with agricultural know-how and years of experience is ready to serve you.

Blue chip farm advertisers prefer WRFD because it sells. You cannot adequately cover the rich Ohio farm market without WRFD. Put your sales message on WRFD and get deeper penetration in rural Ohio at lower cost than is possible with any other advertising medium. Check the following advertisers who sell Ohio farmers via WRFD; then contact your MEEKER man for availabilities:

Ford Tractor
Davco Fertilizer
International Harvester
Farm Bureau
Cobey Corp.
DeKalb
Murphy Products Co.

Pfister Assoc. Growers
Pitman-Moore
Standard Oil of Ohio
Allied Mills
Sinclair
Producers Livestock
Sacco Fertilizer

Omar Bakeries
Robin Hood Flour
Borden Company
Swansdown Cake Mixes
Pinex
Kroger Co.
Plus Many Others

Ohio's Rural Station

where town and country meet . . .

Robert Meeker Associates
national representative
5000 Watts • 880Kc
WORTHINGTON, O.

WRFD

MAINE

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
HOULTON	WABM★	1340	250w	All	Webb	30	Ted Coffin
PORTLAND	WCSH	970	5kw	NBC	Weed	---	Jake Brofee
	WGAN	560	5kw	CBS		3	George Hunter

MARYLAND

BALTIMORE	WBAL	1090	50kw	NBC	Christal	14	Conway Robinson
FREDERICK	WFMD	930	1kw	CBS	Meeker		John A. Zufall

MASSACHUSETTS

BOSTON	WBZ	1030	51kw	NBC	Free & Peters	6½	Malcolm McCormack
	WEFI	590	5kw	CBS		2½	Louis A. Webster
GREENFIELD	WHAI	1240	250w	MBS	Walker	7	Woody Brown

MICHIGAN

ADRIAN	WABJ	1490	250w		Best	5½	Don Dean
BAY CITY	WBCM	1440	1kw	ABC	Hollingbery	13½	Ed Vallender
BENTON HARBOR	WHFB	1060	1kw		Holman	4½	John Chase
BIG RAPIDS	WBRN★	1460	---		Holman	2½	
DETROIT	WWJ	950	5kw	NBC	Hollingbery	2	John Merrifield
EAST LANSING	WKAR	870	5kw			11	Art W. Boroughs
KALAMAZOO	WKZO	590	5kw	CBS	Avery-Knodel	7¾	Carl Collin
ROGERS CITY	WHAK★	960	5000w			1½	Jack Brown

MINNESOTA

FARIBAULT	KDHL	920	1kw		Lawson	4½	Dean Curtiss
MANKATO	KTOE★	1420	5000w	ABC	Pearson	25½	Cliff Adams
MINNEAPOLIS-ST. PAUL	KSTP	1500	50kw	NBC	Petry	16	Cal Karnstedt
	WCCO	830	50kw	CBS	CBS Spot	---	Maynard Speece Jim Hill
NEW ULM	KNUJ	860	1kw			7½	Bob Christianson
ROCHESTER	KROC	1340	250w	NBC	Meeker	---	Gerald Boyum
ST. PAUL	KUOM	770	5kw			2½	Raymond S. Wolf

MISSISSIPPI

HATTIESBURG	WBKH★	950	5000w		Indie Sales	28	Terry R. Speights
JACKSON	WJDX	620	5kw	NBC	Hollingbery	5½	Forrest Cox Howard Langfitt
	WRBC	1300	5kw	MBS	Branham	2½	R. A. Miller

MISSOURI

JEFFERSON CITY	KLIK	950	5kw		Walker	12	Jack Kroeck
KANSAS CITY	KCMO	810	50kw	ABC	Katz	6	Jack Jackson Jack Wise George Stephens
	KMBC	980	5kw	CBS	Free & Peters	---	Phil Evans
	KMBC	550	5kw	CBS	Free & Peters		Phil Evans
KIRKSVILLE	KIRX★	1450	250w	ABC		6	Charles Porter
MARSHALL	KMMO	1300	1kw		Pearson		Dudley R. Cason
ROLLA	KTTR★	1190	250w			12	
SPRINGFIELD	KWTO	560	5kw	ABC	Pearson	10	Loyd R. Evans
ST. JOSEPH	KFEQ	680	5kw	MBS	Headley-Reed	6	Harold J. Schmitz
ST. LOUIS	KMOX	1120	50kw	CBS	CBS Spot	7	Ted Mangner

MONTANA

GREAT FALLS	KFBB	1310	5kw	CBS	Bolling	15¼	W. C. Blanchette
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NEBRASKA

GRAND ISLAND	KMMJ	750	1kw	ABC	II-R	22½	George C. Kister Dutch Woodward
NORFOLK	WJAG	780	1kw		Walker	12	Jim Deitloff
	WJAG	780	1kw		Walker	13½	Hickson, Wells, High Meier

IMPACT RADIO ROLLS IN THE GREAT SOUTHWEST

Because of Shows Like These:

**LIVE TEXAS MUSIC
FROM OUR STUDIOS**



The "Cedar Ridge Boys" bring toe-tapping tunes, instrumentals and vocals . . . with plenty of friendly chatter to WBAP listeners. Here's a Texas musical show that's tops with everyone! Twice daily, 8:30 to 9:00 A.M. and 12:30 to 1:00 P.M. Contact your Free and Peters man.

**DOROTHY KILGALLEN
AND RICHARD KOLLMAR**



"Dorothy and Dick"—with informal, neighborly half hour visits designed to please ladies of every age, 1:00 to 1:30 P.M. daily. Miss Kilgallen's popular newspaper column is carried in the Fort Worth Star-Telegram, with the largest circulation in Texas. Contact your Free and Peters man.

HERE'S HOW NBC "MONITOR" STACKED UP IN SEPTEMBER

Yes, here's how impact MONITOR scored in the Fort Worth metropolitan area, in September*. On weekends, MONITOR heads all radio programs on all radio stations heard in metropolitan Fort Worth.

MONITOR — first in 18 out of the 20 half hour periods carried on Saturday (8:30 A.M. to 10:30 P.M.)

MONITOR — first in 8 out of the 11 half hour periods carried on Sunday (12 noon to 10:30 P.M.)

Total weekend score . . . Rates first in 26 out of 31 half hours carried over all radio stations.

Contact your Free and Peters man.



*SOURCE: Conlan Radio Report 1,000 call co-incidentals September 1955

YES, IMPACT RADIO ROLLS IN THE GREAT SOUTHWEST . . .

WBAP

Since 1922

STAR-TELEGRAM STATION

Amon Carter, Jr. Harold Hough
President Director

Fort Worth, Texas

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
OMAHA	WOW	590	5kw	CBS	Blair	6	Mal Hansen Arnold W. Peterson
	KFAB	1110	50kw	NBC	Free & Peters	5	Lloyd Oliver Bill Macdonald

NEW YORK

AMSTERDAM	WCSS★	1190	250w		McGillvra	2½	Walt Gaines
BUFFALO	WKBW	1520	50kw	ABC	Avery-Knodel	9½	Wally Wagoner
JAMESTOWN	WJTN	1340	250w	ABC	Ven., Rin. & McC.	30	Robert S. Webster
ITHACA	WHCU	870	1kw	CBS		1½	Louis W. Kaiser Ted Richards
NEW YORK	WRCA	660	50kw	NBC	NBC Spot	3½	Phil Alampi
	WOR	710	50kw	MBS	H-R		Joe Bier
SCHENECTADY	WGY★	810	50,000w	NBC	Christal	4:45	Donald A. Tuttle
UTICA	WIBX	950	5kw	CBS	Walker	17¼	Ed Slusarczyk
WALTON	WDLA★	1270	1000w		Rambeau	13	Clarence Denton

NORTH CAROLINA

FAYETTEVILLE	WFNC★	1390	5000w	MBS	Walker	18	Vestal C. Taylor
KINSTON	WELS★	1010	1000w		Devney	20	
LAURINBURG	WEWO	1080	1kw			3	J. R. Dalrymple, Jr.
RALEIGH	(N C State College)			Tarheel		2½	Ted Hyman Hank Wilkinson
WINSTON-SALEM	WSJS	600	5kw	NBC	Headley-Reed	5	Harvey Dinkins

NORTH DAKOTA

DEVILS LAKE	KDLR★	1240	250w	MBS	Lawson	almost all	
FARGO	WDAY	970	5kw	NBC	Free & Peters	10	Ernie Brevik
GRAND FORKS	KNOX★	1310	5000w	MBS	Rambeau	15	Roy W. Gunderson

OHIO

CINCINNATI	WLW	700	50kw	MBS NBC	WLW Sales	9	Bob Miller Bill Alford
COLUMBUS	WOSU	820	5kw				Artur H. Smith
	WBNS	1460	5kw	CBS	Blair	1¼	Bill Zipf
	WTVN	610	5kw	MBS	Katz	4	Glenn F. Lackey George L. Zeis
MARION	WMRN	1490	250w	ABC		9	Charlie Might
PIQUA	WPTW★	1570	250w		Best	2 5/6	R. C. Bubp
SANDUSKY	WLEC★	1450	250w	MBS	Hal-Holman	40 min.	Bill Brock
TOLEDO	WSPD★	1370	5000w	NBC	Katz	3½	Chuck Parmelee
WORTHINGTON	WRFD	880	5kw		Meeker	22	Clyde E. Keathley Mary Lou Pfeiffer

OKLAHOMA

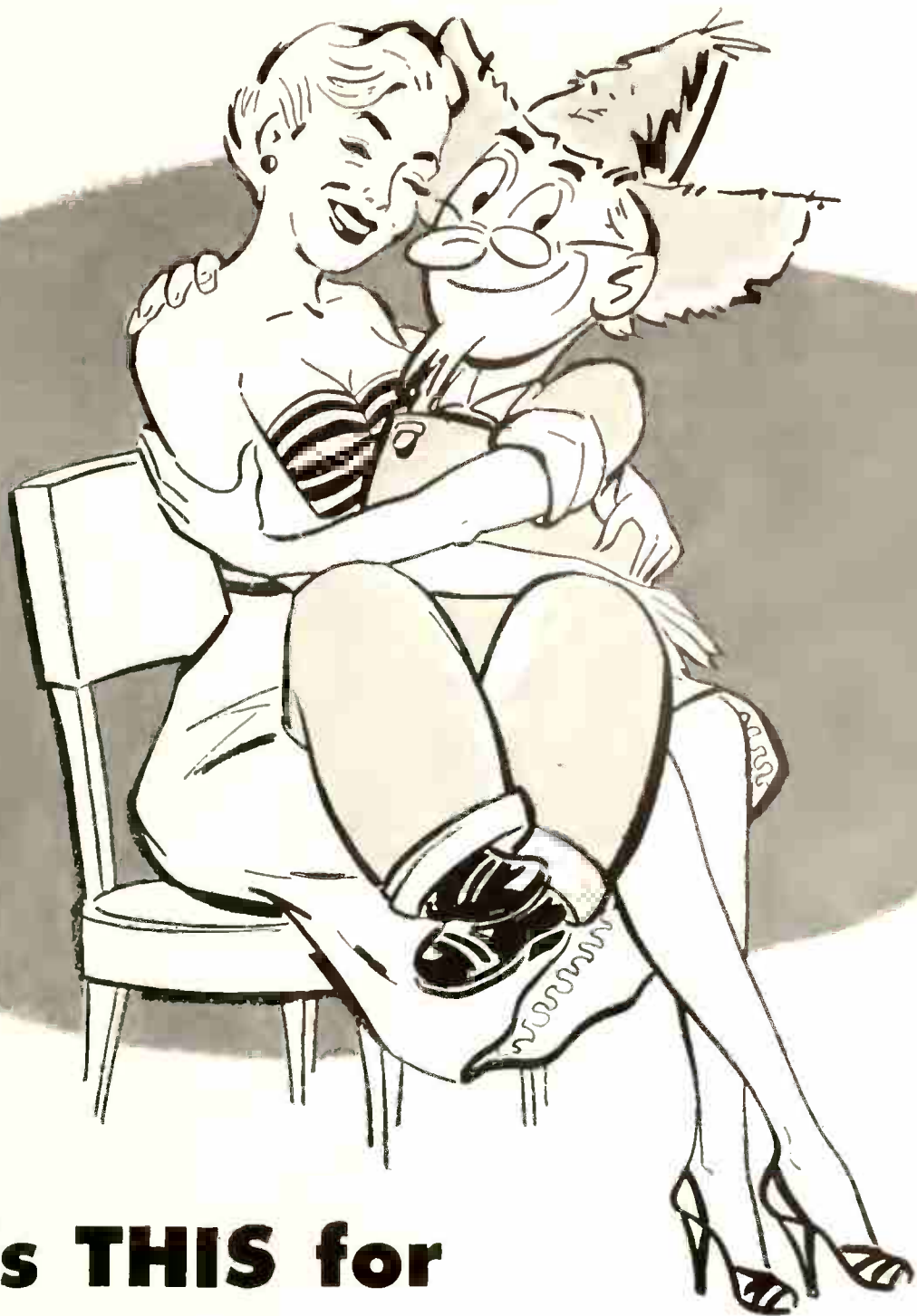
ARDMORE	KVSO	1240	250w	ABC	Ven., Rin. & McC.	6	W. A. McGalliard
CHICKASHA	KWCO★	1560	1000w		Best	13	Nick Sanders
GUYMON	KGYN★	1220	1000w		Best	7¾	T. M. Raburn, Jr.
OKLA. CITY	KOMA	1520	50kw	CBS	Avery-Knodel	4	Wayne C. Liles
	WKY	930	5kw	NBC	Katz	6	Jack Stratton Bob Stevens
STILLWATER	KSPI★	780	250w	MBS	Thos. Clark	9	Jim Wells
TULSA	KVOO	1170	50kw	NBC	Petry	10	Sam Schneider

OREGON

EUGENE	KERC	1280	1kw	CBS			Earl Britton
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PENNSYLVANIA

DOYLESTOWN	WBUX★	1570	250w		Indie Sales	8	Richard J. Alliger
HARRISBURG	WCMB	1460	5kw	MBS	Cook	4	John A. Smith
PHILADELPHIA	WFIL	560	5kw	ABC	Blair	3	Howard Jones
	WCAU	1210	50kw	CBS	CBS Spot	4½	Amos Kirby
MEXICO	WJUN★		250w			40	Charles Moore
PITTSBURGH	KDKA	1020	50kw	NBC	Free & Peters	5¼	Homer H. Martz
YORK	WSBA	910	1kw	MBS	Young		Herman E. Stebbins



How's THIS for GOING TO TOWN?

WDAY 3 to 1 FAVORITE IN FARGO-MOORHEAD

HOOPER RADIO AUDIENCE INDEX — FARGO-MOORHEAD — NOVEMBER, 1954

	Share of Audience			
	WDAY	Station B	Station C	Station D
Monday thru Friday				
7 p.m. — 12 noon	57.9	18.1	16.3	3.6
12 noon — 6 p.m.	58.3	16.6	18.2	1.9

SURE, we're Hayseeds, but when we go to town, we really go! Look at the latest Hoopers — WDAY is preferred 3 to 1 over the second station, and by *more listeners than all other stations combined!*

Top that with our staggering 91.7% preference in 41 neighboring counties, and the listenership story here in the Red River Valley comes into sharp focus. It boils down to this — no matter *where* (town or country) or *when* (morning, noon and night) WDAY is the *undisputed* leader, with no challengers in sight.

Let a Free & Peters Colonel fill you in on the details.

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., *Exclusive National Representatives*



SOUTH CAROLINA

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
COLUMBIA	WIS★	560	5000w	NBC	Free & Peters	10	Bob Bailey
FLORENCE	WJMX★	970	5000w	ABC	Walker	50	Ervin T. Melton
GREENVILLE	WFBC	1330	5000w	NBC		2½	Paul L. Fisher
ORANGEBURG	WTND★	920	1000w		Tho. Clark	7½	L. Richard Rhame
SPARTANBURG	WSPA	950	5kw	CBS	Hollingbery	6	Cliff Gray

SOUTH DAKOTA

SIoux FALLS	KSOO	1140	10kw	ABC	Avery-Knodel	21	E. C. Stangland
YANKTON	WNAX	570	5kw	CBS	Katz	11	George G. German Chet Randolph

TENNESSEE

CHATTANOOGA	WDOD	1310	5kw	CBS	Ramer	6½	Lee Barger
KNOXVILLE	WNOX	990	10kw	CBS	Branham	4	Cliff Allen
MEMPHIS	WMC	790	5kw	NBC	Branham		Derek Rooke
NASHVILLE	WSM	650	50kw	NBC	Blair	8	John A. McDonald

TEXAS

AMARILLO	KGNC	710	10kw	NBC	Katz	10	Cotton John Smith
AUSTIN	KTBC★	590	5000w	CBS	Raymer	5½	Dave Shanks
CENTER	KDET	930	1kw		Best	3½	Charlie H. Slate
COLLEGE STATION	WTAW	1150	1kw				Dick Hickerson
CORPUS CHRISTI	KRIS	1360	1kw	NBC	Free & Peters	6	Jack Lozier
DALLAS	WFAA	{ 820 570	{ 50kw 5kw	{ NBC ABC	{ Petry Petry	{ 3½	{ Murray Cox
EL PASO	KEPO	690	10kw	ABC	Pearson	1¼	John Thomas
EL PASO	KROD★	600	5000w	CBS	Branham	4	Cecil Herrell
FT. WORTH	WBAP	820	50kw	NBC ABC	Free & Peters	7	W. A. Ruhman
HILLSBORO	KHBR★	1560	250w		Best	4	J. K. Lane, Jr.
GAINESVILLE	KGAF	1580	250w		Melville	6	Jerry Talley
HOUSTON	KPRC	950	5kw	NBC	Petry		George Roesner
	KTRH	740	50kw	CBS	Blair	10½	Dewey P. Compton L. O. Tiedt
LUBBOCK	KFYO	790	5kw	CBS	Katz	6	Jack Creel
SAN ANTONIO	KENS	680	50kw	CBS	Free & Peters	12	Bill Shomette
	WOAI	1200	50kw	NBC	Petry	2½	Bill McReynolds
	KONO	860	5kw		Forjoe	3	Blake McCreless
SULPHUR SPRINGS	KSST★	1230	250w	MBS	MBS	9	James V. Anderson
TEXARKANA	KCMC	1230	250w	ABC	Ven., Rin. & McC.	3	Jack Tompkins
TEXARKANA	KTFS★	1400	250w	KBS	Forjoe	2	Les Eugene
WACO	KWTX	1230	250w	MBS	Pearson	3	Johnny Watkins
WESLACO	KRGV	1290	5kw	NBC	Raymer	3	Charlie Rankin

UTAH

SALT LAKE CITY	KSL	1160	50kw	CBS	CBS Spot Sales		Elvon Orme
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VIRGINIA

BRISTOL	WCYB	690	10kw		Gill-Perno	10¾	Frank Raymond
DANVILLE	WDVA	1250	5kw	MBS	Keller	15	Homer S. Thomasson
HARRISONBURG	WSVA	550	5kw	NBC	Pearson	12	Homer M. Quann
RICHMOND	WRVA	1140	50kw	CBS	CBS Spot	4½	Alden P. Aaroe
ROANOKE	WSLS	610	1kw	NBC	Avery-Knodel		Glenwood Howell

WASHINGTON

BELLINGHAM	KVOS★	790	1000w	ABC	Forjoe	1½	Hal Reeves
MOSES LAKE	KSEM★	1450	250w		Everett McK.	10	Bill Utsunomiya
WENATCHEE	KPQ	560	5kw	ABC NBC	Forjoe	6	Wynn Cannon
YAKIMA	KYAK	1390	1kw	MBS	Walker	10	Richard J. Passage

WEST VIRGINIA

CLARKSBURG	WPDX★		1000w			3¼	Dewitt Wyatt
HUNTINGTON	WSAZ	930	5kw	NBC ABC	Katz	3	W. D. Click



BIG AGGIE BEATS THEM ALL FOR BROAD FARM COVERAGE

in the land where radio reigns

Nothing covers the vast farm lands of the great Upper Missouri Valley like WNAX-570. This rich area of 190 counties in parts of 5 states is really "Big Aggie Land."

For example: the combined circulation of 3 top farm publications in the area amounts to 533,377.

WNAX-570 has a circulation of 660,950 homes — 2½ million people!

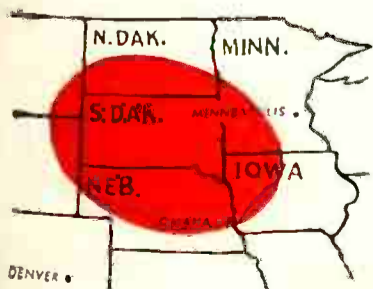
Now, about cost. A one minute spot on WNAX-570 costs \$18.00—less than a 1-column, 1-inch ad in any one of these 3 farm books.

Broad coverage? You bet!
Economical coverage, too.

