

2  
EDGES

A

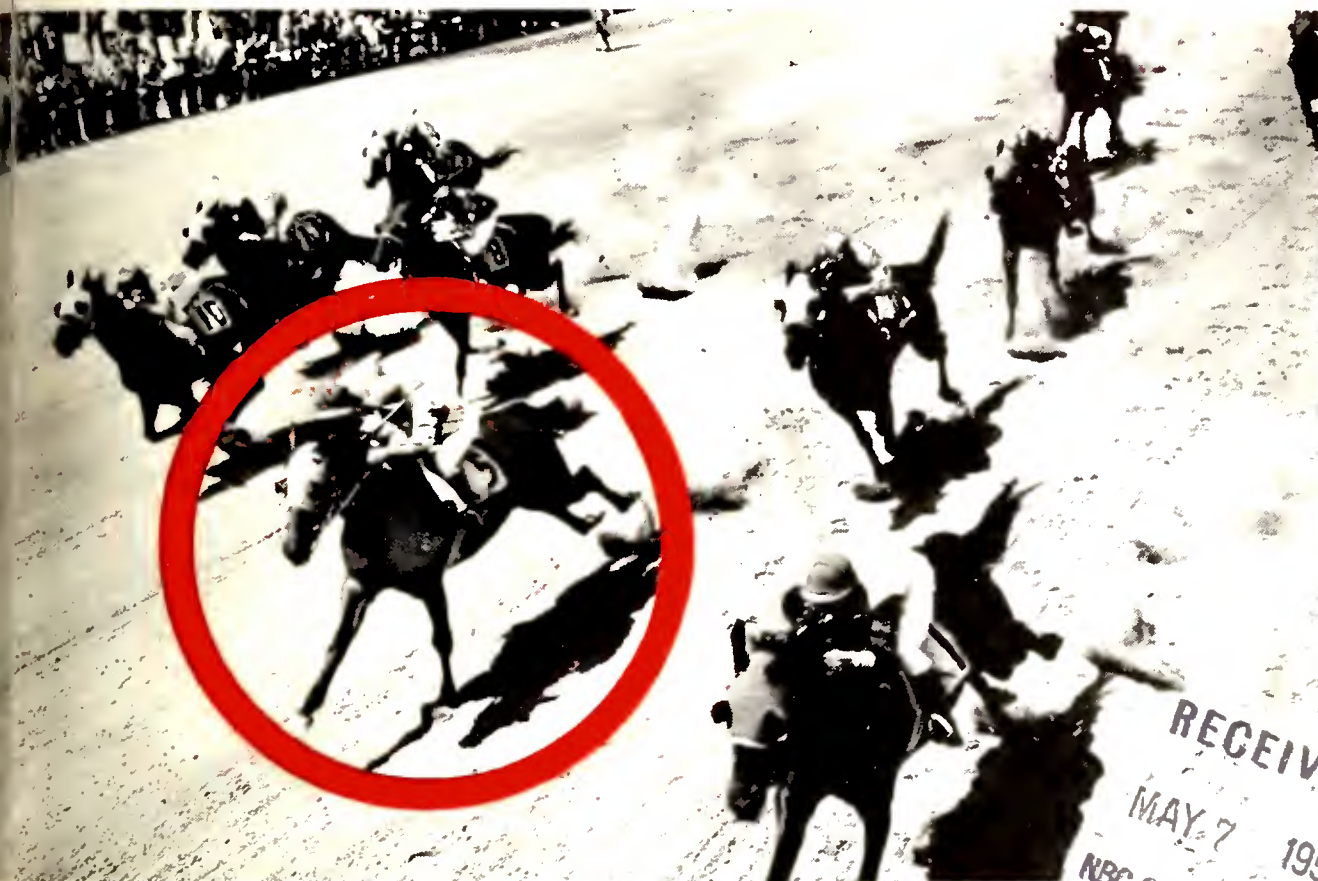


magazine radio and tv advertisers use

30 APRIL 1956

50¢ per copy • \$8 per year

## happening fast...in Minneapolis-St. Paul!



First all-industry  
tv set count

page 27

**VIDEO TAPE: NEW  
PROGRAMING ERA**

page 30

How close can you  
trim the 15%  
commission?

page 34

How to start a  
film show in high

page 36

They're beating the  
once-in-a-blue-moon  
buying habit

page 38

Those vital first  
few tv minutes

page 40

**IS YOUR RADIO  
COPY OUTMODED?**

page 32

## WDGY now in **2nd** place . . .

## . . . and coming up fast

Spurred on by just 2 months of Mid-Continent ideas, music and news . . . WDGY has already shown its heels to three of the other principal radio stations in Minneapolis-St. Paul. Only out-dated surveys fail to reflect this rapid, dramatic growth of the **new** WDGY! More and more listeners are **dialing** WDGY . . . and more and more advertisers find it's rewarding to **bet** on WDGY, with its big 50,000 watt coverage—and its almost perfect-circle daytime signal. Talk to Avery-Knodel, or WDGY General Manager Steve Labunski.

# WDGY

50,000 watts  
Minneapolis-St. Paul

**MID-CONTINENT BROADCASTING COMPANY**  
President: Todd Storz

Minneapolis-St. Paul  
Represented by  
Avery-Knodel, Inc.

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

WHB, Kansas City  
Represented by  
John Blair & Co.

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

WDGY 2nd among principal  
radio stations, says Hooper:

Station "A"	26.0%
Station "B"	16.3%
Station "C"	15.7%
Station "D"	13.1%
Station "E"	9.0%

Hooper, March, 1956  
7 a.m.-6 p.m., Mon.-Sat.





## *Results Keep KPRC-TV First in Houston*

One supermarket chain sold 216,000 boxes of strawberries in less than three hours as a result of a single 20-second announcement on KPRC-TV! For more than seven years advertisers have known the dynamic and frequently dramatic selling power of Houston's Channel 2.

Today more than 250 local, regional and national spot advertisers are selling the Golden Gulf Coast market via KPRC-TV. Accelerate your sales.

Use Houston's *experienced* station . . . KPRC-TV.

**KPRC-TV**  
**HOUSTON**  
CHANNEL **2**

JACK HARRIS, Vice President and General Manager

JACK MCGREW, National Sales Manager

Nationally Represented by

EDWARD PETRY & CO.



# REPORT TO SPONSORS 30 APRIL 1956

## Tv tape to spur dept. store tv?

Video tape recorder will be greatest threat yet to newspapers, says Oliver Treyz, TvB president. Treyz feels, and will so state in letter to TvB members, that vtr will "televisionize" the retail business. He foresees department stores buying tape recorders and producing own commercials. He's confident this will spur retail tv spending. Unfamiliarity of stores with tv is major problem stations have in selling retailer. Now, Treyz believes, stores can become as familiar with tv as they are with newspapers.

-SR-

## First photos of tape picture

If you weren't at NARTB Convention and want indication of what picture tape can deliver—looks like, see photographs with article on the many potential uses of video tape, page 30.

-SR-

## Tape will move fast

As NARTB Convention ended, best sign videotape would sweep into use quickly was sale of \$4,000,000 worth of Ampex recorders. Paragraph following lists those placing orders at Convention in addition to 3 each purchased by CBS and NBC. (Buyers are listed in order of purchase and number bought is given where it's more than one.)

-SR-

## Video tape buyers

KEY-TV, Santa Barbara; name withheld (2); KING-TV, Seattle; KPTV, Portland, Ore.; KOA-TV, Denver; WMAR-TV, Baltimore (2); KWTV, Oklahoma City; KTVX, Muskogee, Okla.; WKY-TV, Oklahoma City (2); WSFA-TV, Montgomery, Ala. (2); KRON-TV, San Francisco (2); WMCT, Memphis; KPRC-TV, Houston; KFMB-TV, San Diego (2); Storer Broadcasting Co. (12); WISH-TV, Indianapolis; WBAL-TV, Baltimore (2); WEAR-TV, Pensacola, Fla. (2); WWJ-TV, Detroit (2); WAAM, Baltimore (2); KFJZ-TV, Fort Worth (2); KVOO-TV, Tulsa; WAVE-TV, Louisville; WFIL-TV, Philadelphia (2); General Teleradio (8); CMQ-TV, Havana; KERO-TV, Bakersfield, Cal.; KIEM-TV, Eureka, Cal.; KSTP-TV, Minneapolis; KENS-TV, San Antonio (2); WIS-TV, Columbia, S.C. (2); WSAZ-TV, Huntington, W. Va. (2); WCCO-TV, Minneapolis (2); KUTV, Salt Lake City; KLIX-TV, Twin Falls, Ida.; KOTV, Tulsa; KTTV, Los Angeles; Video View Inc., Hollywood.