WNAX-570 devotes over 10 hours a week to specialized farm programs: plus music, news, and weather programs with our large farm audience in mind. It's little wonder that farm families in Big Aggie Land are loyal fans.

These programs do a great selling job for their sponsors. That's why 63 out of 70 farm programs per week are sold. Another good reason why America's Blue Chip farm accounts depend on the Big Aggie station—WNAX-570.

Your Katz man can tell you lots more



BIG AGGIE LAND:
Where 80% of the homes hear WNAX-570 from 3 to 7 times a week.



WNAX-570

Yonkton, South Dakota

A Cowe Station Under the same management as K... Channel 9.
Don D. Sullivan, Advertising Director

CBS Radio

WISCONSIN

City	Stations	Freq.	Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
EAU CLAIRE	WEAU	790	5kw	NBC	Hollingbery	---	Bert Hutchison
GREEN BAY	WBAY	1360	5kw	CBS	Weed	11	Dave Lindsay Bob Parker
MADISON	WJPG	1440	5kw	MBS	Burn-Smith	4	Les Sturmer
	WKOW	1070	10kw	CBS	Headley Reed	20	Roy Guntow
	WHIA	970	5kw			3	Maurice E. White
MILWAUKEE	WTMJ	620	5kw	NBC	Christal	6	Ilig Murray
SHAWANO	WTCH★	960	1000w		Lawson	24	

CANADA

BELLEVILLE	CJBQ	1230	250w	Dom. Sup.	Stovin Young	3½	Phil R. Flagler
LONDON	CFPL	980	5kw	Dom.	All-Canada	3	Row F. Jewell
TORONTO	CFRB	1010	50kw	CBS		10	John Bradshaw
VANCOUVER	CKWX	980	5kw	MBS	All-Canada Weed	3	Norman W. Griffin
WINGHAM	CBU	690	10kw	CBC		2	Tom Leach
	CKNX	920	1kw	Dom.	Alexander	9½	Bob Carbert

Television list starts below. Radio starts page 103.

ARIZONA

City	Call Letters	Chan-nel	Visual Power	Network	National Rep.	Wkly. Hrs. Farm Prog.	R.F.D.
PHOENIX	KTVK★	3	100kw	ABC	Weed	½	Don Tuckwood

ARKANSAS

EL DORADO	KRBB★	10	24kw	NBC		6	Medlock Smead
LITTLE ROCK	KARK-TV	4	58kw	N,D	Petry	1	Bob Buice
	KTHV	11	316kw		Branham	15 min	Marvin Vines
	KATV	7	172kw	C,A	Avery-Knodel	5½	Johnnie Holmes

CALIFORNIA

FRESNO	KMJ-TV★	24	447kw	NBC	Raymer	2	Ed Sturgeon
SAN FRANCISCO	KGO-TV	7	316kw	ABC	Petry	---	Bill Adams
SAN FRANCISCO	KPIX★	5	100kw	CBS	Katz	1	Sue Burnett

COLORADO

DENVER	KLZ-TV	7	316kw	CBS	Katz	1	Carl W. Herzman
	KOA-TV	4	100kw	NBC	Petry		Chuck Muller

ILLINOIS

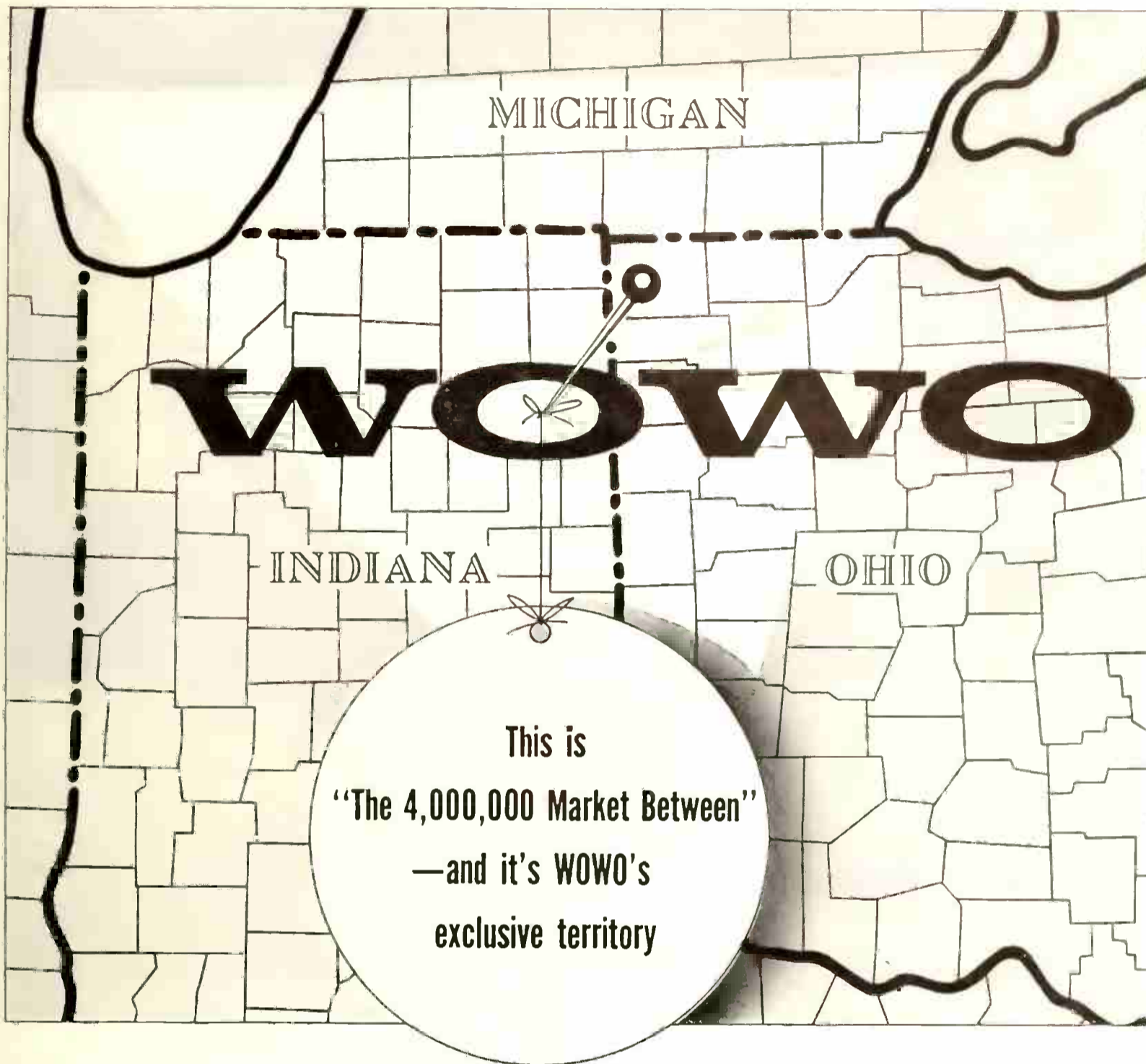
CHICAGO	WBBM-TV	2	100kw	CBS	CBS Spot Sales	1	George Menard
	WGN-TV	9	120kw	D	Hollingbery	---	Norman Kraeft
PEORIA	WEEK-TV★	43	175kw	NBC	Headley-Reed	6	N. Fletcher
ROCKFORD	WREX-TV★	13	202kw	C,A	Headley-Reed	1½	Les Davis
ROCK ISLAND	WHBF-TV★	4	100kw	C,A	Avery-Knodel	1¼	Bruno Olson

INDIANA

BLOOMINGTON	WTTV	4	100kw	N,C,D	Meeker	2½	Bill Anderson
FT. WAYNE	WKJG	33	270kw	N,D	Raymer	1½	Wayne P. Rothgeb
INDIANAPOLIS	WFBM-TV	6	100kw	All	Katz	2½	Harry Martin
TERRE HAUTE	WTHI-TV★	10	316kw	C,A	Bolling	2	

IOWA

AMES	WOI-TV	5	100kw	A,C,D	Weed	4	Dale McGinnis R. C. Bentley
CEDAR RAPIDS	WMT-TV	2	100kw	CBS	Katz	1	Bob Nance Chuck Worcester
DES MOINES	WHO-TV	13	316kw	NBC	Free & Peters	2½	Herb Plambeck Keith Kirkpatrick
FORT DODGE	KQTV★	21	315kw	NBC	Pearson	2	Vernon Gielow
MASON CITY	KGLO-TV	3	100kw	C,D	Weed	2	Al Heinz
SIOUX CITY	KVTV	9	288kw	C,A,D	Katz		Warren W. Kester
WATERLOO	KWWL-TV	7	50.1kw	N,A,D	Headley-Reed	3	Bob Newbrough



WOWO is the only single medium that covers southern Michigan, eastern Indiana and western Ohio.

The 4,000,000 people living here make it one of America's major markets. Last year's retail sales totalled almost \$4,000,000,000.

And to give you an indication of how WOWO covers it—the latest 26-county Pulse

gives WOWO 476 firsts out of the total 476 weekly quarter hours.

You should know more about "The 4,000,000 Market Between."

Call Tom Longworth, Anthony 2136, Fort Wayne, Indiana, or Eldon Campbell, WBC National Sales Manager, MUrray Hill 7-0808, New York.



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

BOSTON—WBZ+WBZA
 PHILADELPHIA—KYW
 PITTSBURGH—KDKA
 FORT WAYNE—WOWO
 PORTLAND—KEX

TELEVISION

BOSTON—WBZ-TV
 PHILADELPHIA—WPTZ
 PITTSBURGH—KDKA-TV
 SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY
 ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS INC.

CONSUMER MARKETS TABULATIONS, 1954

	U. S. TOTALS	NON-KEYSTONE COVERAGE	KEYSTONE COVERAGE	KEYSTONE % OF U. S.
FARM POPULATION	24,559,100	5,109,500	19,449,600	79.4
FARM HOUSEHOLDS	6,307,470	1,373,080	4,934,390	78.2
FARM RADIO HOMES	6,099,100	1,329,670	4,769,430	78.2
GROSS FARM INCOME (\$000)	33,133,071	8,986,733	24,146,338	72.9



this is
farm family
coverage
plus!

Check the chart above and see the most amazing coverage figures in all your media experience.* If you have a product or products you want to sell by the carload, boatload or trainload to this rich and ready market, KEYSTONE will crown your sales efforts with glory and profits. There's 860 Hometown and Rural American Stations at a cost per 1,000 families so low that you won't believe it until we prove it to you. Just ask us . . . we'll be glad to show you!

*Standard Rate and Data Survey

• WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

CHICAGO
111 West Washington St.
STate 2-6303

NEW YORK
580 Fifth Avenue
PLaza 7-1460

LOS ANGELES
3142 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post Street
SUtter 1-7440



✓ TAKE YOUR CHOICE

A handful of stations or the network . . . a minute or a full hour . . . it's up to you, your needs.

✓ MORE FOR YOUR DOLLAR

No premium cost for individualized programming. Network coverage for less than "spot" cost for some stations.

✓ ONE ORDER DOES THE JOB

All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.



THE VOICE OF HOMETOWN AND RURAL AMERICA

KANSAS

City	Call Letters	Chan- nel	Visual Visual	Network	National Rep	Wkly. Hrs. Farm Prog	R F D
TOPEKA	WIBW-TV	13	87.1kw	C.A.D	Capper	2	Wes Seyler Willbur Levering Dick Nichols

KENTUCKY

LOUISVILLE	WAVE-TV★	3	100kw	N.A	NBC-TV Spot	1	Shirley Anderson
LOUISVILLE	WHAS-TV	11	316kw	CBS	H.R&C	2½	Burnis Arnold Hayden Timmons

MAINE

PORTLAND	WCSH-TV	6	100kw	N.D	Weed	½	Jake Brofee
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MARYLAND

BALTIMORE	WBAL-TV	11	316kw	NBC	Petry	½	Conway Robinson
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MICHIGAN

DETROIT	WWJ-TV	4	97.7kw	NBC	Hollingbery	3	John Merrifield
GRAND RAPIDS	WOOD-TV★	8	316kw	NBC	Katz	1½	
KALAMAZOO	WKZO-TV	3	100kw	C.A.D	Avery-Knodel	½	Carl Collin

MINNESOTA

MINNEAPOLIS- ST. PAUL	KSTP-TV	5	100kw	NBC	Petry	10	Cal Karnstedt
	WCCO-TV	4	100kw	C.D	Free & Peters	½	Jim Hill

MISSISSIPPI

JACKSON	WLBT	3	100kw	NBC	Hollingbery	3½	Howard Langfitt
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MISSOURI

KANSAS CITY	KCMO-TV	5	71.1kw	C.A.D	Katz	1½	Jack Jackson Jack Wise George Stephens
SEDALIA	KDRO-TV★	6	16.4kw		Pearson	5	Jack Call
SPRINGFIELD	KYTV	3	100kw	N.A	Hollingbery	1½	Lloyd R. Evans
ST. JOSEPH	KFEQ-TV	2	50.1kw	C.D	Headley-Reed	1	Harold J. Schmitz

MONTANA

GREAT FALLS	KFBB-TV	5	25.4kw	C.A.D.N	Hoag-Blair	2	Paul Rahders
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NEBRASKA

KEARNEY-HOLDREDGE	KHOL-TV★	13 & 6	201kw	CBS-ABC	Meeker	2½	Art Eckdahl
LINCOLN	KOLN-TV	10	316kw	C.A.D	Avery-Kodel	2½	Bill L. Morris
OMAHA	KMTV★	3	100kw	CBS-ABC	Petry	3	Bill Talbott
OMAHA	WOW-TV	6	100kw	N.D	Blair	2	Mal Hansen Arnold Peterson
SCOTTSBLUFF	KSTF★	10	12kw	C.N.A	Hollingbery	2	George Byram

NEW YORK

NEW YORK	WRCA-TV	4	30.2kw	NBC	NBC Spot Sales	½	Phil Mampi
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NORTH CAROLINA

GREENSBORO	WFMY-TV★	2	100kw	C.A	H. R & P	1½	George Perry
RALEIGH	WUNC-TV	4	100kw			2½	Ted Hyman Hank Wilkinson
WINSTON-SALEM	WSJS-TV	12	316kw	NBC	Headley-Reed		Harvey Dinkins

NORTH DAKOTA

BISMARCK	KFYR-TV	5	100kw	C.A.D.N	Hoag-Blair		
VALLEY CITY	KXJB-TV	4	100kw	C.D	Weed		Ernie Brevik
	WDAY-TV	6	66kw	N.A.C	Free & Peters	3	Robert L. Crom

OHIO

COLUMBUS	WBNS-TV	10	218.8kw	CBS	Blair	1 1/2	Bill Zipf
TOLEDO	WSPD-TV ★	13	316kw	C.A.N	Katz	2 1/2	Jim Nessel

OKLAHOMA

ENID	KGEO-TV	5	100kw	ABC	Pearson	1 1/4	Ewing Canady
OKLA. CITY	KWTV	9	316kw	C,D	Avery-Knodel	1 1/2	Wayne C. Liles
	WKY-TV	4	100kw	N,A	Katz	1 1/4	Jack Stratton Bob Stevens
TULSA	KVOO-TV	2	100kw	NBC	Blair	6 1/2	Sam B. Schneider

PENNSYLVANIA

WILKES-BARRE	WILK-TV ★	34	1000kw	ABC	Avery-Knodel	1/2	James Hutchinson
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SOUTH CAROLINA

CHARLESTON	WUSN-TV ★	2	100kw	NBC-ABC	H-R; Ayers	1	Henry Hoppe
FLORENCE	WBTW ★	8	316kw	C,N,A	CBS TV Spot	1/2	Tom Rogers
GREENVILLE	WFBC-TV	4	100kw	NBC	Weed	1/2	Paul L. Fisher

SOUTH DAKOTA

RAPID CITY	KOTA-TV ★	3	15kw	C,N,A		1	Gene Taylor
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TENNESSEE

NASHVILLE	WSM-TV	4	100kw	N,D	Petry	1/2	John A. McDonald
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TEXAS

AMARILLO	KCNC-TV	4	100kw	N,D	Katz	2	Cotton John Smith
CORPUS CHRISTI	KVDO-TV ★	22	16.6kw	N,A,C	Young; Brown	2	Bart Boyd
FT. WORTH	WBAP-TV	5	100kw	N,A	Free & Peters	1/2	W. A. Ruhmann
GALVESTON	KCUL-TV	11	235kw	CBS	CBS TV Spot	5	Guy Popham, Jr.
HOUSTON	KPRC-TV	2	100kw	NBC	Petry		George Roesner
LUBBOCK	KDUB-TV ★	13	316kw	CBS	Avery-Knodel	3 1/4	Dave Sherrill
SAN ANGELO	KTXL-TV ★	8	30kw	C,N,A	Melville	3	Doug Thompson
TEXARKANA	KCMC-TV	6	100kw	C,A,D	Ven., Rin. & McC.	2	Jack Tompkins
WACO	KWTX-TV	10	107.2kw	ABC	Pearson	3 1/4	Johnny Watkins
WESLACO	KRGV-TV	5	28.8kw	NBC	Pearson	1/4	Charlie Rankin

UTAH

SALT LAKE CITY	KSL-TV ★	5	30kw	CBS	CBS TV Spot	25/12	Wayne F. Richards
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VIRGINIA

PETERSBURG	WXEX-TV ★	8	316kw	NBC		4	Loren Hiddleston
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WASHINGTON

SEATTLE	KING-TV ★	5	100kw	ABC	Blair	1/2	
YAKIMA	KIMA-TV ★	19 & 29	15kw	C,A,N	Weed	3/4	
MARINETTE	WMBV-TV ★	11	240kw	NBC	Ven., Rin. & McC.	1 1/2	Tom Reading

WEST VIRGINIA

HUNTINGTON	WSAZ-TV	3	46.8kw	NBC	Katz	1 1/2	W. D. Click
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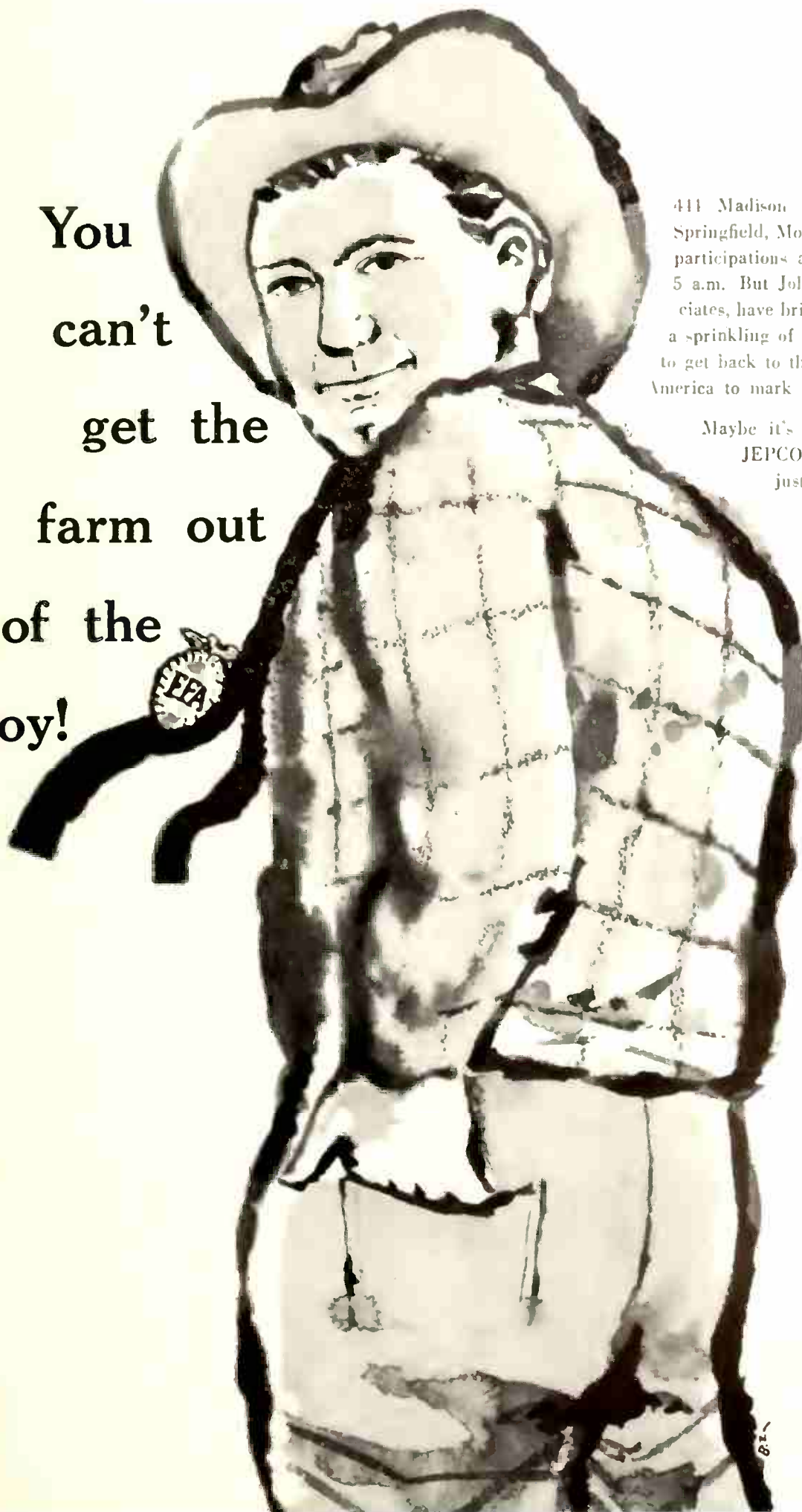
WISCONSIN

GREEN BAY	WBAY-TV	2	100kw	CBS	Weed	1 1/2	Dave Lindsay Robert Parker
MADISON	WKOW-TV	27	162kw	CBS	Headley-Reed	1	Roy Gumtow
	WHA-TV	21	11.9kw			1/2	Maurice E. White
WAUSAU	WSAU-TV ★	7	100kw	C,N,A	Meeker	7 1/2	Buck Leveston

CANADA

LONDON	CFPL-TV	10	117kw	CBC	All-Canada	1/2	Roy Jewell
VANCOUVER	CBUT	2	89.4kw	CBC		1/2	Tom Leach

You
can't
get the
farm out
of the
boy!



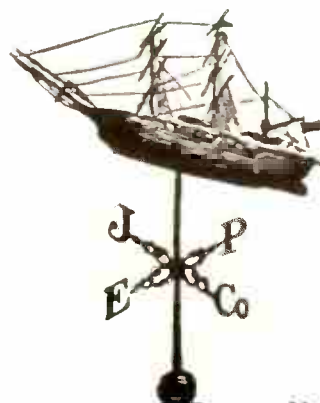
411 Madison Avenue is a far cry from RFD, Springfield, Mo. Pounding pavements and peddling participations aren't the same as milking cows at 5 a.m. But John Pearson, Russ Walker, and associates, have bridged the gap nicely. They have only a sprinkling of hayseed around their persons, a yen to get back to the farm and a deep interest in rural America to mark the transition.

Maybe it's only coincidence that so many at JEPSCO come from the farm. Maybe it's just nostalgia that Old Man JEPSCO himself (John E. Pearson) wears his gold 1936 Future Farmers of America pin as his most treasured memento, and for 20 successive years has given an award to a prize-winning youngster at the FFA Livestock Show in Springfield.

But it's more than coincidence that in addition to such stand-out farm stations as KWTO, Springfield, Mo., and KOAM, Pittsburg, Kans., JEPSCO represents such farm-oriented groups as Dairyland Network of Minnesota (10 stations), Tall Corn Network of Iowa (16 stations), Sunflower Network of Kansas (6 stations), and Big Five of Oklahoma (5 stations).

Got a farm problem that JEPSCO can tackle? We love our chores.

JOHN PEARSON
COMPANY



Nearly half U.S. farms now have television sets. Here's county breakdown

According to the Bureau of the Census study of tv sets (June 1955), 42.3% of farm homes have television. The era in which television could not be said to cover the farmer intensively is over.

Starting below is the county-by-county picture of television set ownership by farms in 26 states. The county figures are from another Census study, the U.S. Census of Agriculture, conducted October-November 1954 in a 20% sample of U.S. farms. The Bureau of the Census had released figures for 31 states at presstime of which the 26 below were available in time for compilation here.

Totals for the five states not shown follow: Arizona, 41% farm tv ownership; Delaware, 60%; Florida, 23.4%; North Carolina, 47%; Wyoming 7.6%.

Lag in releasing the 1954 Census figures is due to the

time necessary for tabulation. While the October-November 1954 figures are now behind actual set count figures, they are valuable in indicating trends. Projection of the figures to 1955 requires individual analysis of each county. In general those counties with low percentage of saturation in the 1954 study can be expected to have risen in saturation most rapidly since.

SPONSOR sought guidance from researchers at agencies and networks to determine if some logical formula could be derived for making farm county projections. Best advice from the researchers: take each county individually, check RETMA set shipments and other local reports. This can provide at least a rough index of growth since the Census date. The Census itself is considered reliable since a 20% sample is sufficient for statistical accuracy.

ARKANSAS			
	Total Farms	Farms With Tv	% Farms With Tv
Arkansas	1,661	606	36.5
Ashley	2,135	319	14.9
Baxter	809	52	6.4
Benton	4,492	696	15.5
Boone	1,769	353	20.0
Bradley	1,092	151	13.8
Calhoun	756	98	13.0
Carroll	1,828	232	12.7
Chicot	1,855	270	14.6
Clark	1,656	266	16.1
Clay	2,605	694	26.6
Cleburne	1,420	193	13.6
Cleveland	1,231	252	20.5
Columbia	2,214	201	9.1
Conway	1,633	242	14.8
Craighead	3,759	2,290	60.9
Crawford	1,689	328	19.4
Crittenden	1,517	1,019	22.6
Cross	2,454	790	32.2
Dallas	856	120	14.0
Desha	2,420	326	13.5
Drew	1,788	247	13.8
Faulkner	2,476	503	20.3
Franklin	1,456	173	11.9
Fulton	1,282	82	6.4
Garland	1,078	267	24.8
Grant	886	226	25.5
Greene	2,636	946	35.9
Hempstead	2,123	464	21.9
Hot Spring	1,539	326	21.2
Howard	1,272	144	11.3
Independ	2,084	315	15.1
Izard	1,403	45	3.2
Jackson	1,980	690	34.8
Jefferson	3,660	761	20.8
Johnson	1,429	90	6.3
Lafayette	1,136	199	17.5
Lawrence	1,777	340	19.1
Lee	3,250	592	18.3
Lincoln	2,031	319	15.7
Little River	936	207	22.1
Logan	1,944	178	9.2
Lonoke	2,992	857	28.6
Madison	1,918	120	6.3
Marion	993	63	6.3
Miller	1,548	418	27.0
Mississippi	5,812	2,274	39.1
Monroe	1,835	198	10.8
Montgomery	931	40	4.3
Nevada	1,420	298	21.0
Newton	1,261	46	3.6
Duachita	1,360	214	15.7
Perry	670	77	11.5
Philips	3,895	697	17.9
Pike	924	109	11.8
Poinsett	3,399	1,389	40.9
Polk	1,536	145	9.4
Pope	1,753	199	11.4
Prairie	1,332	345	25.9
Pulaski	2,584	900	35.5
Randolph	1,558	284	18.2
St. Fran.	3,689	786	21.3
Saline	1,176	312	26.5
Scott	1,102	45	4.1
Searcy	1,322	62	4.7
Sebastian	1,610	289	18.0
Sevier	1,121	183	16.3
Sharp	1,156	63	5.4
Stone	1,068	87	8.1
Union	1,763	313	17.8
Van Buren	1,358	264	19.4
Washington	4,094	580	14.2
White	3,170	680	21.6
Woodruff	1,910	306	16.0
Yell	1,465	145	9.9
TOTAL	145,075	29,400	20.3

COLORADO			
	Total Farms	Farms With Tv	% Farms With Tv
Adams	1,286	843	65.6
Alamosa	398	19	4.8
Arapahoe	674	390	57.9
Archuleta	225	1	0.4
Baca	934	41	4.4
Bent	575	66	11.5
Boulder	990	625	63.1
Chaffee	199	31	17.1
Cheyenne	434	16	3.7

Clear Creek	14	6	42.9
Conejos	732	53	7.2
Costilla	380	12	3.2
Crowley	442	155	35.1
Custer	171	33	19.3
Delta	1,416	94	6.6
Denver	107	66	61.7
Dolores	203	.....	.....
Douglas	350	152	43.4
Eagle	179	3	1.7
Elbert	733	300	40.9
El Paso	897	328	36.0
Fremont	883	245	27.7
Garfield	677	7	1.0
Gilpin	17	7	41.2
Grand	191	20	10.5
Gunnison	221	.....	.....
Hinsdale	40	.....	.....
Huerfano	353	34	9.6
Jackson	112	18	16.1
Jefferson	1,171	752	64.2
Kiowa	443	57	12.9
Kit Carson	1,085	16	1.5
Lake	17	2	11.8
La Plata	833	24	2.9
Larimer	1,521	913	60.0
Las Animas	818	49	6.0
Lincoln	656	160	24.4
Logan	1,327	206	15.5
Mesa	2,443	414	16.9
Mineral	20	.....	.....
Moffat	329	1	0.3
Montezuma	941	20	2.1
Montrose	1,316	90	6.8
Morgan	1,370	745	54.4
Otero	955	293	30.7
Duray	118	1	0.8
Pack	159	12	7.5
Philips	560	35	6.3
Pitkin	82	.....	.....
Prowers	904	21	2.3
Pueblo	1,037	564	54.4
Rio Blanco	228	.....	.....
Rio Grande	534	.....	.....
Routt	531	13	2.4
Saguache	302	9	3.0
San Juan	0	.....	.....
San Miguel	112	10	8.9
Sedgewick	417	16	3.8
Summit	36	1	2.8
Teller	95	11	11.6
Washington	1,162	262	22.5
Weld	4,087	2,773	67.8
Yuma	1,307	63	4.8
TOTAL	40,749	11,101	27.2

CONNECTICUT			
	Total Farms	Farms With Tv	% Farms With Tv
Fairfield	1,104	779	70.6
Hartford	2,628	1,817	69.1
Litchfield	1,618	1,097	67.8
Middlesex	835	537	64.3
New Haven	1,626	1,307	80.4
New London	1,932	1,219	63.1
Tolland	1,322	909	68.8
Windham	1,688	1,094	64.8
TOTAL	12,753	8,759	68.7

IDAHO			
	Total Farms	Farms With Tv	% Farms With Tv
Ada	2,007	879	43.8
Adams	283	38	13.4
Bannock	873	267	30.6
Bear Lake	759	73	9.6
Bonewah	440	109	24.8
Bingham	2,160	840	38.9
Blaine	320	55	17.2
Boise	142	33	23.2
Bonner	1,150	373	32.4
Bonneville	1,482	684	46.2
Boundary	596	128	21.5
Butte	271	67	24.7
Camas	131	12	9.2
Canyon	4,183	1,725	41.2
Caribou	578	145	25.1
Cassia	1,225	296	24.2
Clark	67	42	62.7
Clearwater	386	62	16.1
Custer	290	54	18.6
Elmore	407	94	23.1

Franklin	1,098	403	36.7
Fremont	891	372	41.8
Gem	916	211	23.0
Gooding	1,038	49	4.7
Idaho	1,090	79	7.2
Jefferson	1,247	588	47.2
Jerome	1,122	135	12.0
Kootenai	1,324	491	37.1
Latah	1,309	445	34.0
Lemhi	491	4	0.8
Lewis	391	78	19.9
Lincoln	413	73	17.7
Madison	902	413	45.8
Minidoka	1,067	208	19.5
Nez Perce	938	156	16.6
Dneida	485	246	50.7
Dwyhee	744	310	41.7
Payette	1,113	387	34.8
Power	397	154	38.8
Shoshone	168	11	6.6
Teton	447	102	22.8
Twin Falls	2,406	279	11.6
Valley	206	47	22.8
Washington	776	124	16.0
TOTAL	38,729	11,404	29.4

IOWA			
	Total Farms	Farms With Tv	% Farms With Tv
Adair	1,932	990	51.2
Adams	1,355	772	56.3
Allamakee	1,898	383	20.2
Appanoose	1,692	507	30.0
Auburn	1,661	1,100	66.2
Benton	2,434	1,586	65.2
Black Hawk	2,199	1,427	64.9
Boone	2,174	1,576	72.5
Bremer	1,917	730	38.1
Buchanan	2,218	1,080	48.7
Buena Vista	2,019	962	47.7
Butler	2,236	915	40.9
Calhoun	1,930	1,090	56.5
Carroll	2,045	1,307	63.9
Cass	1,984	1,316	66.3
Cedar	2,101	1,663	79.2
Cerro Gordo	1,988	1,032	51.9
Cherokee	1,765	1,112	63.0
Chickasaw	1,918	695	36.3
Clarke	1,260	626	49.7
Clay	1,783	655	36.7
Clayton	2,715	910	33.5
Clinton	2,518	2,045	81.2
Crawford	2,364	1,363	57.7
Dallas	2,123	1,498	70.6
Davis	1,535	364	23.7
Decatur	1,561	412	26.4
Delaware	2,177	1,030	47.3
Des Moines	1,394	817	58.6
Dickinson	1,204	318	26.4
Dubuque	2,042	981	48.0
Emmet	1,199	396	33.0
Fayette	2,818	1,195	42.4
Floyd	1,766	716	40.6
Franklin	2,076	1,306	62.9
Fremont	1,321	1,118	84.6
Greene	1,914	1,461	76.4
Grundy	1,765	1,066	60.4
Guthrie	2,045	1,193	58.3
Hamilton	2,046	1,518	74.2
Hancock	1,974	835	42.3
Hardin	2,021	1,391	68.8
Harrison	2,152	1,609	74.8
Henry	1,703	875	51.4
Howard	1,661	435	26.2
Humbolt	1,410	910	64.5
Ida	1,403	996	71.0
Iowa	1,939	1,165	60.1
Jackson	1,992	1,235	62.0
Jasper	2,696	1,802	67.2
Jefferson	1,601	555	34.7
Johnson	2,244	1,238	55.2
Jones	1,959	1,272	64.9
Keokuk	2,110	1,077	51.0
Kossuth	3,070	1,226	39.9
Lee	1,751	781	44.6
Linn	3,133	2,152	68.7
Louisa	1,199	858	71.6
Lucas	1,345	593	44.1
Lyon	1,878	740	39.4
Madison	1,857	1,131	61.0
Nahaska	2,320	746	32.2
Marion	2,106	1,071	50.9
Marshall	2,161	1,755	81.0
Mills	1,209	936	77.4
Mitchell	1,658	758	45.7

Monona	1,825	1,314	72.0
Monroe	1,317	450	33.4
Montgomery	1,397	967	69.3
Muscatine	1,713	1,302	76.0
O'Brien	1,648	1,030	62.5
Osceola	1,268	451	35.6
Page	1,833	1,110	60.6
Plymouth	2,722	1,887	69.3
Pocahontas	1,467	770	52.5
Polk	2,329	1,788	76.8
Pottawattamie	3,330	2,610	78.1
Poweshiek	1,991	1,157	58.1
Ringold	1,544	584	37.8
Nez Perce	1,894	1,125	59.4
Scott	2,030	1,590	78.3
Shelby	1,678	1,427	85.1
Sioux	2,842	1,451	51.0
Story	2,123	1,668	78.6
Tama	2,537	1,448	57.1
Taylor	1,839	942	51.3
Union	1,376	489	35.6
Van Buren	1,532	491	32.0
Warren	2,081	1,304	62.7
Washington	2,057	1,110	54.0
Wapello	1,610	546	33.9
Wayne	1,618	386	23.9
Webster	2,463	1,806	73.3
Winnebago	1,629	685	42.1
Winneshek	2,580	615	23.8
Woodbury	2,784	1,930	69.3
Worth	1		

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OF OKLAHOMA'S
FARM INCOME!



JACK STRATTON

WKY, WKY-TV Farm Director. Jack was born and raised on a farm and has had over fifteen years of experience in various phases of farming. Stratton has done considerable extension work and served for several years as a county agent before coming to WKY, WKY-TV. He is a man well qualified and well known in farming circles.



WESLEY TURNER

WKY, WKY-TV Associate Farm Director. Wesley, too, was born and raised on a farm, in fact he still owns and manages a 200 acre farm. Turner came to WKY, WKY-TV with 8½ years of vocational agriculture teaching experience, a background well suited to farm reporting.

Oklahoma farmers know these mud-caked boots and the men who wear them . . . and they know them personally. WKY and WKY-TV Farm Reporters wear these boots and with them they wear the honor of being "personal friends" with the most important share of Oklahoma's rural population. These friendships were won by our Farmer Reporters, not only through their radio and TV Farm Programs, but from meeting and talking to the farmer on his "home ground."

WKY and WKY-TV Farm Reporters travel more than 60,000 miles each year . . . make over 300 personal appearances . . . and spend countless hours "just visitin' with farmers."

These "circuit riding" trips pay dividends with a devoted and ever-growing audience for WKY and WKY-TV's Farm Programs. Programs that reach the people who make 88% of Oklahoma's farm income. A vast, fertile audience that is "sold" on WKY and WKY-TV. These Oklahoma farmers can be "sold" on your product, too . . . if you take advantage of the "personal" friendliness that they have for WKY, WKY-TV and their farm reporters.

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DIAL 930 **4**

OKLAHOMA CITY

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The Daily Oklahoman, Oklahoma City Times, WSFA, WSFA-TV, The Farmer-Stockman
Represented by The Katz Agency

Marion	1,928	457	23.7
Marshall	2,083	348	16.7
Meado	638	45	7.1
Miami	1,845	872	47.3
Mitchell	1,057	157	14.9
Montgomery	2,045	714	34.9
Morris	1,067	216	20.2
Morton	347	6	1.7
Nomaha	1,800	436	24.2
Neosho	1,759	498	28.3
Ness	885	141	15.9
Norton	993	200	20.1
Osago	1,691	661	39.1
Osborne	1,011	107	10.6
Ottawa	1,042	348	33.4
Pawnee	814	287	35.3
Phillips	1,196	200	16.7
Pottawatomie	1,520	413	27.2
Pratt	860	425	49.4
Rawlins	813	21	2.6
Reno	2,712	1,072	39.5
Republic	1,705	192	11.3
Rice	1,155	594	51.4
Riley	1,044	149	14.1
Rooks	965	197	20.4
Rush	972	216	22.2
Russell	941	194	20.5
Saline	1,212	437	36.1
Scott	479	24	5.0
Sedgwick	2,158	1,036	48.0
Seward	380	12	3.2
Shawnee	1,720	900	52.3
Sheridan	770	54	7.0
Sherman	573	6	1.0
Smith	1,372	585	42.6
Stafford	1,050	444	42.3
Stanton	282	14	5.0
Stevens	436	25	5.7
Sumner	2,190	977	44.6
Thomas	731	47	6.4
Trego	796	117	14.7
Wabauasee	1,114	325	29.2
Wallace	327	4	1.2
Washington	2,026	304	15.0
Wichita	366	11	3.0
Wilson	1,317	278	21.1
Woodson	815	121	14.8
Wyandotte	1,009	715	70.9
TOTAL	120,167	34,004	28.3

MAINE

	Total Farms	Farms With Tv	% Farms With Tv
Androscoggin	1,009	490	48.6
Aroostock	3,940	354	9.0
Cumberland	1,749	966	55.2
Franklin	968	242	25.0
Hancock	1,252	565	45.1
Kennebec	2,132	994	46.6
Knox	806	305	37.8
Lincoln	975	197	20.2
Oxford	1,392	501	36.0
Penobscot	2,219	1,109	50.0
Piscataquis	530	257	48.5
Sagadahoc	368	202	54.9
Somerset	1,878	679	36.2
Waldo	1,553	677	43.6
Washington	1,120	273	24.4
York	1,477	810	54.8
TOTAL	23,368	8,921	38.2

MASSACHUSETTS

	Total Farms	Farms With Tv	% Farms With Tv
Barnstable	512	246	48.0
Berkshire	1,088	752	69.1
Bristol	1,610	1,287	79.9
Dukes	72	30	41.7
Essex	1,197	921	76.9
Franklin	1,541	729	47.3
Hampden	1,412	904	64.0
Hampshire	1,610	872	54.2
Middlesex	2,245	1,762	78.5
Nantucket	11	.....	.....
Norfolk	915	666	72.8
Plymouth	1,846	1,364	73.9
Suffolk	35	15	42.9
Worcester	3,267	2,420	74.1
TOTAL	17,361	11,968	68.9

MINNESOTA

	Total Farms	Farms With Tv	% Farms With Tv
Aitkin	1,805	932	51.7
Anoka	1,194	783	65.6
Becker	2,613	453	17.3
Beltrami	1,676	80	4.8
Benton	1,395	461	33.0
Big Stone	983	91	9.3
Blue Earth	2,784	1,552	55.7
Brown	1,976	844	42.7
Carlton	1,630	610	37.4
Carver	1,875	1,156	61.7
Cass	1,487	176	11.8
Chippewa	1,629	326	20.0
Chisago	1,618	965	59.6
Clay	1,988	979	49.2
Clearwater	1,305	46	3.5
Cook	34	0	0.0
Cottonwood	1,959	536	27.4
Crow Wing	1,283	245	19.1
Dakota	1,839	1,427	77.6
Dodge	1,691	996	58.9
Douglas	2,283	300	13.1
Faribault	2,288	863	37.7
Fillmore	2,779	851	30.7
Freeborn	2,910	1,300	44.7
Goodhue	2,698	1,491	55.3
Grant	1,286	146	11.4
Hennepin	2,534	1,793	70.8
Houston	1,619	220	13.6
Hubbard	1,095	60	5.5
Isanti	1,470	721	49.0
Itasca	1,714	165	9.6
Jackson	2,254	516	22.9
Kanabec	1,381	661	47.9
Kandiyohi	2,510	866	34.5
Kittson	1,290	42	3.3
Koochiching	903	30	3.3
Lac qui Parle	1,970	281	14.3
Lake	152	46	30.3