-SR-

## 42% more radios in '55

Latest RETMA figures show radio set production in 1955 topped 1954 by 42%. Total of 14,433,000 radio sets were manufactured in 1955, compared with 10,195,000 in 1954. Tv sets totaled 7,629,000 in 1955.

-SR-

## Tv offered RKO facilities

RKO's new film service unit for tv is evidence studio will walk before running in video business. Unit will provide all kinds of tv film services to producers, agencies, sponsors, RKO announced. But RKO exec v.p. Charles Glett said the studio will produce its own tv films "ultimately." Studios on both coasts are offered.

-SR-

## Charges ratings could wreck tv

Charge that tv ratings could wreck industry was made by Sidney H. Ascher, president, Teen-Age Survey. Ascher, in N. Y. speech, said tensions due to ratings hurt writing, performances, urged clients seek selective audiences, judge program by how it sells product.

**REPORT TO SPONSORS for 30 April 1956**

- Biggest N. Y. presentation** Largest audience for any such meeting in New York advertising history is expected when TvB makes presentation on spot tv scheduled for 10 May or 16 May. Invitations to advertisers, agencies, reps, others in New York area may be in mail this week; 2,500 are expected to attend. Presentation is called "Focussing tv's spotlight—a new perspective on national spot." It was first shown at NARTB Convention in Chicago and makes use of 2 Cellomatic projectors.  
-SR-
- More spot tv \$ figures due** TvB may break highlights from its first quarter 1956 report on spot tv spending at 10 May meeting. Like report on last quarter 1955 just released (SPONSOR 16 April) first quarter report will list top 200 spot tv advertisers with their spending.  
-SR-
- Radio to have biggest May** Radio Week in May will make that month highest billing May in medium's history. That's prediction from Sherril Taylor, RAB v.p., made at NARTB Convention. This is sign of good health in radio ranks.  
-SR-
- The "talked about" shows** Shows with top ratings are not always ones talked about. This is shown by comparison of Sindlinger & Co. reports on "talked about" shows and Nielsen top 10. Of 15 top-rated Sindlinger shows during week of 1-7 April, only 4 were in Nielsen top 10s for 2 weeks ending 24 March. These were "\$64,000 Question," "I Love Lucy," Ed Sullivan, Perry Como shows.  
-SR-
- Tributes to Bee Arney** Bee Arney, retiring NARTB secretary-treasurer, has been in charge of NARTB Conventions for 16 years. Among spontaneous tributes to him in Chicago was watch from group of Canadian broadcasters.  
-SR-
- ABC Tv billings gain is 76%** ABC Tv gain in gross time billings during January-February over same period last year was biggest among 3 tv networks, according to PIB. ABC gain was 76%; CBS, 14%; NBC, 12%.  
-SR-
- Affiliates stand behind tv webs** Recent testimony in Washington putting tv networks on defensive was strongly counterbalanced by affiliates' defense of webs and option time at NARTB Convention. Affiliates stood by 2 webs almost to a man. All CBS stations at Convention backed the network; every ABC station but one did so; NBC affiliates did not hold general meeting but exec committee urged stations to present their views to Senate Commerce Committee and agreed option time should be continued.  
-SR-
- Feature buys present problems** Sale of large feature film packages is becoming insistent reminder that video stations may have to find new ways to fit long shows into program structure. Extent to which problem is concerning stations was evident at Westinghouse Broadcasting Corp.'s seminar at Chicago. Westinghouse is among purchasers of Matty Fox's RKO package. William Dempsey, program manager, KPIX, San Francisco, said feature film is tv's "top challenge."  
-SR-
- Plea to spare tv writers** 4 A's confab at White Sulphur Springs heard plea that tv ad writers be spared need to know multitudinous facts about research marketing, et al. Plea was made by John H. Tinker, Jr., senior v.p.—creative director, McCann-Erickson. Tinker pointed out tv plugs are becoming shorter, more frequent, hence must be "brighter than ever." Writer drowned in facts cannot do best work, Tinker said.

*(Sponsor Reports continues page 119)*



In Philadelphia

# WPEN

is

# FIRST

- More local advertisers\*
- More national advertisers\*
- First in Out Of Home Listening\*\*
- First in Food Merchandising
- First in Drug Merchandising

\*B. A. R. Inc.  
\*\*Pulse



Represented Nationally by Gill-Perna, Inc.

New York, Chicago, Los Angeles, San Francisco



# SPONSOR

the magazine radio and tv advertisers use

30 April 1956  
Volume 10 Number 9

## ARTICLES

### **First all-industry tv set count**

Released for the first time is an all-industry county-by-county television set count prepared by the Advertising Research Foundation. Will this be a satisfactory and permanent solution to a long-time problem?

27

### **How video tape will revolutionize programing**

Free-flung and exciting are ideas for the use of video tape. Who will be first to use it? How will it revolutionize programing? What are some of its numerous possibilities? SPONSOR gives complete details

30

### **Are you using pre-tv radio commercials?**

There's a new trend in radio copy geared to 1956 "sell" and unless you're with it, you'll "wonder where the fellow went"—the fellow you hope listens

32

### **15% . . . How close can you cut it?**

An agency head airs strong views on why agencies should earn 15% on package shows. He maintains that only a sliver of the commission is left as profit after expenses are met

34

### **How to start a film show in high**

"Promote the hell out of your tv show before its premiere," is success formula of Dallas auto agency that hit number one Chevrolet sales spot in Southwest

36

### **Beating that "once-in-a-blue-moon" buying habit**

Spot radio-tv helped make Windex and Drano regular items on shopping lists when Young & Rubicam changed copy theme and pushed up frequency

38

### **Those vital first few minutes**

You can lose an hour's worth of tv time and talent in a single minute; an audience that isn't "hooked" can't be held. The answer? Open strong

40

### **NARTB Convention highlights**

Tape recorder, color tv's start toward big surge, governmental problems were among big topics at NARTB's biggest Convention to date

42

### **Broadcasters spun SPONSOR "Wheel of Fortune"**

"Voted" for their favorites among admen registering. 10 admen who collected most "votes" won prizes that included electric frying pan, radios

44

## COMING

### **Want to buy a radio station?**

You'll find prices are high and going up. Why? What's been happening to radio to produce a curve of higher values, renewed optimism?

14 May

### **How to cast for a tv commercial**

You've got the script in hand—now get your actors. Here comes a "behind-the-scene" briefing on agents, talent and how to use them

## DEPARTMENTS

AGENCY AD LIBS	.....
AGENCY PROFILE, Philip Feld	.....
49TH & MADISON	.....
MR. SPONSOR, Lee S. Bickmore	.....
NEW & RENEW	.....
NEWSMAKERS	.....
NEW TV STATIONS	.....
P.S.	.....
RADIO RESULTS	.....
ROUND-UP	.....
SPONSOR ASKS	.....
SPONSOR BACKSTAGE	.....
SPONSOR SPEAKS	.....
TV COMPARAGRAPH	.....
TIMEBUYERS	.....
TOP 20 FILM SHOWS	.....