Lako of the Woods	632	5	0.8
Lo Sueur	1,863	1,095	58.8
Lincoln	1,514	197	13.0
Lyon	1,911	373	19.5
Mahnomen	850	175	20.6
Marshall	2,382	230	9.7
Martin	2,501	856	34.2
McLeod	2,299	1,317	57.3
Meeker	2,263	1,131	50.0
Mille Lacs	1,725	678	39.3
Ness	2,815	558	19.6
Morrison	2,585	1,249	48.3
Murray	2,003	451	22.5
Nicollet	1,483	786	53.0
Nobles	2,206	667	30.2
Norman	1,711	585	34.2
Olmsted	2,264	958	42.3
Otter Tail	5,894	931	15.8
Pennington	1,152	56	4.9
Pine	2,152	792	37.3
Pipestone	1,307	414	31.7
Polk	3,660	554	15.1
Pope	1,731	282	16.3
Ramsey	454	390	85.9
Red Lake	851	65	7.6
Redwood	2,597	840	32.3
Renville	3,040	1,285	42.3
Rice	2,197	1,365	62.1
Rock	1,404	617	43.9
Roseau	2,132	53	2.5
St. Louis	3,568	900	25.2
Scott	1,471	991	67.1
Sherburne	1,009	548	54.3
Sibley	2,142	1,250	58.4
Stearns	1,308	1,442	110.9
Steele	1,837	987	53.7
Stevens	1,233	110	8.9
Swift	1,723	366	21.2
Todd	3,293	505	15.3
Traverse	1,012	149	14.7
Wabasha	1,545	651	42.1
Wadena	1,333	140	10.5
Waseca	1,625	784	48.2
Washington	1,514	1,070	70.7
Watsonwan	1,121	503	45.0
Wilkon	1,183	477	40.3
Winona	1,787	520	29.1
Wright	3,177	1,910	60.1
Yellow Medicine	2,103	374	17.8
TOTAL	165,225	55,045	33.3

MONTANA

	Total Farms	Farms With Tv	% Farms With Tv
Peverhead	339	32	9.4
Ria Horn	815	84	10.3
Blaire	731	16	2.2
Broodwater	215	6	2.8
Carbon	896	188	21.0
Carter	132	1	0.2
Cascade	1,132	290	25.6
Chouteau	1,064	337	31.7
Custer	153	.....	.....
Daniels	609	6	1.0
Oawson	687	6	0.9
Deer Lodge	117	13	11.1
Fallon	381	7	1.8
Fergus	1,070	63	5.9
Flinthead	1,434	88	6.1
Gallatin	1,011	13	1.2
Garfield	366	6	1.6
Glacier	385	4	1.0
Golden Valley	197	25	12.7
Granite	181	9	5.0
Hill	899	61	6.8
Jefferson	274	2	0.7
Judith Basin	489	71	14.5
Lake	1,490	98	6.6
Lewis and Clark	382	50	13.1
Liberty	337	107	31.8
Lincoln	387	25	6.5
Madison	508	30	5.9
McCone	610	5	0.8
Meagher	155	.....	.....
Mineral	85	.....	.....
Missoula	642	33	5.1
Musselshell	259	23	8.9
Park	550	19	3.5
Petroleum	140	3	2.1
Phillips	711	7	1.0
Pondera	696	80	11.5
Powder River	424	.....	.....
Powell	222	1	0.5
Prairie	257	.....	.....
Ravalli	1,396	69	4.9
Richland	1,004	3	0.3
Roosevelt	860	18	2.1
Rosebud	481	18	3.7
Sanders	591	34	5.8
Sheridan	965	25	2.6
Silver Bow	142	28	19.7
Stillwater	643	117	18.2
Sweet Grass	366	16	4.4
Teton	952	204	21.4
Toole	446	50	11.2
Treasure	148	14	9.5
Valley	1,097	5	0.5
Wheatland	201	3	1.5
Wihaux	290	2	0.7
Yellowstone	1,101	555	50.4
TOTAL	33,059	2,970	9.0

NEBRASKA

	Total Farms	Farms With Tv	% Farms With Tv
Adams	1,271	319	25.1
Antelope	1,758	309	17.6
Arthur	107	1	0.9
Banner	254	77	30.3
Blaine	178	2	1.1
Boone	1,531	491	32.3
Box Butte	707	12	1.7
Boyd	703	32	4.6
Brown	518	2	0.4
Buffalo	2,000	677	33.9
Burt	1,321	941	71.2
Butler	1,685	883	52.4
Cass	1,597	1,065	66.7
Cedar	1,948	1,035	53.1
Chase	612	20	3.3
Cherry	812	20	2.5
Cheyenne	953	149	15.6
Clay	1,079	272	25.2
Colfax	1,313	635	48.4

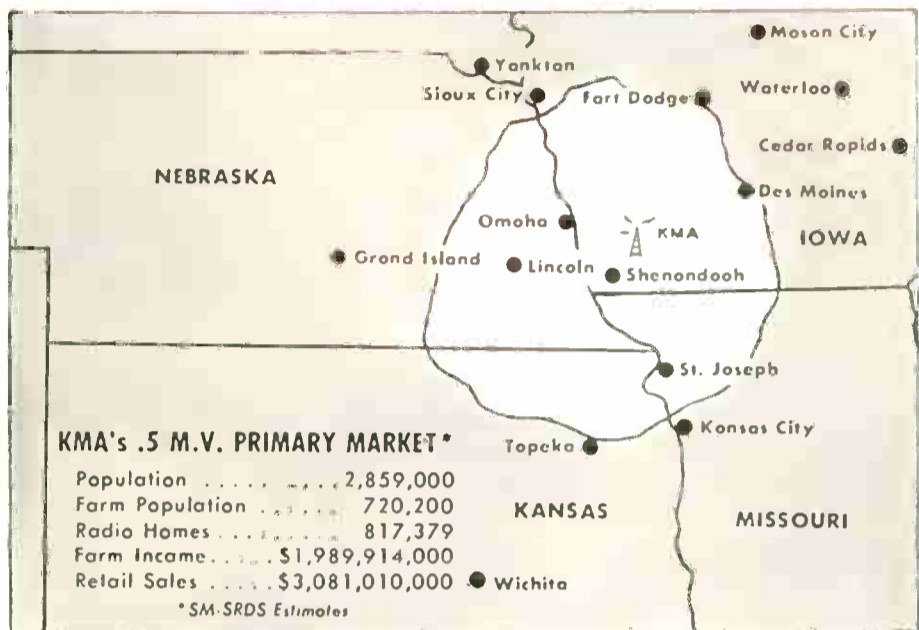
Cuming	1,801	971	53.9
Custer	2,625	214	8.1
Dakota	688	21	3.1
Oawson	1,759	578	32.9
Ouel	411	24	5.8
Dixon	1,321	712	53.9
Oodge	1,641	1,238	75.4
Oouglas	1,432	1,204	84.1
Oundy	527	28	5.3
Fillmore	1,377	448	32.5
Franklin	908	385	42.4
Frontier	873	113	12.9
Furnas	1,003	282	28.1
Gage	2,274	862	37.9
Garden	528	17	3.2
Garfield	371	8	2.2
Gosper	559	167	29.9
Grant	70	.....	.....
Greoley	800	87	10.9
Hall	1,386	551	39.8
Hamilton	1,343	400	29.8
Harlan	764	308	40.3
Hayes	436	8	1.8
Hitchcock	682	29	4.3
Holt	1,873	157	8.3
Hooker	78	.....	.....
Howard	1,201	191	15.9
Jefferson	1,347	306	22.7
Johnson	1,012	520	51.4
Kearney	958	516	53.9
Kelth	9	.....	.....
Keya Paha	377	7	1.9
Kimball	463	106	22.9
Knox	2,074	500	24.1
Lancaster	2,351	1,430	60.8
Lincoln	1,596	84	5.3
Logan	211	12	5.7
Loup	224	1	0.4
McPherson	166	7	4.2
Madison	1,731	643	37.2
Merrick	1,130	503	44.5
Morrill	854	14	1.6
Nance	890	201	22.6
Nemaha	1,178	678	57.7
Nuckolls	1,172	149	12.7
Otoe	1,833	1,112	60.7
Pawnee	1,021	314	30.7
Perkins	685	8	1.2
PHELPS	998	417	41.8
Pierce	1,491	461	30.9
Platte	1,892	662	35.0
Polk	1,242	571	46.0
Red Willow	828	130	15.7
Richardson	1,562	714	45.7
Rock	397	9	2.3
Saline	1,644	527	32.0
Sarpy	801	341	42.7
Saunders	2,203	1,359	61.7
Scotts Bluff	1,741	163	9.4
Seward	1,674	845	50.5
Sheridan	1,018	119	11.7
Sherman	1,021	117	11.5

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— Locations of stations shown on map at right



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Farmers listen faithfully to KMA to get the news and information that interests them most—complete and frequent weather forecasts and market information, up-to-the-minute coverage of important agricultural events, stories on new advances in farming, human interest features about people in their area.

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Merrill Langfitt, KMA farm director, interviews a member of the Russian Farm Delegation that visited Iowa.



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- Goodrich Farm Tires
- International Harvester
- Kewanee Farm Machinery
- Keystone Fence Co.
- Larro Feeds
- Myzon
- Nitragin Co.
- Nutrena
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- Pioneer Hy-Line Chicks
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- Reynolds Aluminum Farm Buildings
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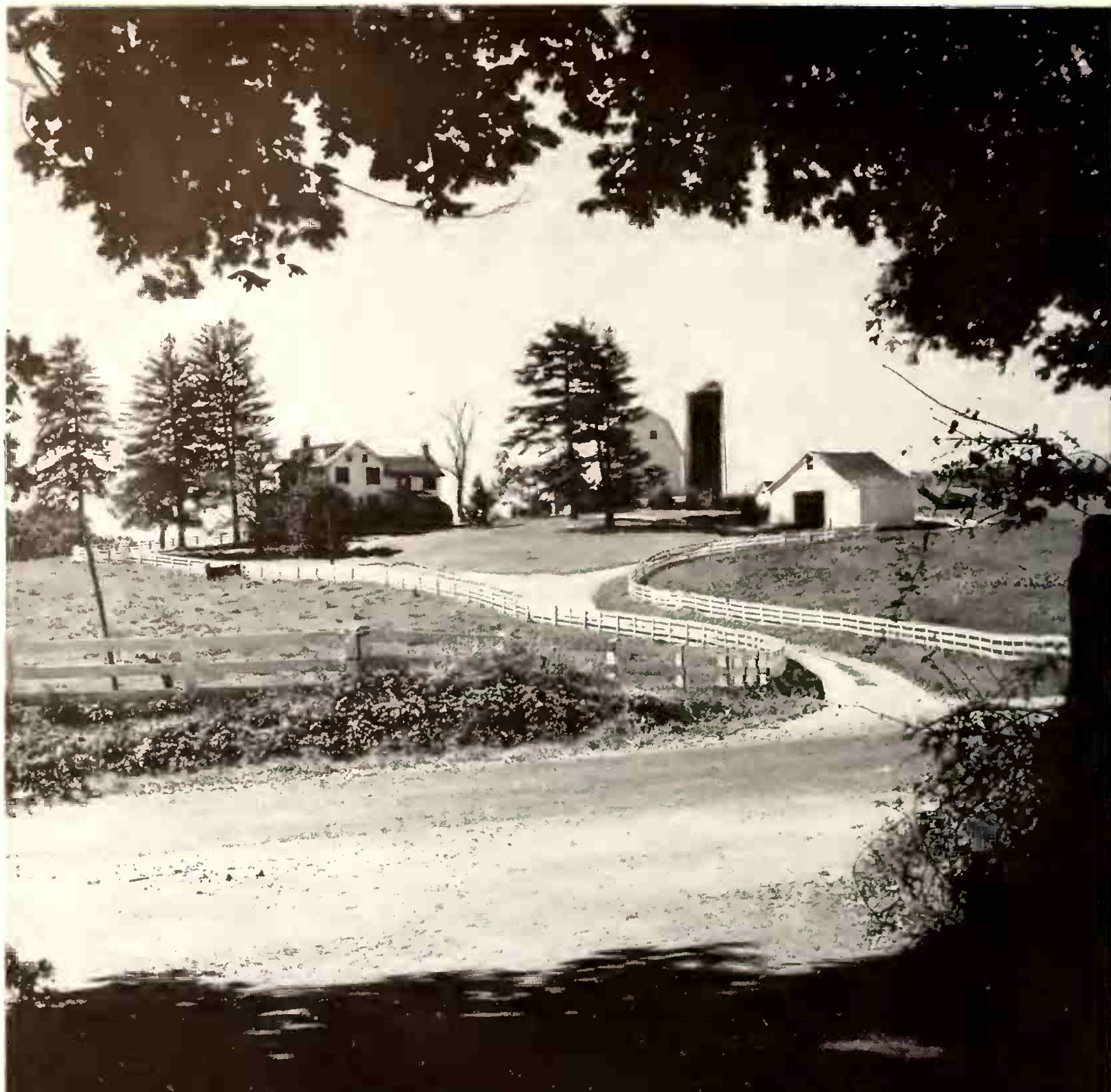
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CHICAGO 7

890 KILOCYCLES—50,000 WATTS—ABC AFFILIATE—REPRESENTED BY BLAIR & COMPANY.

	Total Farms	Farms With Ty	% Farms With Ty
Harper	694	79	11.4
Haskell	1,271	125	9.8
Hughes	1,024	314	30.7
Jackson	1,371	311	22.7
Jefferson	949	361	38.0
Johnson	871	147	16.7
Kay	3,013	501	16.6
Kingfisher	1,004	1,917	191.7
Kiowa	1,013	724	71.4
Lattimer	695	58	8.3
La Farge	2,511	238	9.5
Lincoln	2,227	1,111	49.9
Logan	1,808	762	42.2
Levy	843	251	29.8
McClain	1,491	751	50.3
McCurd	2,759	359	12.9
McIntosh	1,565	334	21.3
Major	1,093	439	39.9
Marshall	542	104	19.1
Mayer	1,429	437	30.6
Murray	572	259	45.2
Muskogee	2,087	759	36.3
Noble	1,422	697	49.0
Nowata	1,059	912	86.1
Oklahoma City	1,297	419	32.3
Oklmulgee	2,111	1,638	77.6
Ottawa	1,729	765	44.3
Osage	1,793	1,014	56.5
Ottawa	1,404	484	34.5
Pawnee	1,290	592	45.8
Payne	2,118	761	35.9
Pittsburg	2,071	379	18.3
Ponca	1,093	667	61.1
Pottawatomie	2,163	1,937	89.5
Pushmataha	2,223	33	1.5
Roger Mills	1,158	107	9.2
Rogers	1,029	868	84.3
Seminole	1,011	713	70.5
Sequoyah	1,771	257	14.5
Stephens	1,772	675	38.1
Texas	1,156	338	29.2
Tillman	2,415	659	27.3
Town	1,807	1,094	60.5
Wagoner	1,178	551	47.0
Washington	2,117	971	45.9
Woods	757	358	47.3
Woodward	1,323	381	28.8
TOTAL	118,979	41,095	34.6

OREGON

	Total Farms	Farms With Ty	% Farms With Ty
Baker	694	141	20.1
Benton	1,143	370	32.4
Clackamas	6,007	2,457	40.9
Clatsop	1,067	172	16.1
Columbia	1,773	719	40.5
Cook	1,194	15	1.2
Crook	393	17	4.3
Curry	329	41	12.5
Deschutes	1,807	44	2.4
DeWitt	2,155	235	10.9
Gilliam	212	27	12.7
Grant	493	2	0.4
Harris	822	19	2.3
Heald River	1,092	275	25.2
Jackson	2,047	1,228	60.0
Jefferson	599	69	11.5
Josephine	1,413	481	34.0
Klamath	1,297	73	5.6
Lake	424	2	0.5
Lane	4,012	1,229	30.6
Lincoln	677	71	10.5
Linn	3,194	935	29.3
Madras	2,410	891	36.9
Marion	4,513	1,031	22.8
Morrow	463	21	4.5
Multnomah	1,689	886	52.5
Polk	1,605	682	42.5
Sherman	245	82	33.5
Tillamook	547	213	38.9
Umatilla	1,885	143	7.6
Union	887	31	3.5
Wallowa	808	32	4.0
Wasco	793	110	13.9
Washington	3,676	1,558	42.4
Wheeler	173	1	0.6
Yamhill	2,173	863	39.7
TOTAL	54,412	15,033	27.6

RHODE ISLAND

	Total Farms	Farms With Ty	% Farms With Ty
Bristol	100	70	70.0
Kent	319	216	67.7
Newport	411	350	85.1
Providence	819	632	77.1
Washington	322	211	65.5
TOTAL	2,001	1,529	76.4

SOUTH DAKOTA

	Total Farms	Farms With Ty	% Farms With Ty
Armstrong	10	—	—
Aurora	817	34	4.2
Beadle	1,514	73	4.8
Bennett	826	7	0.8
Ben Hur	1,314	432	32.9
Brookings	1,841	512	27.8
Brown	1,816	103	5.7
Brule	711	19	2.7
Butte	154	2	1.3
Butler	631	7	1.1
Campbell	656	23	3.5
Charles Mix	1,507	163	10.8
Clark	1,298	84	6.5
Clay	1,153	703	61.0
Codington	1,079	81	7.5
Cotton	777	51	6.6
Custer	389	1	0.3
Davison	893	85	9.5
Day	1,600	46	2.9
DeWitt	1,203	132	10.9
DeWitt	184	40	21.7
Edwards	883	40	4.5
Fall River	978	24	2.4
Faulk	415	7	1.7
Faulk	711	41	5.8
Grant	1,264	67	5.3
Gregory	1,086	41	3.7
Haskell	431	2	0.5
Hemlin	1,023	37	3.6

	Total Farms	Farms With Ty	% Farms With Ty
Hend	1,093	41	3.7
Hanson	830	119	14.3
Harding	408	3	0.7
Hughes	327	6	1.8
Hutchinson	1,643	357	21.7
Hwy	39	8	20.5
Jackson	219	9	4.1
Jarvis	633	57	9.0
Jones	289	—	—
Kingsbury	1,592	235	14.8
Lake	1,252	571	45.6
Lafayette	339	—	—
Linton	1,731	730	42.2
Lynn	636	18	2.8
Lynn	1,021	239	23.4
Marshall	1,321	371	28.0
McCook	1,101	32	2.9
McPherson	1,910	9	0.5
Meade	359	15	4.2
Mellette	1,007	251	24.9
Miner	2,320	1,213	52.3
Minnehaha	1,205	530	44.0
Missouri	795	11	1.4
Pennington	955	21	2.2
Perkins	511	19	3.7
Peterson	1,911	289	15.1
Roberts	819	60	7.3
Sargent	219	3	1.4
Shannon	1,537	102	6.6
Spink	216	2	0.9
Stanley	419	8	1.9
Todd	1,112	1	0.1
Tripp	1,191	21	1.8
Turner	1,806	658	36.4
Union	1,306	856	65.5
Waverly	579	12	2.1
Washington	1,3	—	—
Yankton	1,360	7	0.5
Ziebach	311	7	2.3
TOTAL	62,526	10,000	16.0

TENNESSEE

	Total Farms	Farms With Ty	% Farms With Ty
Anderson	1,555	475	30.5
Bedford	2,290	871	37.9
Benton	1,935	115	5.9
Bledsoe	827	58	7.0
Brent	2,817	916	32.5
Bredley	1,439	306	21.3
Campbell	1,467	295	20.1
Cannon	1,503	390	25.9
Carroll	3,295	370	11.2
Carter	2,446	631	25.8
Cheatham	1,232	500	40.6
Chesler	1,399	255	18.2
Carbone	2,622	317	12.1
Clay	1,959	123	6.3
Coke	1,451	309	21.3
Coffee	1,698	537	31.6
Crockett	2,667	801	30.0
Cumberland	1,519	267	17.6
Davidson	2,371	1,676	70.7
Decatur	1,916	61	3.2
De Kalb	1,527	529	34.7
Dickson	1,893	641	33.9
Dyer	2,653	1,097	41.3
Fayette	4,183	613	14.6
Fentress	1,464	119	8.1
Franklin	2,262	510	22.5
Gibson	4,889	1,337	27.3
Granger	2,219	298	13.4
Greene	5,955	977	16.4
Grundy	590	120	20.3
Hambien	1,553	260	16.7
Hamilton	1,903	787	41.4
Hancock	1,718	135	7.8
Hardeman	2,710	512	18.9
Hardin	2,093	149	7.1
Haskins	3,646	527	14.5
Haywood	4,291	833	19.4
Henderson	3,123	309	9.9
Henry	3,503	417	11.9
Hickman	1,407	413	29.3
Houston	622	156	25.1
Jackson	1,881	392	20.8
Humphreys	1,040	299	28.7
Jefferson	2,984	346	11.6
Johnson	1,807	261	14.4
Knox	3,599	1,280	35.6
Lake	760	222	29.2
Lauderdale	2,363	950	40.2
Lawrence	3,200	550	17.2
Lewis	529	106	20.0
Lincoln	3,407	697	20.5
Loudon	1,490	351	23.5
McMinn	2,016	291	14.4
McNairy	2,599	692	26.6
Macon	2,409	721	29.9
Madison	3,591	852	23.7
Marion	891	115	12.9
Marshall	1,887	620	32.9
Maury	3,010	1,021	33.9
Meigs	681	103	15.1
Monroe	2,540	350	13.8
Moore	764	150	19.6
Montgomery	2,475	669	27.0
Morgan	903	192	21.3
Obion	2,433	667	27.4
Overton	2,191	349	15.9
Perry	715	62	8.7
Pickett	783	46	5.9
Polk	770	115	14.9
Pulnam	2,514	572	22.7
Rhea	1,005	231	23.0
Reame	1,398	272	19.5
Roberison	2,092	1,412	67.5
Rutherford	3,141	1,398	44.5
Scott	1,018	76	7.5
Sequatchie	433	72	16.6
Sevier	2,577	466	18.1
Shelby	5,145	2,190	42.6
Smith	2,305	835	36.2
Stewart	1,131	237	20.9
Sullivan	3,499	1,083	31.0
Sumner	3,522	1,314	37.3
Tipton	3,908	1,323	33.8
Trousdale	817	260	31.8
Union	954	120	12.6
Union	1,126	333	29.6
Van Buren	479	85	17.7
Warren	2,253	649	28.8
Washington	3,511	1,138	32.4
Wayne	1,447	5	0.3
Weakley	3,402	470	13.8
White	1,322	321	24.3

	Total Farms	Farms With Ty	% Farms With Ty
Williamson	2,660	1,091	41.0
Wilson	2,990	937	31.3
TOTAL	203,119	50,143	24.7

TEXAS

	Total Farms	Farms With Ty	% Farms With Ty
Anderson	2,100	232	10.9
Andrews	47	30	63.6
Angelina	1,039	315	30.3
Aransas	99	11	11.1
Archer	417	190	45.6
Armstrong	31	203	655.8
Atascosa	1,181	638	54.0
Austin	2,210	441	19.9
Bailey	841	371	44.1
Baughman	618	210	33.9
Bascom	1,697	310	18.3
Baylor	698	241	34.5
Bee	801	199	24.8
Bell	2,881	1,143	39.7
Brewer	1,414	621	43.9
Brewster	571	183	32.1
Borden	191	67	35.1
Bosque	1,121	351	31.3
Bowie	3,110	611	19.6
Brazoria	1,669	87	5.2
Brazos	1,269	317	24.9
Brewster	191	2	1.0
Briscoe	481	136	28.3
Brooks	283	21	7.4
Brown	1,432	201	14.0
Burleson	1,631	312	19.1
Burnet	982	371	37.7
Calwell	1,236	431	35.0
Calhoun	303	88	29.0
Carson	916	337	36.7
Chambers	491	290	59.1
Camp	831	89	10.7
Carson	426	238	55.9
Cass	2,381	515	21.6
Castro	828	422	50.9
Cameron	2,836	1,138	40.1
Cherokee	3,970	361	9.1
Childress	796	55	6.9
Clay	978	455	46.5
Cochran	479	227	47.4
Coke	419	93	22.2
Coeman	1,427	268	18.8
Collin	3,166	1,977	62.4
Collingsworth	858	55	6.4
Comanche	1,662	371	22.3
Comal	697	222	31.9
Comstock	2,092	275	13.1
Concho	551	131	23.8
Cooke	1,700	67	

Emory	718	21	2.9
Garfield	329	1	0.3
Grand	59	1	1.7
Iron	465		0.0
Juab	337	179	53.1
Kane	192		0.0
Millard	1,091	960	22.1
Morgan	237	136	57.4
Pluto	202		0.0
Rich	275	39	13.8
Salt Lake	2,072	1,594	77.1
San Juan	272	5	1.8
Sanpete	1,363	556	40.8
Sevier	923	107	11.6
Summit	443	219	49.4
Tocelo	309	214	69.3
Uintah	847	7	0.8
Utah	3,179	2,264	71.2
Wasatch	310	109	32.1
Washington	637		0.0
Wayne	290		0.0
Wohr	1,477	973	65.9
TOTAL	22,825	9,795	42.9

VERMONT

	Total Farms	Farms With Tv	% Farms With Tv
Addison	1,368	769	56.2
Bonnington	690	422	61.2
Caledonia	1,332	337	25.3
Chittenden	1,186	513	43.3
Essex	361	127	35.2
Franklin	1,704	872	51.2
Grand Isle	302	130	43.0
Lamoille	828	277	33.5
Orange	1,355	328	24.2
Orleans	1,527	477	31.2
Rutland	1,409	733	55.6
Was'ngton	1,321	333	25.2
Windham	989	286	28.9

Windsor	1,689	414	25.7
TOTAL	15,981	6,068	38.0

WASHINGTON

	Total Farms	Farms With Tv	% Farms With Tv
Adams	639	369	57.7
Asotin	465	63	13.5
Benton	1,483	293	19.8
Che'lan	1,875	184	9.8
C'allam	1,068	531	49.7
Clark	4,100	2,091	51.1
Columbia	356	112	31.5
Cowiltz	1,362	585	43.0
Douglas	990	228	23.0
Ferry	403	81	20.8
Franklin	413	57	13.8
Garfield	300	107	35.7
Grant	1,090	213	19.5
Grays Harbor	1,324	521	39.6
Island	657	430	65.4
J'nferson	356	228	63.5
King	5,181	3,427	66.1
Kitsap	1,550	1,091	70.4
Kittitas	1,131	96	8.5
Klickitat	796	180	22.6
Lewis	2,793	887	31.8
Lincoln	1,051	676	64.3
Mason	526	306	58.2
Okanogan	1,770	89	5.0
Pacific	665	133	20.8
Pon Orellio	461	221	48.6
Pierce	3,611	2,338	64.7
San Juan	295	177	60.0
Skagit	2,352	1,048	44.6
Skamania	210	75	31.3
Snohomish	4,345	2,512	57.8
Spokane	3,394	2,297	68.6
Stevens	1,918	507	26.4
Thurston	1,766	936	53.0

Wahklakum	376	137	36.4
Walla Walla	1,001	152	13.8
W'atcom	4,036	1,555	38.5
Whitman	1,961	1,157	59.0
Yakima	6,775	3,077	45.4
TOTAL	65,175	29,172	44.8

WISCONSIN

	Total Farms	Farms With Tv	% Farms With Tv
Adams	989	144	14.6
Ashland	918	120	14.2
Barron	3,540	1,405	39.7
Bayfield	1,257	313	27.3
Brown	2,672	1,792	67.1
Buffalo	1,682	457	27.2
Burnett	1,179	407	34.5
Calumet	1,772	895	50.5
Chippewa	3,157	1,011	32.0
Clark	4,274	876	20.5
Columbia	2,615	993	38.8
Crawford	1,674	256	15.3
Dano	5,094	2,347	46.1
Dodge	3,954	2,178	55.1
Door	2,021	980	48.4
Douglas	1,152	505	43.8
Dunn	2,870	1,388	48.4
Eau Claire	1,857	578	31.1
Fioronco	316	90	28.5
Fond Du Lac	3,479	1,906	54.8
Forest	467	111	23.8
Grant	3,533	1,068	30.2
Green	2,189	782	35.7
Green Lako	1,217	491	39.6
Iowa	2,268	517	22.8
Iran	276	70	25.4
Jackson	1,787	286	16.0
Jefferson	2,782	1,628	58.5
Juncaw	1,740	202	11.6
Kenosha	1,385	1,032	74.5

Kewaunee	1,829	1,035	56.6
La Crosse	1,154	310	21.3
Lafayette	2,025	691	34.1
Langlade	1,356	552	40.7
Lincoln	1,512	1,110	16.4
Manitowoc	3,321	1,901	57.2
Marathon	5,691	1,153	20.3
Marinette	2,014	919	47.1
Marquette	1,018	245	24.2
Milwaukee	1,065	796	74.7
Monroe	2,784	395	14.2
Oconto	2,529	1,276	50.5
Oneida	416	46	11.1
Outagamio	3,188	1,902	59.7
Ozaukee	1,234	902	73.1
Peplin	735	276	37.6
Pierce	2,333	1,548	64.7
Polk	3,258	1,791	55.0
Portage	2,415	590	24.4
Price	1,619	200	12.4
Racino	1,704	1,362	79.9
Richland	2,150	235	10.9
Rock	3,139	1,315	42.9
Rush	1,865	470	25.2
St. Croix	2,665	1,878	70.5
Sauk	2,913	473	16.2
Sawyer	739	126	17.1
Shawano	3,197	1,285	40.2
S'hoeygan	2,900	1,896	65.4
Taylor	2,566	456	17.8
Trumpealeau	2,698	315	11.7
Vernon	3,485	465	13.3
Vilas	168	30	17.9
Walworth	2,113	1,373	65.0
Washburn	999	350	35.0
Washington	2,215	1,505	67.0
Waukesha	2,669	1,988	74.5
Waupaca	2,931	1,127	38.5
Waushara	1,762	495	28.1
Winnebago	2,152	1,091	50.7
Wood	2,536	482	19.0
TOTAL	153,558	60,333	39.3

WHY FARM AIR SELLS MORE

(Continued from page 49)

lowing "armchair tour" of a number of leading farm stations. As much as possible, SPONSOR editors tried to select various types of highlights, adding to a diversified picture of the status of farm radio and tv today.

Iron curtain lifts: Most radio-tv farm directors do plenty of traveling—often hundreds of miles each week—to tape or film interviews in the field, at agricultural test stations, county fairs and farm shows.

But one of the longest junkets recently was made by Herb Plambeck of WHO, Des Moines. Plambeck represented U. S. farm broadcasters on the recent American farm exchange tour of Soviet Russia.

The WHO newsman had a busy time of it with tape recorder and cameras on the other side of the Iron Curtain. He returned armed with several hours worth of recordings made with the American Farm Exchange delegates in Russia, Central Asia and Siberia.

In addition, Lambeck returned with several hundred black-and-white still pictures for tv use or radio-tv publications that farm broadcasters prepare. (Cracked Lambeck: "Life magazine used 17 of these in their September 19th issue, so they must not be too bad.") For tv stations, Lambeck shot more than 2,000 feet of 16 mm. film.

All of the program material, of course, has been made available for use by other radio-tv farm stations. At last report, it was being snapped up eagerly, since U. S. farmers—who

rightfully consider themselves the world's most up-to-date—have been quick to want to "see" Russian farms through the eyes of man they can believe—a farm broadcaster.

Changing market: A good farm-area station keeps close tabs on the various changes in local farm conditions. Les Davis, farm director of WREX-TV, Rockford, Ill. gave the following report on farm homes in the station's viewing area—where average per-farm income (mostly from corn raising) now stands at a solid \$12,860 and farm tv saturation is now at 80%:

"41,000 farm homes throughout northern Illinois and southern Wisconsin are loyal viewers of WREX-TV. They are alert to up-to-the-minute farm market information — information gathered and presented by farm experts who talk their language.

"Farmers here are concentrating on a money crop, and spending less money on the old concept of trying to make the farm self-sufficient. As this trend continues to grow, farmers throughout the area are on the alert for faster, easier and more profitable ideas.

"Survey after survey has proven that the farmer in this area is planning his day's work with the WREX-TV schedule. The majority of them have their noon-hour break scheduled from 11:30 a.m. to 12:30 p.m. so that they will be in the house and near the tv set for channel 13's noon markets and news headlines. This 15-minute program is sponsored on a 52-week basis

by Murphy Products Co., of Burlington, Wis., they are more than enthusiastic about the results they have obtained."

Fan mail: Farm radio and tv do get overnight results for advertisers and broadcasters. But, generally speaking, the media are geared more to the long haul. Fort Wayne's WOWO recently provided SPONSOR with some interesting evidence. Reported farm director Jay Gould:

"WOWO rural mail (with return addresses) continues to grow in proportion to metropolitan fan mail received. In 1954, over 200,000 pieces of fan mail were received, and more than 50% came from rural listeners. Popularity of artists who make public appearances such as the Weatherford quartette and Nancy Lee and the Hilltoppers is definitely rural."

Also indicative of the long-haul philosophy is the way the station keeps listeners informed of certain running campaigns. About two years ago, Gould held a campaign in which he gave away castor beans to all who would write for them. Later, photos began to arrive in the mail showing how the seeds had grown into bushes, and later trees, in many parts of the world.

Money market: A recent review of the farm market reached by WLS, Chicago—one of the first farm-slanted stations in the country—contains some eye-opening vital statistics:

• The Prairie Farmer Station has a major coverage area that includes



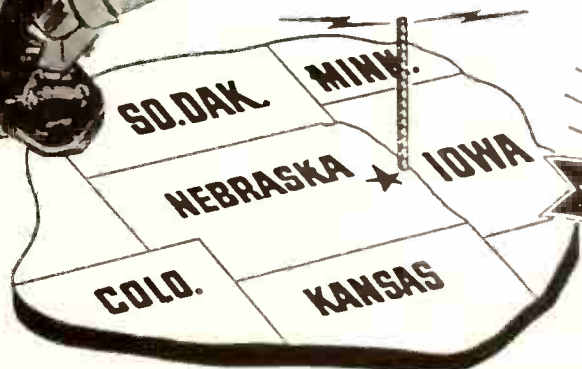
OVER A QUARTER OF A MILLION PEOPLE ATTENDED THE NEBRASKA STATE FAIR THIS YEAR

Facing The Facts this month are many faces . . . thousands of faces that make up the 100,000 people who saw or took part in KFAB shows at the Nebraska State Fair this year.

This year, as has been the case for 27 consecutive years, KFAB promoted the Fair to the hilt . . . and presented programs on the grounds amounting to eight hours daily for the entire week. KFAB's dominance above all media at the fair, over a period of many years, has resulted in the station becoming known as "the Nebraska State Fair Station."

It's one more example . . . one more proof of performance that KFAB is Nebraska's dominant station . . . the Number One Farm Station . . . and the most powerful influence in the daily lives of thousands of Midwesterners.

Face the Facts and find out more about KFAB and how it can help your sales chart curve upwards. Talk to a Free and Peters man . . . or check with General Manager Harry Burke.



Big Mike is the physical trademark of KFAB — Nebraska's most listened-to-station

285 counties. And in this number are 45 of the nation's 200 top gross cash income farm counties.

- WLS covers, at latest count, 551,213 farms with a total farm population of 2,367,291. In population terms, this is about 15% of the total number of people within reach of the 50 kw. outlet—an important audience segment to say the least.

- The value of farms in the coverage area is estimated to be a whopping \$10.7 billion dollars. And, about 93% of them are electrified.

- There are more tractors (630,131) and autos (580,782) on farms in the WLS area than there actually are farms (see above). Trucks aren't far behind; there are 230,712 of them in the WLS area—all providing a ready-made market for gasoline, tires, batteries, insurance, accessories and other automotive products.

Community projects: The roots of a popular farm station are deep in the farm community it serves, and most stations have a wide variety of projects, contests, awards and public service features.

A typical one was described to SPONSOR by Farm Director Chet Randolph at one of the nation's best-known farm outlets, WNAX, Yankton:

"The WNAX Leadership Award is presented as token of recognition to the Rural Youth member who has done the most to boost his local club. The state member of the year is selected in each state on the basis of the young man or woman who best exemplifies local club leadership. The state winner receives an all-expense-paid trip to the Western Regional Conference of Rural Youth as a guest of WNAX. The Leadership Award is sponsored by WNAX in cooperation with the Agricultural Extension Services of South Dakota, Minnesota, Nebraska, Iowa and North Dakota.

"We believe this award recognizes leadership and at the same time teaches leadership. The attractive pin and certificate recognize those young people who have done a job of service. Several states are using this project as a guide at the district leadership training meetings and point to it as the culmination of a leadership development program."

Promotion: Farm stations will often really go to bat for their advertisers.

Not long ago, one of the major farm air clients on WMT, Cedar Rapids—Pfizer—was holding its third annual \$20,000 Livestock Judging Contest.

WMT aired 72 promotional announcements, plus three interviews with previous and prospective winners. The promotion campaign was extended into all part of WMT's farm programming schedule, in addition to the regular Pfizer time of 12:45 to 1:00 p.m., on a three-days-weekly schedule.

Better living: Every now and then, the U.S. tendency to work vast improvements on the landscape pays off for farm broadcasters—and their advertisers—in a suddenly increased audience. Such a change recently took place in central Washington state, in the apple-growing section served by Wenatchee's KPQ.

Reported Pat O'Halloran, sales manager, to SPONSOR:

"Our farm programming has increased. Reason: we now have a vast new farm audience in the Columbia basin where soon one million acres will be under irrigation. There are hundreds of new farms producing new crops to this area, such as sugar beets, corn, peas, melons, potatoes, onions, peppermint, beans and many other new crops.

"Since KPQ's farm area has been primarily fruit, wheat and cattle, this is quite an addition. Farm income is up—we expect one of the largest apple crops in several years. The soft fruit crop was worth \$25 million which certainly adds to the economy of any market.

"Wynn Cannon, KPQ farm director's daily broadcasts on the station always include one or more interviews with local agricultural people. His success, and ours, has been due to local programming to rural people."

Coverage: Farm-slanted radio stations, by the spread-out nature of farming itself, often provide eye-opening coverage figures. Such an outlet is KFYZ Radio of Bismarck, North Dakota.

The station reaches farm homes regularly in a whopping 95,000-square-mile farm area. Thanks to a well-planned schedule of farm-appeal programs, KFYZ also walks off with a sizable farm audience.

In April, 1955 Pulse made a 50-county checkup on the station. Figures

showed that KFYZ had garnered 36% of the daytime audience, and 45% at night—against seven other outlets. According to Pulse, this was twice as high as the next station's daytime audience and three times the level of the evening audience of the runner-up outlet.

Keystone: You can cover most of the nation's six million-odd farm homes with a network-level purchase. That's one of the principal sales stories that Keystone Broadcasting System, with 360 radio outlets in what it calls "Hometown and Rural America," has to tell.

KBS research analysis shows that Keystone outlets cover nearly eight out of 10 people among the nation's more than 24 million farm population.

And, more than 78% of the country's farm radio households—with a gross farm income of over \$24 million annually—are included in this coverage pattern, KBS reports.

Regional buy: You can purchase farm-slanted broadcasting at the regional level, too.

A good example is Minnesota's five-station "Linder Group" — KWLM, Willmar; KMHL, Marshall; KDMA, Montevideo; KLGK, Redwood Falls; KTOE, Mankato—headed by veteran broadcaster Harry W. Linder.

The five outlets cover a billion-dollar market in which half of the agricultural state's farmers live, a total of some 1,250,000 people.

These farmers depend on their radios for everything from news to entertainment; the stations are located 80 miles from the nearest television outlet. That the group of outlets sell the sponsors' product is attested to in the contract renewals broadcaster Linder has achieved. An average of seven out of 10 advertisers have renewed continuously since the Linder Group was formed.

Local men: Radio-tv farm directors are almost invariably local men.

For one thing, they know the agricultural conditions of the territory. For another, they know the farmers of the area, and understand their problems, in a way that no big-city newcomer could hope to match.

A typical example is Jim Deitloff, farm radio director of WJAG, Norfolk, Nebraska. Deitloff is a native,

merchandising

Giant of the Midwest

(and still growing!)



kfy r
radio

Bismarck, N. Dak.



Latest Pulse Rating Gives KFYP 3 To 1 Preference In 363,000* Family, Big-Income Market!

* within 0.5 MV contour, U. S. & Canada

Wherever you roam in the BIG 95,000 square mile* KFYP MARKET, the result's the same. KFYP is heard over a larger area than any other station in the nation! In the 50 county sample area surveyed by Pulse teams in April, 1955, KFYP — competing with seven other stations in the area — captured a whopping 36% of the daytime radio audience . . . increased the figure to 45% of the evening listeners! More than TWICE the daytime audience and THREE times the evening audience of the area's second-rated station.

* 50% audience or better, BMB

Send a "Giant" out to do a "Giant's" Job!

KFYP-land is BIG in mileage — BIG in sales potential! Located in an area DOUBLY rich in oil and agriculture, KFYP-listeners rank 10th nationally in retail sales per household . . . with KFYP's home county of Burleigh 26th in the nation, with retail sales per household of \$5,748 in 1954! Any John Blair representative will gladly fill in more KFYP facts and figures on this booming Midwest Market!