Editor and President: Norman R. G  
Secretary-Treasurer: Elaine Couper  
Vice President-Genl. Manager: Ber  
Executive Editor: Miles David  
Managing Editor: W. F. Miksch  
Senior Editors: Alfred J. Jaffe, Eve  
Assistant Editor: Robert S. Solotai  
Contributing Editors: Bob Foreman, e  
Editorial Assistants: Lois T. Morse, on  
Holland  
Art Director: Donald H. Duffy  
Photographer: Lester Cole  
Advertising Department: Arnold A  
Charles W. Godwin, Si Lewis, lw  
Headquarters: Edwin D. Cooper, Wes  
Manager; John A. Kovchok, Produc  
ager; Charles L. Nash, George Ber  
Engel  
Circulation Department: Dorothy O  
Subscription Manager: Emily Cutil  
Office Manager: Catherine Scott Fe  
Accounting Department: Laura O, L  
Fazio

Published biweekly by SPONSOR PUBLICA  
combined with TV. Executive, Editorial Cir  
Advertising Offices: 40 E. 49th St. (49th  
New York 17, N. Y. Telephone: MURRAY 11 8-1  
Chicago Office: 161 E. Grand Ave. Pho  
7-9863. Los Angeles Office: 6087 Sunse  
Phone: HOLLYWOOD 4-8089. Printing Office  
Ave., Baltimore 11, Md. Subscriptions: U  
\$8 a year. Canada and foreign \$9. Singl  
Printed in U.S.A. Address all correspon  
E. 49th St., New York 17, N. Y. MURRAY 11 8-1  
Copyright 1956. SPONSOR PUBLICATIO



**MORE AUDIENCE\* THAN  
ANY STATION IN BALTIMORE**

**.....THAT'S WHAT**

**WNBF-TV, BINGHAMTON, N.Y.**

**DELIVERS DAY AND NIGHT**

**SEVEN DAYS A WEEK—AT**

**LOWER COST PER 1000.**

**YOUR BLAIR-TV MAN HAS**

**THE EVIDENCE FOR YOU.**

\* Also more audience than any station in Kansas City, Buffalo, Minneapolis-St. Paul, Houston, Milwaukee and other major markets; at lower cost than every station in eight out of the ten major markets. Telepulse, December, 1955.





## CASE HISTORY—FOOD



### Folger Doorbell Ringers Ring Up Sales With Radio

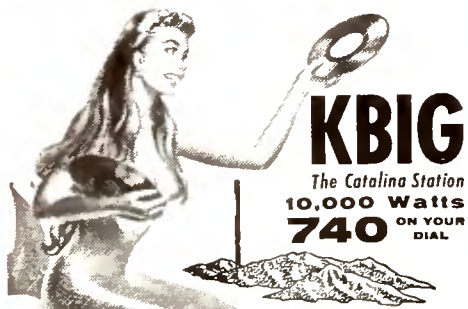
Eight years ago, a weak *fourth*; today, a strong *first* place in coffee sales.

That's the success story of Folger's Coffee in Southern California. And a success story for Southern California radio, according to Larry Moore, sales manager of the Folger Coffee Company.

"Radio has received an increasing share of our Southern California budget, until today it is our dominant medium," states Moore. "Our year-round news program has been supplemented with increasing frequency by periodic Doorbell Ringing Promotions in which we award Westinghouse appliances. This year we are buying the greatest saturation radio coverage in our history, just as sales are also highest in our history."

KBIG has carried the Folger story to all of Southern California for the past three years, through the Raymond R. Morgan advertising agency.

Huge, sprawling, rich Southern California can be reached *best* by radio. . . . KBIG plus other stations, if like Folger's, you want 100% dominance; KBIG alone, if you want greatest coverage at lowest cost-per-thousand-listeners.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone: HOLlywood 3-3205  
Nat. Rep. **WEED and Company**

# Timebuyers at work



**Helen Moore**, Foote, Cone & Belding, Los Angeles, thinks that radio has passed through the period when the newness and glamor of tv overshadowed it, and that now the two media are growing together in effectiveness. "Either of the two air media can stand on its own feet," she told SPONSOR. "We buy tv when the visual is an important factor in selling a product. But when an oral message will do the trick, we like to take advantage of radio's economy. During the summer, for example, we use radio extensively on weekends for reminder copy." Helen would like help from stations: "Please," says she, "Adopt a standard system of confirmations and availabilities, including all information, so I can work faster."



**Mauny Klein**, Cunningham & Walsh, New York, says buyers should be creative when scheduling spot tv announcements for 52-week advertisers. "A buyer can increase the potential audience by moving his announcements to new positions throughout the year. While he may not achieve actual rating point increases, his net audience will be expanded. In other words, he'll get turnover and more exposure without necessarily sacrificing frequency. Each product message must be in a time slot with the adjacencies that will reach the desired audience. Advertisers with long-term schedules can afford to think that broad audience exposure and frequency impact will balance out over the year."



**Dorothy Hanley**, MacManus, John & Adams, New York, finds daytime tv increasingly popular. "Daytime programing has been upgraded continuously since last fall and daytime ratings often show it," she says. "In fact, some afternoon times are now becoming so popular in some of the markets I've been investigating that even daytime i.d.'s are hard to clear in those choice times. And I'm not talking about one-station, but two- and three-station markets. Of course, part of the reason even daytime's hard to clear in some instances is the fact that stations and reps give priority to 39- or 52-week advertisers. A client who wants to go into a market for 13 weeks even with heavy schedules is at a decided disadvantage."





# KTHS (LITTLE ROCK)

## Wins Honors In Yale, Too!

KTHS—Basic CBS Radio in Little Rock — is Arkansas' only 50,000-watt station. Its audience includes hundreds of thousands of people *throughout* the State.

Take *Yale* (Ark.), for example. Population-wise, it can't compare with its Ivy-League counterpart. But combined with hundreds of other communities, it helps account for KTHS's *interference-free daytime coverage of more than 3,370,000 people!*

Ask your Branham man for all the facts on KTHS—Arkansas' BIG radio value.

**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



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.



# A Captive Market



RADIO KPQ GETS  
**Results . . .**

**2 TO 1**



And We Challenge  
All Other North Central  
Washington Media To Disprove  
Us!

Yes, that's a strong statement, but we are prepared to back that claim to the hilt . . . with money on the line.

So if you're buying—or plan to buy—the heart of Washington State, why waste money testing? Use the ONE MEDIUM that produces 2 to 1! Use KPQ Wenatchee.

AN ABC-NBC AFFILIATE



**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)

# AGENCY AD LIBS



by Bob Foreman

## How green is my pasture: views on job-hopping

Today, as I attempt to compose this, I have just completed my seventeenth year, working for the same advertising agency. In one way this is, of course, a depressing occasion—namely, that so many years have disappeared. In another, though, it is a proud day because what I've seen happen in the advertising business, to the agency itself, and to me in particular could only be considered pleasant.

I've had the privilege of seeing the advertising business grow from \$1,900,000,000 to \$9,000,000,000. Over and above this dollar increase, it has become respected, valued, and even sought after. I've seen the agency where I work grow from \$18,000,000 to \$180,000,000.

During this span, too, television started from scratch and grew and grew. Despite the foregoing, I still have some hair and only two chins.

The point of this tract, however, is not to portray myself as the High Lama of Ad-Land. It is to muse ever so lightly on the antithesis of the picture just painted and to dwell on the subject of job jumping.

Persounel turnover in the agency field is of consternation to all, agencies and advertisers alike. Hardly a day passes when the New York City papers are not displaying pictures accompanied by the legend that so-and-so of Agency A just went over to Agency B. Like as not someone from Agency B will be revealed as heading for Agency A in the next edition. Many of us have wondered if this game of musical chairs makes sense.

Unless a man or a woman is for some reason incompatible with the place where he works . . . unless it limits his future and has given him real cause to feel unwanted, isn't he or she far better off staying put?