KFYP radio 5000 WATTS -- 550 KC -- BISMARCK, N. DAK.

NATIONAL REPRESENTATIVE — JOHN BLAIR AND COMPANY

brought up on a big farm near the farm-area radio outlet.

When he tours farms and agricultural special events in the area, covering them with tape recordings, he invariably finds himself sought out as a source of neighborly news. When he is invited into a farm home for a big Nebraska meal, he's treated more like a member of the family than a stranger.

Deitloff conducts two shows on WJAG: the *Farm To Market Time*, daily from 6:45 to 7:15 a.m., and the *Noon Farm Features*, daily from 11:55 to noon. Each year, he presides over a special bus trip to the state fair attended by his listeners. Altogether, the station airs 12 hours weekly of farm programs, plus a lot of farm news in the 17 hours weekly of news-casting carried by WJAG.

News beat: Talking into microphones or facing tv cameras are only two of the things that farm radio-tv directors do. These farm broadcasters, and the stations they represent, are active in a wide variety of community, governmental and agricultural activities ranging from university educational work

to annual state fairs to seek out farm news.

A typical case is the "news beat" of Kentucky's WLAP, located in the heart of the prosperous Bluegrass country.

WLAP's Farm Service Department maintains regular contact with over 200 farm and livestock organizations and sources. From these groups—including county agents, University of Kentucky Agriculture College and Extension Service, 4-H clubs, FFA groups, livestock associations and the like—WLAP staffers constantly gather information for the station's farm programs.

In addition, the station has a news network of farm "stringers" all over the state, leased-wire agricultural news service, and special on-the-farm interviews.

Station farms: Almost all of the country's radio-tv farm directors are themselves professional farmers. And, a growing number of stations airing farm programming are carrying this a step further by operating working farms to which farmers can come to watch the latest agricultural methods in practice, and to meet with the station's farm program staffers.

One of the biggest and best of these operations is WLW, Cincinnati's "Everybody's Farm." No experimental setup, the farm is owned and operated strictly on a pay-for-itself basis by the station.

This fact, in turn, works to the benefit of the station's farm program personalities—Bob Miller, farm program director; Bill Alford, his associate; Jack Conner, manager of the farm, and his wife, Jean; Judy Perkins, the station's farm-and-home director.

Reported WLW's Bob Miller:

"Not only are we able to give personal endorsement to sponsors' products used on the farm, but we also are able to keep constantly in step with the fast-changing farming picture, and the many variable factors such as weather.

"Upwards of 10,000 school children and another 10,000 adults visit the farm annually to meet the people they hear—and the farm operation they hear about—365 days a year.

Motorized farms: Some of the larger farm-area stations do an unusually complete job of mapping out their market. One such station is WCCO, Minneapolis-St. Paul, whose Research Director, Charley Smith, has prepared

a series of studies on farm conditions, gasoline consumption, tire usage and the like.

Here are some thought-provoking facts and figures from the WCCO study titled "Barnyard Motor Pool":

Smith started off by summarizing the fact that the number of farms in the 109 counties WCCO serves have diminished in number but have grown in average size in the past few years. He added:

"A principle reason for this shift to larger farms (and greater productivity, which we will touch on later) is—wheels, thousands of them, many driven by gasoline or diesel power, most of them rubber-tired for greater mobility. In brief, more working equipment per farm.

"To begin with, more farms have tractors than have passenger cars. The 1955 Census of Agriculture shows that 93.9% of all the farms in our area have one or more tractors. They have 1.61 tractors to be exact, giving us 315,343 tractors operating in these 109 counties. That's a jump of 26% in the number of tractors on farms hereabouts in just five years. (Quite a tidy number of tires to be replaced here, at a rough average cost of \$200-250 per tractor.

"Automobiles on farms are pretty much dual-purpose affairs, used for pleasure and business. The Census of Agriculture found 91.5% of the farms reporting an average of 1.26 cars per farm in 1955 to add up to a quarter-million cars. That's about as many cars on farms alone as we find for the metropolitan areas of Providence, Kansas City or San Diego. As a market for insurance, figures at only \$100 a year premium, it amounts to nearly a quarter-billion dollars."

Portable power: Familiarity with both the ways of farming and the promotional aspects of broadcasting sometimes makes the radio farm director a valuable ally to the advertiser.

Not long ago, WGN, Chicago's well-known farm broadcaster, Norman Kraeft, sold International Harvester a special half-hour tape recorded summary of highlights of the National Plowing Matches held in Wabash County, Indiana. The reason is interesting.

Reported Kraeft on his gimmick:

"I suggested to them that this recording could be made with power furnished by Electrall, a Harvester

First!

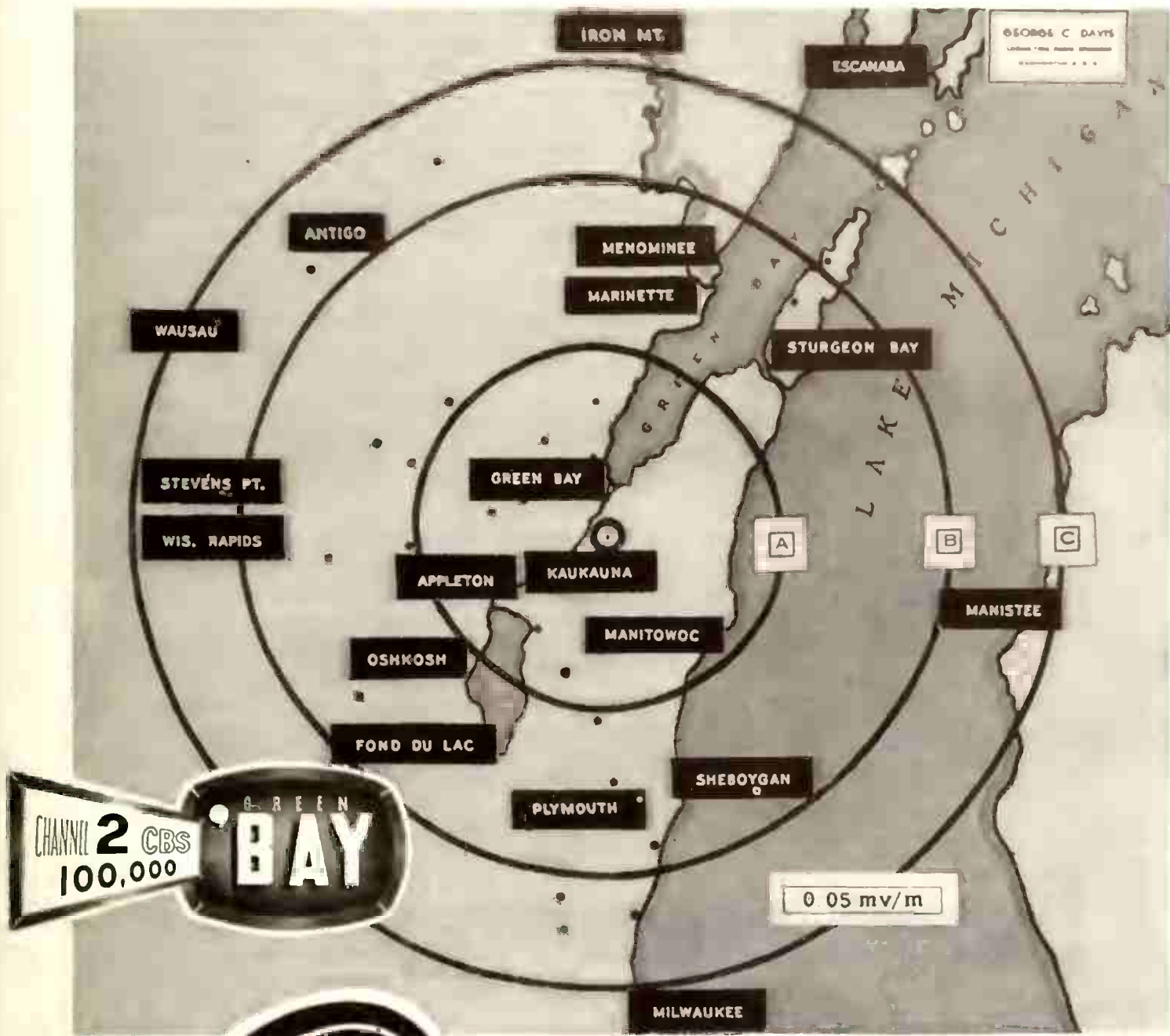
ON THE FARM
and the
Only!

**FULL-TIME
FARM SERVICE
DEPARTMENT
SERVING THE WEALTHY
BLUEGRASS
COUNTRY**

Fully equipped farm car. Farm and Livestock News and Markets. On-the-farm Interviews. Special Weather Reports and Tobacco Markets.

5000 WATTS ON 630 kc

WLAP
LEXINGTON, KY.



ch. 2 WISCONSIN

in the Land of... *Milk and Honey*

WHERE THE B&M TEST SHOWED A 98% INCREASE IN SALES!

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

product which is a generator attached to the side of a tractor and furnishing a mobile source of electrical power on the farm.

"I suggested to International Harvester that the publicity potential of a recording 'made in the middle of a farm field' with a mobile source of electric power should be substantial.

"They agreed."

Tv "school": Farm broadcasting has always played an educational role, but television has offered a new dimension of sight and motion to the older one of sound.

This spring, during the slack season, two North Dakota outlets—KXJB-TV, Valley City and KCJB-TV, Minot—

★ ★ ★ ★ ★ ★ ★ ★
 "Television as a 'communication tool' was barely known in the beginning of 1955, despite tv's spectacular success as an entertainment and news medium. Today, however, the greatest advances in tv are being made in its application to industrial and educational problems; closed circuit television is unquestionably emerging as an electronic giant."

JAMES L. LAHEY
 General Manager
 Dage Television Division
 Thompson Products Inc.
 Michigan City, Ind.

★ ★ ★ ★ ★ ★ ★ ★

operated a full-fledged extension course on tv covering the latest information on wheat raising and farming.

Promptly, an estimated 50,000 farmers sat down by their firesides and went to school—with tv.

County agriculture extension workers were contacted when the tv series was planned, and through letters and personal contacts they built up interest among farmers in the project. Dealers were encouraged to set up tv sets in community buildings, and farmers with tv sets were asked to invite other farmers in to see the series of programs.

Result: tremendous interest on the part of farmers, and much good will for the two stations.

Said one North Dakota wheat grower:

"We stayed at home and got more information than we generally get at our county farm meetings, and we didn't have to drive 20 miles in zero weather to get it."

John W. Boler, president of the North Dakota Broadcasting Co., is planning to continue this brand of rural tv education. The five one-hour shows were produced and directed by Dave Bateman. ★ ★ ★

FARM RADIO TV RESULTS

(Continued from page 51)

Travel: Few admen think of the farm market as a travel market, but the above-average income of most farmers and their increasing amount of leisure time means that many farmers are perfectly willing to go globe-trotting—often at a considerable cash outlay.

Jack Jackson, director of agriculture for Kansas City's KCMO, told SPONSOR:

"Our recent experience in selling an 'Around the World Farm Study Tour' is evidence that farm radio can sell more than the items commonly considered as farm production products—feed, seed, fertilizer and the like.

"By advertising and promoting this project, as we would any sponsor's product, we have sold this tour—with 22 and 36-day European sections—to 25 mid-American farmers and farm leaders.

"Five will participate in the complete globe-circling section of the tour, while 10 will participate in each of the 22 and 36-day sections. Thus, we have sold \$44,120 worth of foreign travel, something not commonly bought by farmers of this area, and an item which certainly could not be considered as a farm production product.

"I think, too, that it is significant that this tour has been sold at a time when our farmers are seriously affected by a severe three-year drought, and at a time when farm prices have dropped sharply, and when the general attitude toward farm income is at a low ebb."

Livestock: Within the coverage area of WAVE-TV, Louisville—an 80-county area with a total of some 154,000 farms of which nearly 84,000 were tv-equipped at the beginning of the year—one of the most-viewed programs is a live, farm-originated show called *Farm*.

And, *Farm's* director, Mr. Shirley Anderson, made this comment to SPONSOR on farm-slanted television's ability to sell:

"Farmers in this area are pretty much limiting their purchases to products contributing directly to increasing the efficiency of their farming operations. The emphasis is on cutting costs and increasing production. Thus, a nationally advertising farm product manufacturer, offering increased pro-

No. 1 Farm Station of the Golden Gulf Coast Area

- **FIRST** in coverage area (80 Texas counties and Louisiana parishes)
- **FIRST** in number of farm radio families in listening audience (110,625)
- **FIRST** in top farm experts (Dewey Compton, Farm Director and L. O. Tiedt, Farm Reporter)
- **FIRST** in sponsorship of Farm programs (16 quarter hours per week)
- **FIRST** in farm services (field work, speaking engagements, sponsor-promotion work, and the audience call-in program "Capitol 7-4361")

National Representative
JOHN BLAIR & CO.

Southwestern Representative
CLARKE BROWN CO.

50,000 WATTS
CBS RADIO

KTRH

740 KC
HOUSTON

duction at lower cost, is missing a good bet by not using farm-directed television."

Does this mean that farmers are sitting on their pocketbooks, even for products and services helpful to them in running their agricultural businesses? Not at all.

Not long ago, the Vel Va Haven farms, of Prospect, Kentucky, held a sale of 1,500 head of registered Hereford livestock, the largest Hereford livestock sale ever held in the United States.

The sale extended over a period of five days. On the Saturday prior to the Monday start of the sale, Vel Va Haven Farms sponsored a 15-minute segment of WAVE-TV's *Farm* show to highlight the sale.

Reported WAVE-TV's Charles W. Hill:

"Although the sale was scheduled to start on Monday, some seven automobile loads of prospective buyers drove out to the Vel Va Haven Farm before the television program—on Saturday—was over!

"The livestock sale was an outstanding success, with receipts in excess of \$500,000. On the first day of the sale following the telecast, a pure-

bred bull was sold for \$11,500 to a *Farm* viewer!"

Aluminum roofing: Last fall, local representatives of Reynolds Metal came to Houston's KTRH with a major problem. They had been trying, with little success, to break into the farm market in the area to sell their aluminum roofing and siding, and also had been having trouble in obtaining a dealer who could do the installation work.

KTRH executives, including Farm Director Dewey Compton, went to bat, and soon found a construction expert who had experience in agricultural building, and who wanted to become the Reynolds dealer. Soon after, Reynolds went on the air, using the station's farm show.

Compton busily sold the merits of Reynolds metal roofing, on and off the air. He helped arrange for special point-of-sale displays, and lined up an extensive schedule for a touring Reynolds Metals van that carried samples of the Reynolds products, including those for farm home and building use. All attendance records for the Reynolds traveling exhibit in the area were broken.

From the beginning, Compton worked closely with the Reynolds dealer-erector, often accompanying him on field trips and answering special queries from his listeners.

At last report, Reynolds officials estimated that their new Houston dealer was going to do about \$75,000 worth of business this year—practically all of it generated by farm radio which has cost Reynolds only about \$8,600.

Frozen meats: The growing number of freezer-equipped U.S. farm homes today in turn sparks increased sales of food products tailored to the needs of the modern farm family.

Reported Frank Atwood, farm director of WTIC, Hartford:

"Connecticut Packing Co. is a family-owned local firm running a small packing plant and both retail and wholesale meat business. In 1950, as part of a Farm Safety Week promotion they agreed to furnish prizes which consisted of orders for merchandise in a farm safety contest on our farm program. This experience of having their products talked about on the air led them to buy a few spot announcements, and they have been sponsors of the *Frank Atwood* pro-

KWLM

Willmar

KMHL

Marshall

KDMA

Montevideo

KLGR

Redwood Falls

KTOE

Mankato

An average of 70% of our advertisers have used these stations continuously since we began broadcasting—proof that Linder Stations move merchandise.



Sell to HALF of ALL Minnesota FARMERS With The 5-Star Linder Radio Group

... families with 60% of Minnesota's Farm Income!



● **OUTSIDE FRINGE TV AREA!**
(80 Miles From Nearest TV Station)

● **OVER 1,250,000 PEOPLE!**

● **OVER \$1,000,000,000 IN RETAIL SALES!**

It's easy to do business with the Linder Radio Group! All stations are under one ownership, and you get one billing. Stations are available individually or in combination. Ideal stations for test campaigns!

RADIO IS BIGGER THAN EVER in this Billion Dollar agricultural market! There's 98% saturation of the radio homes in our area . . . and 68% of the 600,000 autos are radio-equipped. You'll find radios in most stores, offices, garages and barns— even on the tractors in the field. The Linder Radio Group completely dominates this prosperous farm and urban audience of a million and a quarter people. These are loyal, receptive listeners who prefer their "home-town" station!

For Brochure write to **HARRY W. LINDER, Executive Offices, Willmar, Minn.**

Represented by John E. Pearson Co.

MEET WAYNE ROTHGEB!



WKJG-RADIO & TELEVISION
FARM DIRECTOR

★ ★ ★ ★

**FARMS AND FARMING
ARE IMPORTANT IN THE RICH
WKJG-RADIO AND TELEVISION
AREA!**

Wayne has the cooperation of
COUNTY AGENTS
HOME DEMONSTRATION AGENTS
SOIL CONSERVATION
SERVICE TECHNICIANS
VOCATION AGRICULTURAL
TEACHERS
to keep ALL the rural folks
up-to-date in many important
phases of their work and recreation.

The FARM MARKETS portion
of "FARMS & FARMING"
is now sponsored daily on

WKJG-TV

by MURPHY FEEDS!

Check this valuable market
when mapping out your campaign!

Call the PAUL H. RAYMER CO. now
for availabilities on Wayne's
"FARMS AND FARMING" shows
seen and heard daily on

WKJG

RADIO AND TELEVISION
FORT WAYNE, INDIANA

gram ever since that modest start.

"In 1950, the frozen food idea was catching on, and the Connecticut Packing Co. used its radio time to build new business with freezer customers. They now cater especially to this trade, specializing in Aberdeen-Angus steer beef purchased on the Chicago market, and their freezer meat volume now represents 40% of their total business.

"Customers come regularly from throughout Connecticut, many from Massachusetts, some from Rhode Island, New York State and Vermont. They wait for especially favorable prices to be announced on my program, then make a long drive to the plant and buy meat in large quantities."

Another development has come about for Connecticut Packing as a result of farm radio. Atwood added:

"The program has also built a substantial volume of custom slaughtering business with farmers bringing their home-raised hogs, cattle or lambs to the plant, and returning later for the processed meat. This business has been built entirely through radio advertising. Another specialty is the handling of game animals, deer and occasionally bears, during the hunting season. This was a new venture also built by radio."

The WTIC farm-slanted schedule often outpulls other media. In June of this year, Connecticut Packing ran a special sale on beef forequarters, at 39¢ per pound. Advertising consisted of one ad in the Hartford Sunday newspaper (three columns by 15 inches) and four one-minute announcements on Atwood's farm show. Sales for the week broke all company records.

Customers were queried on what brought them to the plant; 85% indicated that they'd heard about the sale from the radio schedule. Cost of the newspaper ad: \$135. Cost of the radio announcements: \$108.

Silos: The silo—a tall storage building for corn and feeds, and other grains—is a common sight on almost any big farm. Radio recently proved it could do a first-class job of selling them in the Nashville area via a schedule on one of the nation's pioneer farm air outlets, WSM.

Reported Farm Director John McDonald:

"Marietta Concrete Co., world's

largest builders of pre-cast concrete stave silos, bought a 10-minute early-morning radio program on WSM and called it *Marietta Farm Journal*. They featured farm news, brief market and weather reports, country music and facts about Marietta Silos. I did the commercials.

"Within a few weeks, eight separate crews of silo builders were hard at work in the area, and seven silo sales resulted directly and immediately from one week's inquiries drawn by the program.

"Jack Anthony, Marietta's advertising manager, says: 'This one week's sales would have made our entire investment in WSM programming worthwhile.' F. L. Christy, president of Marietta, says: 'We consider this advertising on WSM the most successful radio advertising in our experience.' Bob Barger, sales manager for Marietta, wrote me a personal letter in which he said: 'I wish to take time out during this particular period in our 1955 sales program to tell you, and others at Radio Station WSM, how much we appreciate the fine job you are doing for the Marietta Concrete Corporation in the promotion of the Marietta farm silo in the Nashville and Kentucky areas. We have had letters from prospects in Indiana, Ohio and North and South Carolina as a direct result of WSM's program.'"

Sewing Machines: Farm families were in the "do-it-yourself" market long before it became a popular pastime with the urban and suburban trade.

Herman Burkart, manager of KVOS, Bellingham, Washington, told SPONSOR of the following success stories with the station's daily noon-hour (12:30-1:00 p.m.) farm show featuring Hal Reeves:

"Hal has a letter from Howard Higgerson's Sewing Center, showing his program sold 90% of all the machines Higgerson's sells.

"Washington Farmers Co-op sold \$3,700 worth of dried winter peas for cattle feed on the strength of one three-minute commercial and two 'tags.'

"Knapp & Knapp Furniture Store sold out completely twice on a mattress special last month. I could give you many such results, but the fact remains, Hal's sponsors seldom vary. His first two are still with him after six years.

"Bellingham is the county seat for

the progressive Whatcom County farm area, and audience consists of an 86% steady farm family listening (which includes both the farmer, his wife and grown children) plus a good-size audience in the neighboring Skagit County farming area, plus a 100% dairy audience in the Olympic Peninsula, with a bonus audience sprinkling in British Columbia.

"Hal Reeves spends his entire time on the farm program, sells most of his sponsors, does all his own advertising service, and records on-the-farm programs in this county, Skagit, British Columbia and elsewhere." ★ ★ ★

BUYER OF FARM MEDIA

(Continued from page 47)

sense of humor. They like to joke about things. Consequently, we try to take a light touch in much of our advertising.

One of the ways in which we do this is by giving somewhat outlandish names to some of the products that we market. For example, the best-selling products that the Gland-O-lac Co. manufactures is a liquid wormer called "Chick'n Tee." There is no rhyme or reason for a name like "Chick'n Tee" except it attracts people's attention and it is easy to remember. Also it gives the farmer something to kid about when he goes in and talks to his wife.

It's been our observation that 99% of all farm copy is deadly serious and we think in a lot of cases it's too deadly serious. The farmer isn't that serious about things.

Another basic premise of our farm copy approach is that wherever possible we like to talk about a quick easy way to do some particularly arduous task. There are a lot of chores to do on a farm and one thing that's bound to get the farmers interested is in a quicker way to do something with less trouble for him. He knows that in the long run such conditions beyond his control as weather, market prices are going to have a major effect upon the profit he makes, so he isn't too greatly impressed frequently by strong claims of the profit nature. When it comes to saving labor, that's something he knows he can do and he's all for any means of doing it.

We had an example of this with the Gland-O-lac Co. two years ago. One of our best selling products was an anti-septic for poultry drinking water. For

years we had advertised the product on the basis of the fact that it cured bacteria in drinking water and thereby prevented the spread of disease to an entire flock of baby chicks. It just happened that it was detergent as well as an antiseptic and that as an unintentional by-product of its use drinking water fountains were easier to keep clean.

Two years ago we almost entirely dropped the bacteria-killing-ability of the product in our advertising and stressed the fact that use of the product saved time for the poultry raiser. She didn't have to scrub or worry about it; she could merely use Fungol, which the water around when she was ready to change the water and throw it out. The slime and the scum that normally formed wouldn't be there and she could save several hours of work. This change in approach we feel was almost entirely responsible for a very considerable increase in sales that year. Actually the sales increase was better than 30%.

Q.

What do you think of farm television programing?

A.

Frankly, I don't feel that much of the so-called farm programing on television has been too successful to date with some exceptions. I think there are two reasons for this. First, most television farm programing is not basically an improvement on radio. Another important factor has been the reluctance of farm advertisers to go into the television field.

It's my belief that until television devises an effective format and method of handling farm programing it's not going to become successful. We feel strongly that the farmer, like his city cousin, is listening to radio in the daytime and watching television at night. We feel the farmer still depends upon radio to bring him such things as market reports weather, news, farm commentary and interviews. The type of program that has been known as farm radio for many years.

On the other hand, for entertainment the farmer relies on nighttime television. My thinking on this subject is exemplified by the present schedule of the Staley Milling Co. Staley has been on farm radio for many, many years during the early morning and noon period. For most of that period we



This is San Francisco...

where the daily KCBS Farm Review reaches one of the richest farm areas in the nation—a market with a farm income greater than that of any one of 37 states throughout the country.

KCBS

50,000 WATTS

Represented by CBS Radio
Spot Sales



Wenatchee,
Washington

Serving a *Down-to-Earth* FARMERS' MARKET

Washington State is an agricultural state, and any map will show you that KPQ, Wenatchee, is located in the very heart of this diversified farm area.

Right now KPQ is serving one of the richest farm areas in the nation (check any production reports).

But the

MIGHTY COLUMBIA

and its

MIGHTY DAMS

are creating a

MIGHTY PLUS-MARKET

Each day new farms are being developed. Eventually, 1,000,000 new acres of irrigated farm lands will fill the famous Columbia Basin . . . all within easy range of 5000 watt KPQ, ABC-NBC. Located in the Apple Capital of the World, KPQ presently covers more than 46% of Washington State's farm income . . . WITH MORE TO COME.

When You're Bending Over a Budget, Make KPQ a "Must Buy."

PER CAPITA INCOME

16% above national average

SALES PERFORMANCE

160% above national average

AND STEADILY INCREASING!

Certainly we assist our clients . . . glad to . . . in every way possible.

PARTICIPATIONS IN FARM SHOWS AVAILABLE

6:15 to 7 AM & 12:30 to 1 PM daily



**5000 WATTS
560 K. C.
WENATCHEE
WASHINGTON**

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

(One of the Big 6 Forjoe Represented Stations of Washington State)

have bought farm programs, markets, weather, news, farm commentary. We are continuing with daytime farm programming on radio. However, we have added nighttime television to our schedule and we are now sponsoring a half-hour film show *Mayor of the Town* with Thomas Mitchell on 15 stations.

Today we think that both the night television show and the daytime radio are doing an excellent job for us. One of the reasons that we feel that *Mayor of the Town* has been so successful as a television vehicle for us lies in the close integration of the commercials with the program content. Thomas Mitchell, the star of the show, appears in each commercial, usually with other members of the program cast. The commercials are made on the same sets that were used to film the program itself. Consequently it's rather difficult to tell when you leave the program and enter a commercial. Usually it sneaks up on you; your first indication that you're listening to a commercial is when the name of a Staley product is mentioned.

Q. *Do you think there is room for improvement in farm radio programming?*

A. I do think there is room for improvement. I feel that many farm radio stations and farm radio directors do an outstanding job of programming, but I also feel that there is another, perhaps smaller, group that has tremendous room for improvement. For one thing I think that too many farm radio directors feel that their job is to educate the farmer. As a result, too often their programs get prosy and dull.

I think the first requisite of any farm program should be simply that it is interesting. For example, I think it's extremely important for a farm radio director to get out in the country, meet his audience, attend meetings make as many acquaintances among the farm population as he possibly can. Most good farm directors are doing that now and most of those are doing an excellent job.

Q. *What is the economic outlook among farmers? We hear of declining farm income, does that mean the farmer is no longer a good market?*

A. No, the farmer is still a good market. In fact, he represents an enormous market. However, the farmer for the past few years has been squeezed between constantly declining prices for the products he sells and constant increases for the merchandise he buys. As a result he hasn't had as much money to spend during the last few years. I think the general farm conditions have hit the bottom and are perhaps on the upgrade. At least I look for a better farm year in general in 1956 than in 1955. However, don't let anybody tell you that the farmer is broke or that he is going out of business. Neither statement is true. But at the same time let's admit that he's a little short of money.

Q. *What could air media do to provide the farm advertiser with better facts on the media?*

A. Solid reliable facts on audiences have always been extremely difficult to obtain. I personally feel that concrete examples of farm service, success stories from farm advertisers and other examples of station influence are more valuable selling tools for the station, however, than mere statistics.

One type of statistic that I would like to see is some kind of figure on radio set ownership on farms. For example, whether there is one radio, two radios or three radios in the average farm home. I have a suspicion that the farmer has been buying bedroom clock radios just as fast as the city dweller has these last few years, and I think that he's got a radio in several different rooms in his house. I've also been told that there are radio sets installed on a great many tractors in the state of Iowa. Personally, I've never seen one, but they may be there. I'd like somebody to find out if they actually are. I've also heard lots of talk about radio sets in barns and other farm outbuildings. I'd like to see some sort of investigation made on that situation, too.

Q. *What else do you want from air media?*

A. Naturally, I'd like to have more choice availabilities. However, I think the only way you get more choice availabilities is to get more good farm stations on the air. That's one thing I'd be very happy to see. I think there's a place for a great many more good farm stations than we have today. Those remarks were directed toward radio, of course. In television I'd like to see stations cast a little more friendly eye toward spot film programing. There's a great demand for regional advertisers for good time for spot film shows. Too often (at least it seems so to me) the station seems to be extraordinarily wary of spotting a film show in a good time segment.

Q. *What's the effect of television on farm radio, in your opinion?*

A. Frankly, I don't think that television has had any great effect upon farm radio. For some other types of programing, radio went away for awhile and is now coming back. Farm radio has been with us all the time. I

personally feel that farmers are listening to radio, farm radio—and by farm radio I mean daytime radio—as much today as they ever did, possibly more. I also feel that on the farm, as in the city, the radio has moved from the living room and into the kitchens, the bedrooms and other parts of the house. I think that most farms have television. I think the farmer is watching television for entertainment at night and I think he's listening to radio for news and information and music in the daytime.

Q. *If the farmer today is going to be like the city dweller in his listening habits, why use farm air media to reach him?*

A. The answer to that is because the farmer has certain requirements from farm air media which the city dweller does not have. The farmer is vitally interested in market reports, for example. He wants to hear them daily, sometimes several times a day if he has stock himself. The regular programing doesn't give him that. The

farmer is also a great deal more interested in certain farm questions; crop conditions and farm legislation are examples of that which doesn't appeal to the average city listener. Consequently, the farmer is inclined to listen to his own farm radio station in preference to a metropolitan radio station. However, I will admit this: I think in some cases the farmer is tuning in a farm station to get markets and other specific farm programs and in between times he may be listening to a city music-and-news station to get music. The reason I say this is because I feel that if the average farm radio station has a weakness it's the lack of music, too much talk.

Q. *What do you think of the farm directors' clinics that have been held recently?*

A. I only attended one of these in Chicago about a year ago when I appeared on the program. I think that the clinic, judging by the one that I saw, is an excellent thing. It gives the farm directors a chance to get together



I DON'T LISTEN TO **WBAM***
BUT MY OWNER DOES

WBAM is the definitive agricultural medium for its four-state Montgomery market. Here are just a few of the reasons.

5:55 a.m. LIVESTOCK LISTENING POST. A knowledgeable editing of cattle, sheep & poultry news from United Press. Extension Service releases and other local sources. Live from the WBAM newsroom Mondays through Fridays. Alabama weather only.

6:00 til 7:00 a.m. Crawford Roquemore's SOUTHERN FARM & HOME HOUR direct from 587-acre Shenandoah Farms 15 miles west of Montgomery in cotton, peanuts, egg factory, hogs, cattle and truck farming. Markets, music, general and farm news, humor and frequent outstanding breakfast guests. Detailed weather. Mondays through Saturdays. Biggest city audience at 6:15 in Conlan, April 1955.

11:45 til noon CAPITAL STOCKYARDS

BROADCAST direct from sales arena of largest livestock auction market in Southeast. Noontime weather roundup. Mondays through Fridays. Biggest city audience in Conlan, April 1955.

12:30 til 12:45 p.m. UNION STOCKYARDS BROADCAST direct from receiving pens of largest and only terminal livestock market in Southeast. Weather included. Mondays through Fridays. Biggest city audience in Conlan, April 1955.

1:00 p.m. Thursdays only. DEMOPOLIS STOCKYARDS BROADCAST direct from sales arena of the market in Demopolis, Ala.

1:00 p.m. Fridays only. EUTAW STOCKYARDS BROADCAST direct from sales arena in Eutaw (Green County), Ala.

Our Farm Girl in New York is Peg Stone.
Our Farm Hand in Chicago is Ed Nickey.
Both are in your phone book under Radio-TV Reps, Incorporated.
Or call Ira Leslie, 6-2924 collect, Birmingham.



*Except when I'm near the barn, the farmhouse, the tractor with the radio on it, the portable over by the pond, or the pickup truck. Then I can't help hearing those 50,000 watts.

and compare notes on what they're doing in the various areas; it affords agencies' creative people a chance to talk to the farm director who is, after all, the man in closest contact with the farmer. I think possibly they've also helped to open the eyes of station man-

★ ★ ★ ★ ★ ★ ★ ★

"I believe with deep conviction that AM has ways and means of microphoning any program idea as well as tv can screen it. Techniques have already been found that will make possible the broadcasting and popular acceptance of any sound idea that may occur to a program manager."

CARL HAVERLIN
President
Broadcast Music, Inc.

★ ★ ★ ★ ★ ★ ★ ★

agement to the importance of good farm programing in some cases. I think it's a very fine thing. I know that I certainly enjoyed the contacts I made at the clinic that I attended. I had an opportunity to talk to a number of people whom I had known by reputation for many years and a chance to compare my views with some other individuals in the same line of work.

★★★



Farm Facts in WREX-TV Land

Farms with TV sets 44,697
Farm population 167,366
Gross Farm Income
(1954) \$622,927,000

WREX-TV serves over 44,697 farm homes almost wholly dependent on Chonnel 13 for good signal service and rural coverage of market information and farm news.

WREX—supreme in this rich agricultural area—now TELECASTING IN COLOR.

WREX-TV channel 13

CBS-ABC AFFILIATIONS
represented by
H-R TELEVISION INC.

ROCKFORD • ILLINOIS

ARE ADMEN PROVINCIAL?

(Continued from page 44)

of advertisers who are getting results from this immense amount of farm service and entertainment on the air.

Heading the list in SPONSOR's survey are advertisers who have something to sell to farmers as farmers. The list includes seed, feed for cattle, hogs and poultry; fencing, crop and soil insecticides, mechanized farm equipment, vaccines and biologics for farm animals, barn and silo contractors, auctions and fairs, breeders, etc.

These include firms of all sizes—the big automotive and chemical businesses like Ford and du Pont, as well as the local feed store, the manufacturer as well as the distributor.

On another level are the local retail and service firms, most of whose business comes from farmers in their areas. These include banks, drug stores, groceries, building material dealers, appliance shops and the like.

Paradoxically, while the manufacturers they buy from often by-pass selective farm programing on radio and tv the local dealers who sell consumer goods beam their messages directly to the farmer. And there are cases where manufacturers who sell both specialized farm products and consumer products use farm programing for both.

Why the paradox? Aren't consumer goods advertisers interested in the farmer?

Obviously, they are. This seeming paradox boils down to the question of what the best way is to reach the farmer. So, SPONSOR sought the views of admen on the subject, got the frank appraisal of those who feel farm air shows are not essential, as well as those who say that, sooner or later, the consumer advertiser will have to change his tune.

Nobody says that farm programing isn't effective. It is generally agreed that farm radio is firmly established and has air salesmen of high repute and programs with loyal listening. It is also generally agreed that while farm tv is not as highly developed as farm radio and doesn't reach out as far it is well on its way to becoming established. And no one denies that farm air media can sell goods effectively and efficiently.

The main reason advertisers of non-farm products don't try to reach the farmer with programing aimed specifically at him, admen say, is that

these advertisers feel their other air advertising is able to reach him.

The answer given by the pro-farm advocates is this:

Selective programing, such as farm service shows, has an impact on the listener and viewer that can't be measured with cost-per-1,000 figures. The farmer listens *intently* to market and weather reports, to tips on farming, to farm-slanted entertainment. Consequently, he is more receptive to commercials.

Futhermore, the popularity of many farm shows is such that they are good cost-per-1,000 buys. One radio farm director reported that after he had taken the word "farm" out of the title of his show he began getting national brand accounts who bought the show basically because it was a good purchase for any kind of audience.

This shows, say the proponents of farm radio, one of two things: Either the agency isn't really familiar with farm programing and the impact it has or has some kind of bias against it, probably the former.

Farm radio and tv is something that can't be understood from an office overlooking Madison Avenue, the farm programing boosters maintain. The only way to understand what impact it has is to go on the road, talk to station farm directors and the farmers who listen to and view farm shows.

To come right down to it, this group argues, the big city adman is isolated and, in his own way, provincial. While he may pay lip service to farm programing's effectiveness, deep inside he can't understand how farm people react to shows that reflect their interests.

Another plus cited for farm air advertising is that farm audiences present an excellent target because the target is so well defined. By that they mean the audience is not a mixture of people with different economic interests and backgrounds. The farm-slanted commercial can be more specific in its tone and appeal, hence has a chance of being more effective. With mass audiences, which represent a conglomeration of types, the commercial must hew to a line which cannot hammer on a potentially effective angle because it may alienate certain groups.

In other words, says the pro-farm group, the mass-minded manufacturer, who had so much success in selling to the mass, has lost sight of the fact that the mass is actually a conglomerate of different markets, each of which

should be hit with a different sales angle or appeal.

The efficiency of mass selling of mass-produced products was central to the discussions SPONSOR held with admen. One of those oriented toward the mass-selling school said the problem could be reduced to the following:

"We know that our mass market is composed of many smaller groups. You could almost say there are as many different kinds of appeals as there are people. But it is prohibitively expensive to match each customer with a tailor-made sales message."

A timebuying executive put it in a slightly different way: "There have been plenty of times when we've want-

★ ★ ★ ★ ★ ★ ★ ★
 "Through continuing research, the family of these new materials (electronically active solids—within which the action of the electron may be controlled with unprecedented precision and efficiency) is steadily growing. One after another, new substances are being created to perform not only the tasks which were previously performed with conventional materials, but also totally new functions which have never before been possible of attainment. Our electronic science is rapidly overcoming the physical limitations imposed by the materials with which today's electronic systems have been created."

DR. E. W. ENGSTROM
 Executive Vice President
 Research and Engineering
 RCA

★ ★ ★ ★ ★ ★ ★ ★

ed to go out and buy good farm shows. But we were faced with the fact that we just didn't have enough money. If all our clients had all the money they wanted for advertising, they would certainly all buy farm programs."

Actually, as SPONSOR's survey showed, a number of important national manufacturers, including such blue chip accounts as General Foods and R. J. Reynolds, buy farm programing. As a rule these buys do not involve a general policy of seeking farm program availabilities. They are usually made to meet specific problems for specific brands in specific markets. They may back up an extra sales push or fill in holes because a certain station is not reaching certain areas.

On occasion a certain economic group is aimed at. Armstrong, which sells low-priced Quaker Rugs all over the country, finds that farm radio in the South can reach low-income families.

Farm broadcasters feel that certain consumer products have better potential in rural than in urban areas—

products for baking, for example, because farm women are further away from shopping and, hence, don't shop as often. Home freezers, for the same reason. (A recent Department of Agriculture report covering 27 states showed that number of home freezers in farm homes has gone up 145% in five years.)

While farm broadcasters have faith in the future of farm air advertising there are no recent trends indicating an increased interest among consumer advertisers. One reason cited by agencies is their feeling there are not enough top-rate farm shows to pick from. The good ones, admen say, are sold out. If they add farm shows to their mass advertising, the agencies go on, they want buys that are comparable to it.

One of the reasons Ralston Purina is canceling its localized farm service radio advertising (though it is continuing to spend around \$1 million for co-op farm radio) is, according to Maury Malin, Purina's Chow advertising manager, that "we have been unable to find enough good farm radio programs (unsponsored) to give uniform advertising support to all of our dealers."

(Strictly speaking, Purina is not pulling out of farm air advertising, however. It has bought a farm appeal network tv show, *Grand Ole Opry*, which is scheduled on an every-fourth-week basis on ABC TV Saturday nights. Malin also said that Purina "has found farm service radio to be our most effective local medium.")

While some advertisers are pointing their fingers at the farm programing problem, the active farm advertisers and the farm stations turn to the other side of the picture: the high esteem in which station farm directors are held by air audiences and the undoubted effectiveness their own programing has. The professionalism acquired by station farm directors through long experience is highlighted by the existence of the National Association of Television and Radio Farm Directors, it is pointed out by farm air boosters.

Among the stories in SPONSOR's 1955 farm issue is one on the multi-faceted activities of the farm director as technical guide, counselor, entertainer, program executive. Other stories cover results of farm radio and tv selling and recorded interviews with a prominent buyer and seller of farm broadcasting.

★ ★ ★

W J A G	NEBRASKA IS BIG	1000 WATTS ON 7 8 0 K.C.
	Farming is Nebraska's BIGGEST Business	
	FARM RADIO	
	OUR BIG BUSINESS FOR 33 YEARS	
	 <p style="text-align: center; font-weight: bold;">NEBRASKA</p>	<p style="font-weight: bold;">NORFOLK in NEBRASKA</p> <p style="font-weight: bold;">WRITE, WIRE or CALL 432 or see The WALKER CO.</p>

PEOPLE
 PEOPLE
 PEOPLE
 PEOPLE
 MORE
 PEOPLE

KGVO-TV

Missoula, Montana

serves the most
 populous area in
 Montana

MAGNIFY YOUR SALES
 IN THIS STABLE \$140,000,000.00



167 Mountainous Miles from Spokane

IN EVANSVILLE INDIANA

WISE
 BUYERS
 CHOOSE



THIRTY
 FIFTY

The Answer To Tired Movies

"The Nightcappers"

MON. thru FRI.—10:30-11:30 P.M.