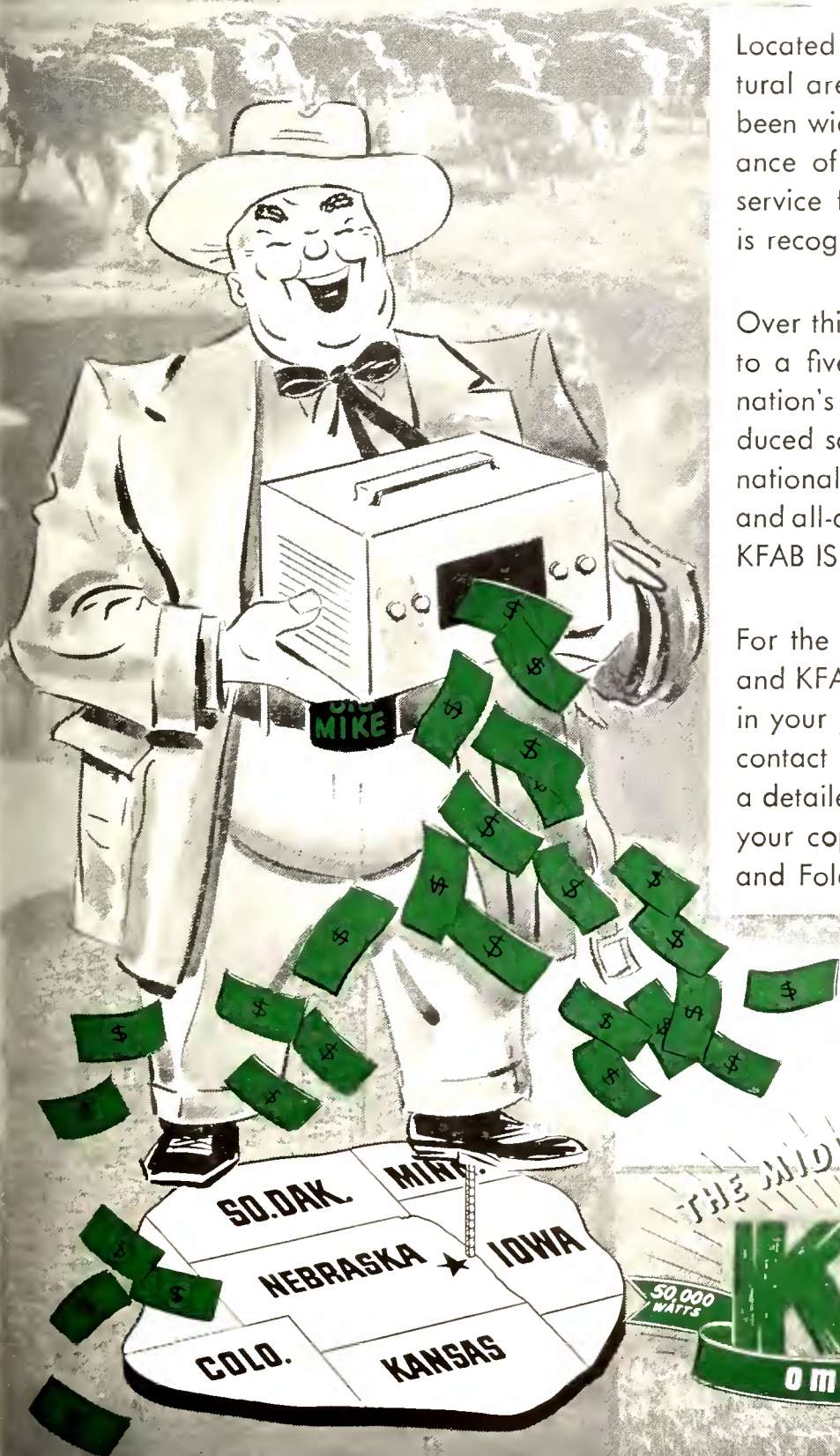
This is a business of people, to be sure. It is also a business of volatile people . . . people harder than the ordinary breed to get to know and to appreciate. Grant even that. But once I have mastered the idiosyncracies of the others in my agency, my life is bound to be easier and pleasanter. Isn't this worth a wad of money? Personally, I'd hate to throw it away and have to start all over again . . . finding out who's who. It's barely possible that *you* may turn out to be more irrational than anyone I've ever known before.

Most agencies—certainly all those which hope to be

(Please turn to page 80)



# FARM FACTS AND FOLDING MONEY



Located in the heart of the world's richest agricultural area, KFAB's program schedule has always been wide-scope. With an audience dictated balance of entertainment, markets and other farm service features. The station's Farm Department is recognized nationally as one of the finest.

Over thirty-two years of continuous programming to a five-state area has made KFAB one of the nation's outstanding farm stations and has produced sales and folding money for regional and national advertisers. Mail response, success stories and all-around results substantiate surveys to prove KFAB IS THE TOP FARM STATION IN THE AREA.

For the true facts on the Nebraska Farm Market and KFAB . . . facts that will mean folding money in your pocket, ask Peters, Griffin, Woodward or contact General Manager, Harry Burke. Ask for a detailed report on the midwest farm market and your copy of the new brochure — "Farm Facts and Folding Money."

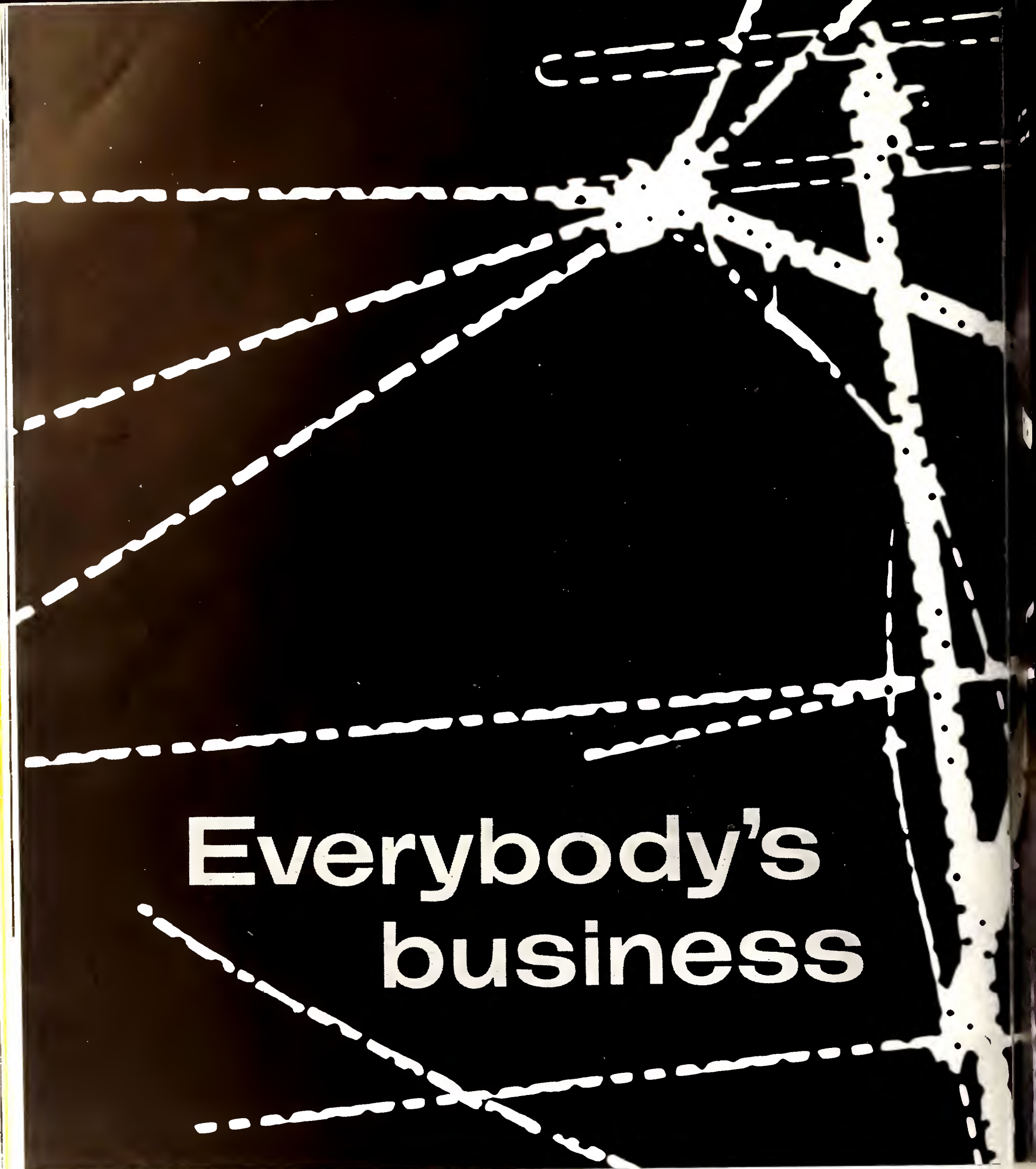
THE MIDWEST-EMPIRE STATION

# KFAB

OMAHA NBC RADIO

50,000  
WATTS





# Everybody's business


Ironing board covers are just as much at home on network television as automobiles. A small-budget manufacturer of lawn seed thinks of it as a basic medium just as readily as a big-budget manufacturer of refrigerators.