- bright music with
 LOREN BLAKE'S BAND
 - Emcee JIM STEWART
 - Starring PETE DOOLEY
- Participating Spots Available

Represented by
 MEEKER TV, INC.—ADAM YOUNG
 ST. LOUIS

11 CHANNEL 50
 WENT

NOW OPERATING
 WEOA—CBS RADIO



Newsmakers in advertising



William E. Robinson, president of Coca-Cola, made the biggest news about an agency change in years with the announcement that Coca-Cola will switch from D'Arcy to McCann-Erickson by the end of next March. D'Arcy had placed Coca-Cola advertising for the national company as well as many of its bottlers for nearly five decades. McCann-Erickson had been Coke's agency for overseas advertising. (On day before switch became known officially Coke radio commercials created by D'Arcy won award from RAB as among most effective of year. See page 40.) Coke billings are estimated at \$15,000,000.



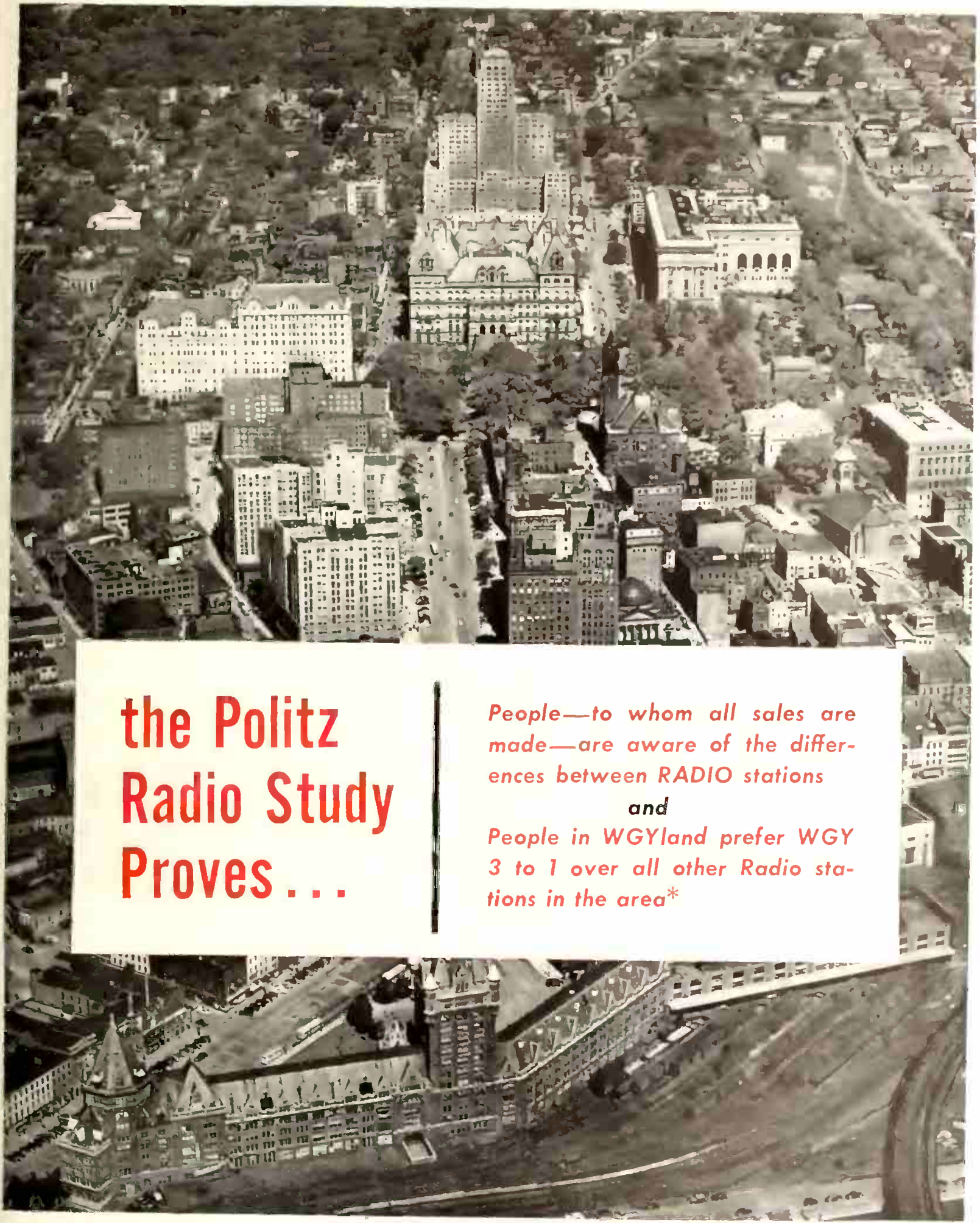
Charles W. Tennant Jr. becomes director of advertising for Miles Laboratories Inc., filling a newly created position. Before joining Miles he was creative director of Geoffrey Wade Advertising, which, as agency for the company, handles its heavy network and spot tv schedule. Tennant entered the advertising field in 1937 with the Aurora Beacon News, switched to a Chicago ad agency in 1940 and has been in advertising since then except for wartime service as a bomber pilot. He had been with Wade since 1950.



Robert R. Newell, vice president in charge of creative production and chairman of the Operations Committee, Cunningham & Walsh Inc., New York, has been named executive vice president of the agency. Newell has been with the company 23 years; he joined it in 1932 when it was the Newell-Emmett Co. to work on the Liggett & Myers tobacco account. Since then he has directed the agency's creative activity on various accounts, currently serves in an executive capacity on Lentheric, Sunshine Biscuits, Eversharp-Schick, Smith-Corona.



A. C. Nielsen made news this month, particularly among researchers anxious for tv set coverage and set data, with announcement of plans to proceed with a 1956 Nielsen Coverage Service study. The Nielsen project, which will provide the industry with the first coverage data since 1952 when there were studies by both NCS and SAMS, will include both radio and television. Previously the NARTB had stated that its own coverage and set count study for television would not be out until some time in 1957 (SPONSOR, 17 October). NARTB project is now undergoing lengthy tests.



the Politz Radio Study Proves . . .

*People—to whom all sales are made—are aware of the differences between RADIO stations and People in WGYland prefer WGY 3 to 1 over all other Radio stations in the area**

WGY

a General Electric Station . . . Schenectady, N. Y.
Represented Nationally by Henry I. Christal Co.
New York, Boston, Chicago, Detroit, San Francisco

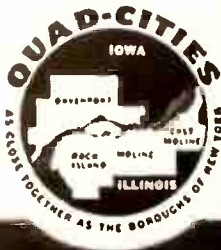
*For complete information on the Politz Survey in WGYland write WGY Sales Dept. or any Henry I. Christal office.

THE QUAD-CITIES

Rock Island • Moline • East Moline, Ill. • Davenport, Ia.

**NOW
1/4 MILLION
PEOPLE**

According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of \$5843 per family or \$1794 per capita. Cover this good 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.

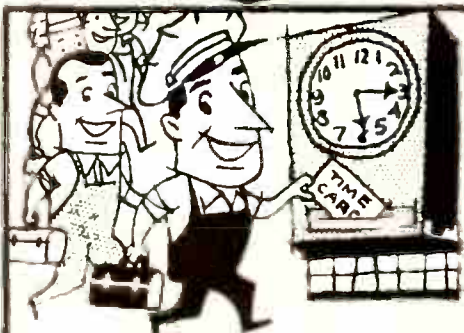


Quad-Cities' favorite

WHBF AM FM TV

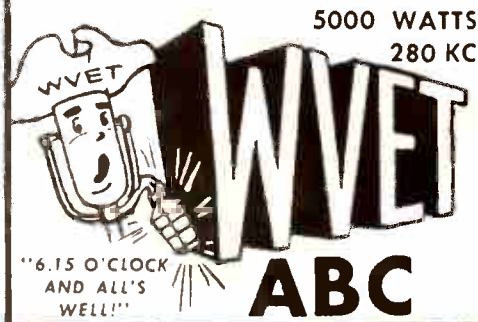
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

**IN
ROCHESTER
N.Y.**



WVET-RADIO
Saves the Day!

Exclusive announcement over WVET-Radio of the strike settlement at a large Rochester industrial plant at 6:15 A.M. made possible normal work attendance that Monday morning. This "Town Crier" result proves again that WVET-Radio is ALL-POWERFUL for getting your client's message across to the public just as we saved the day for the plant.



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

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WSOK, Nashville	92
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WTOP, Washington	56
WTRF-TV, Wheeling	85
WTVR, Richmond	IFC
WVET, Rochester, N. Y.	140
WWDC, Washington	97
WWJ, Detroit	99
WXEX-TV, Richmond	FC

BMI

**"ACCORDING
TO THE
RECORD"**

Continuities for December

A daily almanac . . . each a five-minute program packed with information about the important happenings throughout the world.

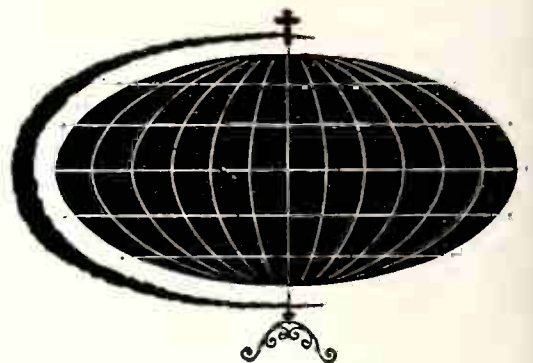
December's "According to the Record" includes stories about Christmas Day, New Year's Eve, The Legend of Kit Carson and other significant and entertaining highlights and sidelights of the years past.

BMI's "According to the Record" package contains a full month's supply of continuities . . . Highly commercial . . . Now in its 11th successful year.

For sample scripts please write to
Station Service Department

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



Who
offers
the
only
broadcast
"CAP"?

See Sponsor,
November 14

How to keep from getting lost in **NEW YORK** and **CHICAGO**

Ever wonder whether Leo Burnett was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.

Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1955 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels, airlines and railroads.

We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.

P.S.—Don't forget to call on us next time you're in town.

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

NEW YORK 17— 40 E. 49th • MUrray Hill 8-2772

CHICAGO— 161 F. Grand • SUperior 7-9863

DALLAS— 311 S. Akard • STerling 3591

LOS ANGELES— 6087 Sunset • HOLlywood 4-8089

SPONSOR'S

RADIO and TV DIRECTORY

OF NEW YORK AND CHICAGO

1955-56 EDITION (revision #4)

Personal copy of:

- * Advertisers
- * Agencies
- * Air Lines and Railroads
- * Associations
- * Hotels
- * Networks
- * Researchers
- * Representatives
- * Services
- * Stations
- * TV Film Sources

So what if he has a high average?

*He'll win no pennants
for YOU if he's
not available*



.400 hitter . . . ? Sure, but it's the player you can buy that you build your team around. Babe Ruth never hit a homer for the Cubs and Lefty Grove won no games for the White Sox. In radio, as in baseball, it's the rating you can buy . . . not the one the other fellow has . . . that counts.

And KHJ Los Angeles and KFRC San Francisco have consistent heavy hitters, with *specific ratings*, available to you.

Compare the complete coverage, intense penetration and low single day and night rates of these two key Don Lee stations, with any other stations . . . or for that matter, any other media.

Go for extra bases in two of the nation's richest markets . . . with programs, participations or spots on KHJ Los Angeles and KFRC San Francisco.



Represented Nationally
by **H-R** REPRESENTATIVES, INC.

REPORT TO SPONSORS for 31 October 1955

(Continued from page 2)

Farm air media paradox

SPONSOR survey of stations with farm programming shows consumer products are frequently advertised on farm service shows by local dealers but rarely from national level. Retailers are familiar with farm programming impact, say farm air media specialists, where national admen frequently don't understand what farm directors can accomplish. (See farm section this issue starting page 43.)

-SR-

NCS #2 may be less costly

Proposed NCS #2, which will be first tv coverage study since freeze and first radio coverage study in 4 years, may be less costly to subscribers than NCS #1. Extensive personal interviewing used in NCS #1 may be replaced with smaller interview sample but with additional quality controls, such as Audimeter. Nielsen can also use data from NSI, now in 22 markets, to get final NCS #2 figures. One reason Nielsen is seeking less costly method is more stations, more people than ever must be surveyed.

-SR-

Spot carrier battle renewed

Network-rep battle over spot carriers flared up again in wake of speech by NBC's executive vice president, Robert Sarnoff, before 4-A's Eastern confab in New York City. Sarnoff said opposition to flexible sales plans, such as "Monitor," was "short-sighted," added that "everybody in the radio business ought to be concentrating on getting more total nourishment for medium, instead of fighting over diminished scraps." SRA President Adam J. Young answered that Sarnoff was evading issue, said reps do not object to "Monitor" programming as such but to web per-station rates which come out to small fraction of national spot rates.

-SR-

Premiere of "Weekday" nears

Helping keep spot carrier battle alive, too, is premiere of NBC Radio's "Weekday" 7 November. This Monday-through-Friday, 8-hour daytime program service involves first extensive use of spot carriers during weekday daytime, has evoked fear of some stations, reps they will lose more business to webs. Admen, however, are more interested in how "Weekday" programming will pan out, have noted that there will be more set scheduling of segments than in "Monitor." "Weekday" is like "Monitor" in sale of one-minute, 30-second and 6-second commercials plus special low-price introductory offer.

-SR-

"Monitor"-type shows go local

"Monitor" concept of programming has caught on at local station level. Among most ambitious adaptations is "The World Now," which kicks off at WLW, Cincinnati, 6 November. Premiere will feature several NBC stars and will be fed to "Monitor." Show will have "Communications Center" a-la-"Monitor," which will be staffed around the clock. Tied in with new programming concept is WLW's Certified Audience Plan (CAP) which guarantees advertisers that cost-per-1,000 homes, based on Nielsen data, will not exceed \$1. Minimum number of participations per week is 3, but station, in unusual move, also puts ceiling on buy: 15 per week.

-SR-

Who's afraid of politics?

Trade stories to effect that Pontiac cancellation of CBS TV's "See It Now" and NBC TV's "Project 20" was connected with domestic and international politics have been labeled "hogwash" by agency, MacManus, John & Adams. Official reason given for axing was "budgetary misunderstanding" but behind-scenes talk is that internal personality hassle on client-agency side was behind it. Agency, meanwhile, is shopping around for one-shots.



Hollywood's "free tv" strategy

Now that the Hollywood movie makers have hit on a strategy that harnesses television to the problem of picture exploitation they intend to work it for all its worth.

The strategy consists mainly of what SPONSOR calls "the expanded trailer technique." Unlike the brief disjointed glimpses of a picture afforded in the old-fashioned trailer, the expanded trailer gives the television audience an entire scene or two. The pull is undeniable.

This strategy, and how it separates the air media from printed media with respect to a movie maker's ad appropriation, is well documented in a *Variety* ad (four pages, no less) ballyhooing Paramount Pictures' "The Desperate Hours." In a heavily-budgeted five-point plan referred to as its "modern marketing program" Paramount specifies (1) spreads in *Life* and *Look*, "powerful ads" in *Saturday Evening Post* and *Collier's*, and in 12 other national magazines; (2) an all-out "local press" cooperative campaign; (3) concentration on "all other media outside the national and

local press with special emphasis on tv and radio promotion." The statement reads "Many important network program swill be utilized. This effort will be aggressively duplicated on the local level."

It will be interesting to note whether Paramount pays for any of its network shots, whether any appreciable amount of its local money goes to tv and radio stations. The unwritten formula would indicate "no"—the idea is that Hollywood gets it for free.

It appears that this "for free" strategy will be the norm as long as broadcasters permit. The follow-the-leader philosophy is a Hollywood standard, and from the movie maker's point of view "advertising in exchange for picture exploitation" makes sense.

But it can't make sense for long. Broadcasters will not continue to give for free what printed media are paid handsomely to advertise. And Hollywood needs tv and radio. These are the facts on which a more realistic policy must be forged.

* * *

Farm air paradox

SPONSOR's fourth annual study of farm radio and television (see page 43) uncovers this paradox: Automobile dealers, department stores, banks and many other local consumer businesses make considerable use of farm radio and television programs. But the list of national consumer advertisers using farm programing is small.

Why?

We think it's because national advertisers haven't caught on to the extra impact they can attain in farming communities by teaming up with radio and television's farm directors. Too few admen have seen at first hand the kind of stature a farm director acquires in his area.

We make this suggestion: Look up the farm director of a nearby station. Get to know the essential service he performs for his listeners or viewers. And read SPONSOR's farm section. There are extra dividends to be earned for those who realize that the best way to sell the farmer is through his friend—and fellow farmer—the farm director.

* * *

Tv set count progress

Report #7: Since SPONSOR first began this series of reports, activity in the field of tv set and circulation research has been mushrooming. With so much thought now being given to filling the gap, advertisers can look forward to real progress within the coming months.

This is the way it looks.

NARTB has indicated clearly that it will vigorously seek to perfect its Cawl method of measuring tv circulation with the target date for a first report to be some time in 1957.

The American Research Foundation is studying methods of deriving county-by-county tv set data from Census figures in order to give the industry interim reports on set growth during 1956.

A. C. Nielsen has announced definite plans to go ahead with a study of both radio and television circulation in 1956.

American Research Bureau has made no definite statement of its plans but it does have a project in the planning stage.

All this activity reflects the great need for tv set and circulation facts which are up to date and reliable. It is also a sign that advertisers will get facts sooner than we had hoped when we began calling for action. ★★

Applause

Vitality insurance

How does a business insure its vitality and grow with the rapidly changing times? We think it's through the kind of activity represented by the New York RTES Planning Committee which this year for the second time is conducting a series of seminars on timebuying and selling.

For their work in organizing the new seminars, SPONSOR applauds the following members of the RTES plan-

ning committee: Mary L. McKenna, WNEW, and Frank Pellegrin, H-R Representatives, co-chairman; Peter Bardach, Foote, Cone & Belding; Vera Brennan, Scheidler, Beck & Werner; Tom Buchanan, Joseph Hershey McGillvra; Robert Collins, The Pulse; Frank Coulter, Y&R; Gordon Gray, WOR WOR-TV; Jack Gross, American Research Bureau; John Hurlbut, Free & Peters; James Luce, JWT; Frank Silvernail, BBDO; Peggy Stone, Radio-

Tv Representatives; Larry Webb, Station Representatives Association.

How successful the work of the committee has been is apparent to SPONSOR from the many comments received after we published a 40,000-word edited compilation of last year's seminars under the title *Timebuying Basics* in our 11 July issue. (*Timebuying Basics* has now been published in book form by Sponsor Services Inc.—copies available at \$2 each.) ★★

Radio WOW Land

POPULATION'S
growing bigger
every year!

Big
4,200,000
LISTENERS

RETAIL SALES
growing bigger
every year!

Rich
\$4,175,580,000
RETAIL SALES

SPENDABLE INCOME
growing bigger
every year!

Ready
\$5,700,000,000
EFFECTIVE BUYING INCOME

ONLY RADIO WOW serves this
Big... Rich... Ready market!

Get complete *mag* market data from your
John Blair *mag* or write Bill Wiseman,
Sales manager, WOW, Omaha.

FRANK P. FOGARTY
Vice President and General Manager

MEREDITH STATIONS are affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
K	K	W	W	K	K	W	W
C	C	H	H	P	P	O	O
M	M	E	E	H	H	W	W
O	O	N	N	O	O	W	W
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
ABC	CBS	ABC	CBS	ABC		CBS	NBC

Represented by KATZ AGENCY INC

JOHN BLAIR & CO. BLAIR TV, INC



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HAPPY HOME
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Here's why Kansas City is swinging to "BIG-TIME" DAYTIME



MY LITTLE MARGE
... ..
... ..
... ..



S DRY HEAVE
... ..
... ..
... ..

ON CHANNEL 9

KMBC-TV

Kansas City daytime television has gone "Big Time" in a big way! With a schedule that's tailored to the tastes of the stay-at-home audience, KMBC-TV has introduced fresh, daring new program ideas that have revitalized viewing and have made daylight hours more highly productive for advertisers.

With this new format of daytime entertainment, KMBC has developed a versatile handling of commercials that answers every sponsor demand. Full sponsorship of sparkling station-produced shows or fine syndicated film shows; filmed minute-participations; live commercials; demonstrations; sampling; audience-participation testimonials; station-breaks; IDs — you name it, we'll deliver it! Ask your Free & Peters Colonel for the new schedules of Kansas City's most dynamic TV station.



DON DAVIS, First Vice President
JOHN SCHILLING, Vice Pres. & Gen. Mgr.
GEORGE HIGGINS, Vice Pres. & Sales Mgr.
MORI GREINER, Director of Television



WATCH THE BIRDIE
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WHIZZOS WONDERLAND
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JACKPOT MOVIE
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