New sales patterns developed by NBC have placed network television within the reach of every category of

business. And as these sales patterns continue to flourish on network television from the rigid system of sponsorship inherited from radio, more and more advertisers will be able to profit from its unparalleled impact.

There are more advertisers on TODAY alone than there were on the leading radio *network* a decade ago. The





le applied TODAY pattern of participation has opened  
vision to many new advertisers looking for flexible,  
radical, highly merchandisable ways to use the  
diu. And the Color Spectaculars offer new ways  
me sponsors to capitalize on the audience appeal  
big 30-minute shows and to begin reaping the bene-  
of displaying their products in Color.

With programs to attract *all* the American publics, and  
with its pioneering sales patterns, NBC places network  
television at the service of *everybody's* business.

*exciting things are happening on*

**NBC** Television

a service of 

**LEADER  
IN  
BOSTON**

AND

*First in Films  
in  
New England!*

**W  
N  
A  
C  
-  
TV**

CH. **7**

**BOSTON**

# 49<sup>th</sup> and MADISON

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

## FILM'S HIDDEN SIDE

Since more and more of the average agency's total billing is being channeled into television and more and more television production (especially commercials) is going into film, there has long been an urgent need for your April 2nd article, "The hidden side of film commercials."

As a significant step toward a broader account and management understanding of the problems involved, I read your article with great interest and I'd like to be among the first 15 or 20 thousand to congratulate everyone concerned—from the first to recognize the need, to the others who developed the article so knowingly.

ROGER PRYOR  
Vp. Radio and Television  
Foote, Cone & Belding  
New York, N. Y.

## TEST FOR TV PLAYS

Permit me to compliment S. Brooke White on his excellent article in SPONSOR. His criteria for evaluating good dramatic scripts are excellent and show much thought.

I was so impressed that I wondered whether or not it would be possible to get reprints, which I would like to mail as a promotional piece of literature for motion picture film evaluation?

If these can be obtained, what is the cost per hundred or per thousand?

ALBERT M. KANE  
Al Kane Productions  
Philadelphia, Pa

● Reprints of "A good tv play must pass this test" by S. Brooke White (SPONSOR 5 March 1956, page 36) are available as follows: 500 copies, \$45; 1,000 copies, \$51.

## DON'T BY-PASS SMALL TOWNS

I was pleased to see the March 19th issue of SPONSOR, especially the "Report to Sponsors." Under the heading, "NCS No. 2 enlarges its

# KRMG

50,000 Watts - 740 KC  
Tulsa - Oklahoma

...is NOW the

# GREAT

# Independent of the

# Southwest..



**KRMG OFFERS...**

- ★ TOP PERSONALITIES.....
- ★ TOP RATINGS.....
- ★ TOP COVERAGE.....
- ★ TOP RESULTS.....

AND

- ★ ECONOMICAL RATES



ask your **BLAIR** man  
for the **KRMG** story

# KRMG

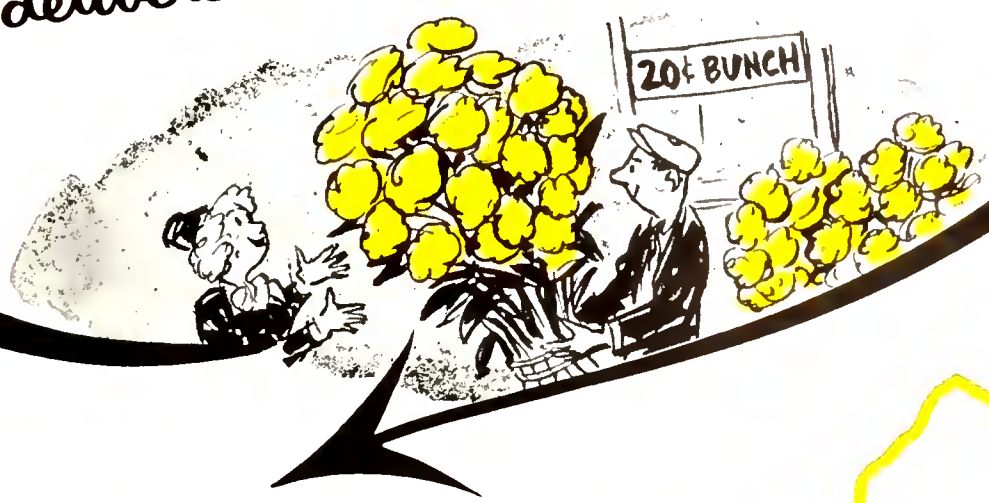
50,000 Watts - 740 KC  
Tulsa - Oklahoma



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE<sup>®</sup> RADIO

*delivers more for the money*



... JUST LOOK AT

# KMJ

## THE BEELINE'S FRESNO STATION

**KMJ has more listeners** than any competitive station, daytime or nighttime, according to latest Pulse.

**KMJ has more top rated shows** . . . 9 out of the 10 most popular programs in the Fresno area are KMJ shows, reports Pulse.

**KMJ has wider coverage** than any competitive station, daytime or nighttime. (SAMS)

**KMJ has a wider FCC contour**, daytime or nighttime, than any competitive station.



Beeline stations, purchased as a unit, give you more listeners in Inland California and Western Nevada than any competitive combination of local stations . . . and at the lowest cost per thousand. (SAMS & SR&D)

# McClatchy Broadcasting Company

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

coverage" was something like this . . . "Switch in NBC attitude toward Nielsen Coverage Service No. 2, which resulted in web signing up after saying it wouldn't, is explained by Nielsen agreement to enlarge sample in fringe areas . . . Web spokesman points out that although powerhouse video outlets may cover fringe areas, smaller outlets may actually attract more loyal viewing, hence, cover more homes in that area than big outlet."

If that is their attitude toward smaller outlets in video, do they have the same attitude toward smaller radio?

My contention is that too many timebuyers were overlooking small-town radio. I do a tremendous amount of traveling in my present job, mostly contacting high school students in small towns.

Many of these small towns have their own radio stations. In the past, the people of these smaller towns listened to the bigger stations, but now that they have their own stations, they are more loyal. Mainly because there is greater emphasis on local news.

Right now, I am writing about Nebraska, South Dakota and Wyoming. But before taking this job, I was in Indiana. I saw the same thing happening there. . . .

WARREN O. WITTEKIND  
*Field Relations Director*  
*Nebraska State Teachers College*  
*Chadron, Neb.*

#### BUYERS' GUIDE

We notice in your recent BUYERS' GUIDE that you list two other stations in the Chattanooga market programing some Negro appeal programs. This is false. We have definite proof that WMFS is the only radio station in Chattanooga programing Negro appeal programs. We hope in the future you will check this further. The only reason we are concerned is that agencies have asked us about it, too.

FRED WEBB  
*Station Manager, WMFS*  
*Chattanooga, Tenn.*

● BUYERS' GUIDE information is based on data submitted by stations themselves. We will check further into the programing problem in the area for the 1957 BUYERS' GUIDE.



SALES OFFICES: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Miami





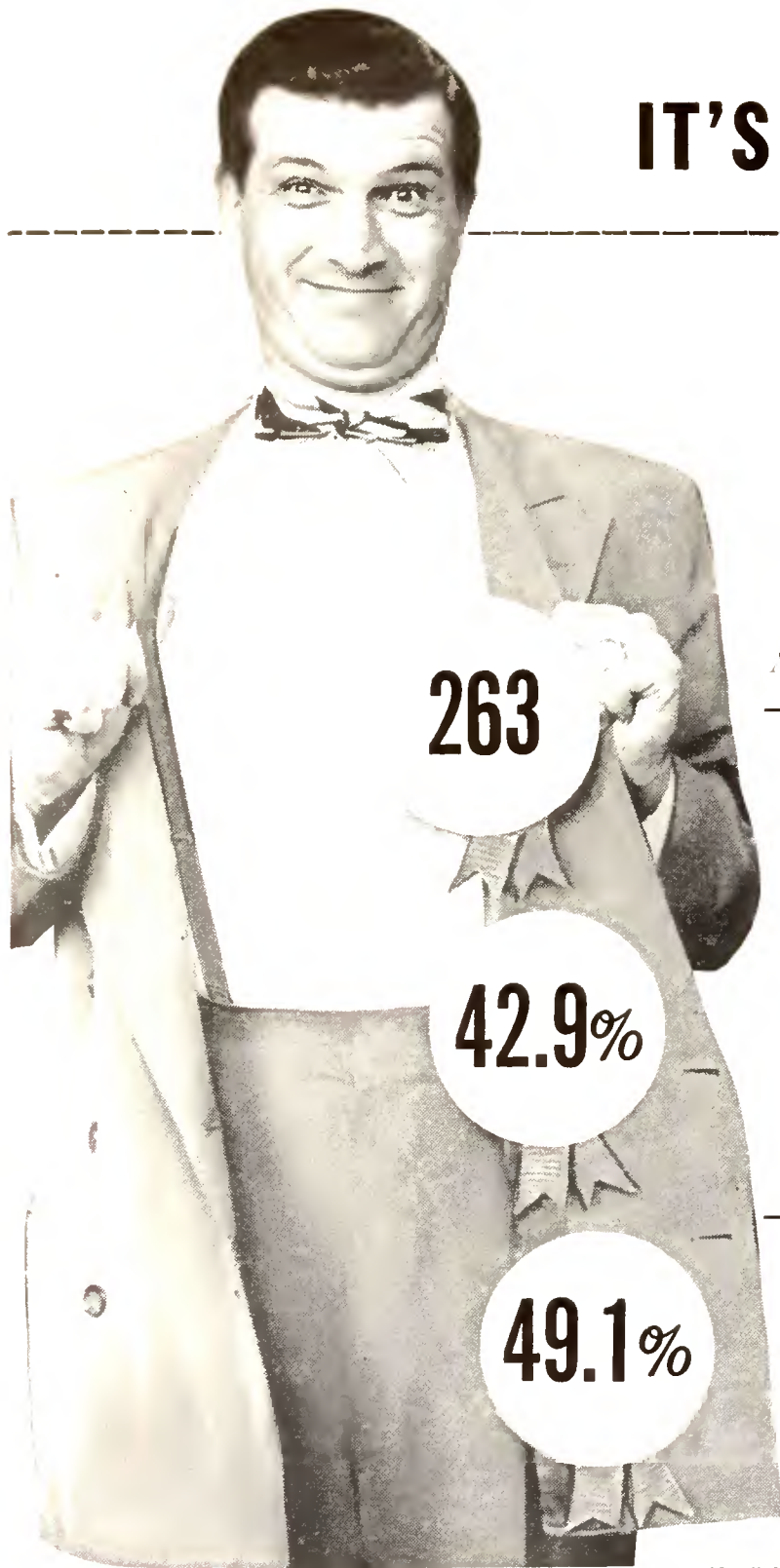
**Three times the impact** – Don't overtacks yourself. Let the famous Crosley Television Stations offer the triple advantages of top shows . . . top audience . . . top promotion through the exclusive Crosley client service department . . . and you'll rise to any ad occasion!

Crosley Broadcasting Corporation, a division of



**WLW-T** Cincinnati    **WLW-D** Dayton    **WLW-C** Columbus





## IT'S WHB'S REGION, TOO!

263 1st place ¼ hours out of 288 . . .  
. . . second place ¼ hours . . . and nothing lower!

### That's what Kansas City Area PULSE says about WHB

for 594,700 radio homes in 66 counties of 3 states  
Monday-Saturday, 6 a.m.-6 p.m.  
Average share of audience 25% ahead of second station!

42.9% average share of audience all-day  
(2nd station: 16.6%)

WHB first by far in *every* time period!

### That's what Kansas City Area NIELSEN says about WHB

for the 542,700 radio homes in the N.S.I. Area  
all day and night, 6 a.m. to midnight,  
Monday-Saturday

49.1% average share of audience all-day

### That's what the latest Kansas City HOOPER says about WHB

WHB leads in every Hooper ¼ hour,  
6 a.m.-6 p.m., Monday through Saturday.

So you see, WHB dominates the Kansas City *area* as convincingly as it dominates metropolitan K. C. audiences. Get the big story from the man from Blair, or WHB General Manager George W. Armstrong!

# WHB

10,000 watts—710 kc  
Kansas City



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WDGY, Minneapolis-St. Paul  
Represented by  
Avery-Knodel, Inc.

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

WHB, Kansas City  
Represented by  
John Blair & Co.

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

# New and renew

# SPONSOR

30 APRIL 1956

## New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Products, Chi for Make-A-Shake	Mason Warner, Chi	ABC	Breakfast Club; T & F 9:10-9:15 am; 30 May
Williamson, Louisville	Ted Bates, NY	CBS 211	Edgar Bergen; Su 7:05-8 pm; 1 Apr; 26 wks
Williamson, Louisville	Ted Bates, NY	MBS	True Detective, Treasury Agent, Gangbusters, Official Detective, Counterspy; M-F 8-8:30 pm; 2 Apr; 1-min partics
Products, NY	Ted Bates, NY	CBS 203	Young Dr. Malone; T-Th-F 1:30-1:45 pm; 10 Apr; 13 alt wks
Products, NY	Ted Bates, NY	CBS 203	Helen Trent; T & Th 12:30-12:45; 10 Apr; 13 alt wks
Feries, Wilmington, Cal for	Lynn Baker, NY	ABC	Whispering Streets; T & Th 10:45-11 am; 5 min seg; 24 Apr
Feries, Wilmington, Cal	Lynn Baker, NY	CBS 203	Wendy Warren; M-F 12:10-11:15 pm; 20 Apr; 5 wks
Feries, Wilmington, Cal	Lynn Baker, NY	CBS 203	Galen Drake; Sat 10:15-10:20 am; 21 Apr; 5 wks
Products Co, NY	direct	MBS	Bob & Ray, M-F 5-5:30 pm; 12 Mar; 1-min partics
Products Co, NY	direct	MBS	True Detective, Treasury Agent, Gangbusters, Official Detective, Counterspy; M-F 8-8:30 pm; 13 Mar; 1-min partics
Products, White Plains for	B&B, NY	ABC	Breakfast Club; M-F 9:45-9:50 am; 52 wks
Products, White Plains	Y&R, NY	NBC 193	Weekday; M-F 10-12 noon; 3-3:45 pm; 2 May to 1 June; 25 30-sec partics
Boston	Maxon, Detroit	MBS	Game of the Day; Su approx 2 pm; 25 Mar; alt 1/2 sponsorship
Brewing, New Orleans	Fitzgerald, New Orleans	MBS	Game of the Day, M-Sat Approx 2 pm; 24 Mar; alt 1/2 sponsorship
McNeil, Ottumwa, Ia for Red Heart	NLB, Chi	MBS	Five Star News, Sat 10:30-10:35 am, 11-11:05 am, 12-12:05 pm, 2-2:05 pm, 5:50-5:55 pm; 3 Mar
McNeil, Chi	Campbell-Mithun, Chi	ABC	Breakfast Club; M-F 9-10 am; var 5 min segs; 16 Apr
McNeil, Chi	Rutledge & Lilienfeld, Chi	CBS 203	Robert Q. Lewis, Sat 11:45-11:50 am; 2B Apr; 13 wks
Chi for juices & concentrates	Rutledge & Lilienfeld, Chi	ABC	Breakfast Club; T 9:50-9:55 am; Th 9:20-9:25 am; B May
Arndt, Phila	Arndt, Preston, Lamb, Chapin & Keen, Phila	CBS 203	Robert Q. Lewis; Sat 11:35-11:40 am; 24 Mar; 2B wks
Rolds, Winston-Salem	Wm. Esty, NY	CBS 114	Rock & Roll Dance Party; Sat 9-9:30 pm; 24 Mar; 52 wks
Rolds, Winston-Salem	Wm. Esty, NY	MBS	Game Wrap-up; Su-Sat; 24 Mar
Los, NY	NCK, NY	MBS	Queen For A Day, T-W-Th 11:30-12 noon; 27 Mar; 40-sec partics
Los, NY for Airwick	NCK, NY	ABC	Whispering Streets; Th & F 10:45-10:50 am; 12 Apr; 52 wks
Wiams, Glastonbury, Conn	Tatham-Laird, Chi	CBS 203	Arthur Godfrey; W 10-10:15 am; 4 Apr; 13 wks
Wiams, Glastonbury, Conn	JWT, NY	MBS	Harry Wismer Sports; Su 5:55-6 pm; 22 Apr
Wiams, Glastonbury, Conn	JWT, NY	MBS	Bob & Ray; M-F 5:30-5:45 pm; 13 Mar
Wiams, Glastonbury, Conn	JWT, NY	MBS	Warm-up; W & Su approx 1:55-2 pm; 18 Apr thru 13 May
Wiams, Glastonbury, Conn	JWT, NY	MBS	Warm-up; T-Th-S approx 1:55-2 pm 24 Mar
Harbert, NY for Hudnut	KGE, NY	NBC 193	Various NBC Radio Net shows; 29 Apr; 20 wks; 50 6-sec anncts per wk



Fran Conrad (3)



Robert R. Ferry (4)



William Hausberg (5)

## Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Products, NY for Arrid	SSCB, NY	ABC	When A Girl Marries; M&F 10:30-10:35 am; 2 Apr; 26 wks
Andy, Chi	C. L. Miller, Chi	MBS	True Detective; M 8-8:30 pm; 2B Mar; 1 1-min partics
Wire & Rubber, Akron	D'Arcy, Cinn	MBS	Sportstime; Su 6:45-7 pm; 25 Mar; M-W-F 5:50-5:55 pm; 26 Mar
Products, Jackson, Miss for	NLB, Chi	MBS	Five Star News; M-F 10:30-10:35 am, 11-11:05 am, 12-12:05 pm, 2-2:05 pm, 5:55-6 pm; 2 Apr
Benefit Health & Accident Assoc.	Gordon Best, Chi	ABC	Breakfast Club; F 9:25-9:30; 6 Apr; 13 wks
NY for cake & frosting mixes	Bozell & Jacobs, Omaha	MBS	Bob Considine; Su 6:30-6:45 pm; 22 Apr
Los, NY	Ted Bates, NY	ABC	When A Girl Marries; T-W-Th 10:30-10:35 am; 17 Apr; 26 wks
Los, NY	NCK, NY	MBS	Tomorrow's Front Page Headline; Su 6:15-6:25 pm; 1 Apr
Long Beach, Cal	M. B. Scott, LA	ABC	Breakfast Club; Tue 9:15-9:20 am; 10 Apr; 13 wks
Woolworth, NY	Lynn Baker, NY	CBS 257	Woolworth Hour; Su 1-2 pm; 3 June; B3 wks



A. L. Hollander, Jr. (4)



Joseph R. Joyce (4)



Julia T. Lucas (4)

## Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Amaturo	NBC Spot Sales, NY, radio acct exec	WESO, Webster-Southbridge, Mass, gen mgr
Andy	Atlas TV, NY, sales promotion director	Walter Schwimmer, NY, eastern sales mgr
Aranson	ABC Radio, NY, mgr co-op program dept.	Same, director sales service
Azzato	Geo Bagnall, NY, Eastern sales mgr	NTA, NY, sales
Arish	WIRK-TV, W Palm Beach, program director & film buyer	NTA, NY, sales
Bikel	Unity TV, NY, divisional mgr	NTA, NY, sales
Bole	Guild Films, LA, Western sales mgr	UM&M, NY, gen sales mgr
Brad	KSBW-TV, Salinas, Cal, station mgr	KNTV, San Jose, Cal, natl sales mgr
Cimins	KFMB-TV, San Diego, sales	Same, asst sales mgr
Curry, Jr.	WEEL, Boston, sales promotion mgr	RAB, NY, chain store sales promotion
Dellison	KMED, Medford, Ore	KPTV, Portland, Ore, sales
Gey, Jr.	Alexander Films, Colorado Springs, pub relations director	Same, sales promotion mgr
Fear	World Bcating, NY, sales	Audio-Video, NY, sales mgr
Geeding	Clopay Corp, Cinn, works mgr	Lasky Films, Cinn, vp & acct exec
Grig	Guild Films, NY, asst sales mgr	Same, gen sales mgr
Her	WTTC, Washington, DC, acct exec	Same, local sales mgr
Jameson	NBC Spot Sales, NY, eastern tv mgr	Same, director tv sales
Kupper	Wm G. Rambeau, NY, gen sales mgr	Same, vp
Lewis	Paul Raymer, Chi, acct exec	Edward Petry, Chi, tv sales
Lin	WMAL Radio, Washington, DC, acct exec	Same, local sales mgr
Liv	CHCT-TV, Calgary, Canada, film dept	Same, acct exec
Magnes	Magnum Photos, NY, assoc editorial rep	Sturgis-Grant Prod, NY, vp & gen mgr



### 3. Broadcast Industry Executives (continued)

*New and renew*

NAME	FORMER AFFILIATION	NEW AFFILIATION
John McClay	WCAU-TV, Phila, asst gen mgr	Westinghouse Bcasting, Cleveland, asst to vp
Thomas B. McFadden	NBC Spot Sales, NY, vp radio	WRCA AM-TV, NY, vp in charge
J. I. Meyerson	Time, Inc Stations, NY, natl sales rep	WHIT-TV, Milwaukee, gen mgr
C. B. Morgan	KGGM-TV, Albuquerque, comml mgr	KHOL-TV, Kearney, Nebr, sales mgr
L. Boyd Mullins	KRON-TV, San Fran, adv-merchandising mgr	Same, acct exec
Robert F. Nims	WESO, Webster-Southbridge, Mass, gen mgr	WCAT, Athol, Mass, gen mgr
Ted Oberfelder	ABC, NY, vp in charge o&o stations	Burke-Stuart, NY, pres
Byron "Barney" Ogle	KRGV, Weslaco, Tex, exec director	NARTB, Washington, DC, midwest field rep
George M. Perkins	WHDH, Boston, program mgr	WROW, Albany, station mgr
Norman L. Posen	WOL, Washington, DC	WMAL Radio, Washington, DC, sales
Sterling C. Quinlan	WBKB & WENR, Chi, gen mgr	WBKB, Chi, vp in charge
John H. Reber	NBC Spot Sales, NY, tv head	Same, director
Al Ross	Gibbons Adv, Calgary, Canada	CHCT-TV, Calgary, Canada, acct exec
Jack Ryan	NBC Spot Sales, NY, tv salesman	Same, eastern tv mgr
George Sax	ABC Radio, NY, program operations mgr	Same, co-op program dept mgr
William Seaman	DuMont, NY, operations mgr	ABC TV, NY, program service mgr
James Sefert	WLW-C, Columbus, public affairs	Same, acct exec
Hamilton Shea	WRCA AM-TV, NY, gen mgr	WSVA AM-FM-TV, Harrisonburg, Va., pres & gen mgr
Walter J. Smith	KYW, Cleveland, sales service rep	Same, acct exec
Peter Wade	ABC Radio, NY, mgr sales service	Same, director station clearance
Perry Walders	WTTG, Washington, DC, sales	Same, natl sales mgr
Allen Wallace	Al Wallace Prod, NY, owner	NTA, NY, sales
Bob Watson	CHCT-TV, Calgary, Canada, acct exec	Same, sales mgr
Robert A. White	WOR, NY, local sales	WPEN, Phila, sales
Alton Whitehouse	TPA, NY, field staff	Same, asst to vp eastern division



Edward D. Madden (5)



John McClay (3)



Thomas B. McFadden (3)



George M. Perkins (3)



John Reber (3)



Perry Walders (3)

### 4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. M. Abrahams	Hicks & Greist, NY, creative & merchandising depts	Fuller, Smith & Ross, NY, acct exec
Floyd M. Andrews	Minn Mining & Mfg, St Paul, adv creative mgr	Knox Reeves, Minneapolis, acct exec
Muriel Bullis	FCB, LA, timebuyer	Erwin, Wasey, LA, am-tv timebuyer
Joseph M. Cahill, Jr.	KCMO-TV, Kansas City, sales	Potts-Woodbury, Kansas City, acct exec
Robert C. Clark	Erwin, Wasey, LA, timebuyer	Leo Burnett, NY, timebuyer
James A. Dearborn	American Airlines, NY, director sales planning	K&E, NY, asst to pres
Robert R. Ferry	Maxon, NY, vp	Kudner, NY, exec staff
Nat Gayster	Biow, NY, timebuyer	Ted Bates, NY, timebuyer
Raymond G. Girardin	Humphrey, Alley & Richards, Boston, am-tv director	N. W. Ayer, NY, rad production super
A. L. Hollander, Jr.	DuMont, NY, operations director	Edward Kletter, NY, am-tv mgr
Sylvia Jacobs	Univ of Ariz, instructor adv	Stan Stanislaus Adv, San Fran, acct exec & creat
Joseph R. Joyce	Ruthrauff & Ryan, NY, vp & acct exec	Donahue & Coe, NY, vp & acct super
John Kucera	Biow, NY, media super	Ted Bates, NY, media super
Julia T. Lucas	Norman, Craig & Kummel, NY, timebuyer	Product Services, NY, timebuyer
Darrell McCain	Brisacher, Wheeler, NY, media super	Ted Bates, NY, media super
Stu Menzies	CHCT-TV, Calgary, Canada, acct exec	James Lovic Adv, Calgary, acct exec
Ralph Neave	ABC, LA, merchandising director	FCB, LA, acct exec
Ken Page	S. W. Caldwell, Toronto, teleprompter operations mgr	Same, asst to pres
Ruth Stack	Biow, NY, merchandise co-ordinator	Hicks & Greist, NY, acct exec
Dorian St. George	ABC AM-TV, NY, producer	Charles L. Rumrill, Rochester, am-tv director
Jim Straham	German's Seed Store, LA, adv director	Dudley L. Logan Adv, LA, acct exec
Reginald W. Twigg	Erwin, Wasey, LA, senior acct exec	McC-E, LA, acct supervisor
Watts Wacker	D. P. Brother, Detroit, am-tv timebuying mgr	Same, asst media director
Herbert J. Walton	Quality Textiles, Greenville, SC	Ted Outlaw Adv, Greenville, SC, acct exec

### 5. Sponsor Personnel Changes

B. W. S. Dodge	Gulf Oil, Houston, super retail layout & cpy adv	Same, adv director
Sol Goldin	Whirlpool-Seeger, St Joseph, Mich, product mgr range division	Same, gen mgr range division
William Hausberg	Lehn & Fink, NY, adv mgr	Andrew Jergens, Cinn, vp adv
Fred J. Hutchison	Brockway Glass Co, Brockway, Pa, adv-sales promotion mgr	B. F. Goodrich, Akron, adv-sales promotion dept
O. Glen "Red" Kennedy	Lehn & Fink, NY, gen sales mgr	Same, gen mgr L&F division
Lincoln M. Larkin	Whirlpool-Seeger Corp, St. Joseph, Mich, sales mgr industrial division	Same, gen mgr air conditioner division
Edward D. Madden	Motion Pictures for TV, NY, vp	Intl Latex, NY, vp
W. A. McCormack, Jr.	Belle Meade Biscuit, Nashville, adv-sales & distribution director	Minute Maid, NY, frozen food products mgr
D. J. Pearson	DeSoto, NY, asst regional mgr	Same, regional mgr
Austin R. Rising	Whirlpool-Seeger, St. Joseph, Mich, gen mgr range & air conditioner divisions	Same, director consumer relations
David Solomon	Waldo Mayo, NY, cpy	CBS Columbia, NY, co-op adv mgr
Gene Staley	Staley Mfg, Decatur, Ill, adv mgr soybean division	Same, adv mgr corn division
George T. Stevens	George T. Stevens & Assoc, Chi, owner	Whirlpool-Seeger, St. Joseph, Mich, director merch development
Arthur E. Toft	Norman, Craig & Kimmel, NY, acct exec	Block Drug Co, Jersey City, adv brand mgr
Henry Volle	Staley Mfg, Decatur, Ill., adv mgr corn division	Same, asst mgr grocery products

### 6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Chrysler, Detroit	parts division	N. W. Ayer, Phila
Converted Rice, Houston	Uncle Ben's Rice	Ted Bates, NY
Corn Products Refining, NY	Bosco	Donahue & Coe, NY
General Electric, Cleveland	lamp division	Grey, NY
Kevo Products, LA	Kevo-etts	Goodman-Anderson, LA
Kirsch Beveregaes, NY	No-Cal products	Paris & Peart, NY
Lanvin Parfums, NY	perfumes	North, Chi
Serta Assoc, Chi	mattresses	Ruthrauff & Ryan, Chi
Staley Milling, Kansas City	feeds	Potts-Woodbury, Kansas City

### 7. Station Changes (reps, network affiliation, power increases)

KRIS-TV, Corpus Christi has gone on the air as an affiliate of NBC  
 KWJJ, Portland, Ore, has appointed Headley-Read Co. Western reps.  
 KXOB, Stockton, Cal, has changed call letters to KJOY,  
 WCOP, Boston, has been sold (subject to FCC approval) to Plough, Inc., Memphis, Tenn.  
 WDEF-TV, Chattanooga, will become a CBS affiliate effective 10 May.  
 WGLS, Atlanta, has changed its call letters to WTAM.  
 WHAM, WHAM-FM & WHAM-TV, Rochester, has been sold (subject to FCC approval) to Transcontinent Television Corp. and General Railway Signal Co.  
 WHCU, Ithica, has appointed Devney & Co. natl sales reps.  
 WMGY, Montgomery, has appointed Robert S. Keller, Inc., natl sales reps.  
 WRTA, Altoona, has appointed Everett-McKinney natl sales reps.  
 WSPA-TV, Spartanburg, So. Caro., has gone on the air as a CBS affiliate



# CAPITAL BOOM...



..... ! IN FAMILY INCOME



Capital cupboards are brimful of the sweetest larder of all . . . *money!* The average Washington family has more income than ever to spend, and to spare.

Washington's population swells. Business, building and industry expand in every direction. *Average effective buying income, up 34% in five years, is now a potent \$7,781 per family . . . unmatched by any other market in America!*

Advertisers have found the way to keep pace with their

customers in the nation's Capital. In five years, they have *doubled* their investment on WRC and WRC-TV. And their vote of confidence continues. During the first quarter of 1956, advertising revenue on the stations shot up at a faster rate than ever!

To make the most of Washington's great and growing wealth, more and more advertisers are going with the biggest guns in Washington's selling boom . . .

**WRC AND WRC-TV** . . . SOLD BY **NBC SPOT SALES**  
**NBC** LEADERSHIP STATIONS IN WASHINGTON, D. C.



# AUDIMAT





# ON KMOX

... Audimation KMOX is mass-produced sales through deft radio programming... a sensitive balance of the CBS Radio Network schedule with potent local programs. It's the mass appeal of St. Louis Cardinal Baseball — "Billiken" Basketball — Notre Dame Football... the Star appeal of KMOX's new "Matinee"... PLUS top-rated local personalities: Rex Davis (News), Curt Ray, Harry Fender, Jim Butler (music), Phil Stevens (HPL), Ted Mangner (farm), Harry Caray, Bob Burnes, Joe Garagiola, Jack Buck (sports).

**KMOX** AUDIMATED MARKETING IS GEARED TO YOUR AUTOMATED PRODUCTION.

**KMOX**

The Voice of St. Louis  
CBS Owned — 50,000 Watts

Represented by  
CBS Radio Spot Sales



**HOOPER  
RATING  
SHOWS  
KVLC  
FIRST  
IN CENTRAL  
ARKANSAS  
and GREATER  
LITTLE ROCK!**



DAYTIME . . . INDEPENDENT

**HOOPER RATINGS  
MARCH, 1956**

	PER CENT LISTENERS	
	A.M.	P.M.
STA. "A"*	23.0	18.7
STA. "B"	10.3	7.4
STA. "C"*	16.0	9.6
STA. "D"*	11.9	13.0
STA. "E"*	9.1	10.5
▶ KVLC	28.4	39.9
OTHER	1.2	0.8

\*Network Affiliation

National Representatives: Radio Representatives, Inc., Murray Hill 8-4340, New York 17, N. Y., or call Dale Mahurin, Franklin 5-5321 in Little Rock.

**KVLC**

Arkansas' Most Progressive  
Radio Station



**Mr. Sponsor**

**Lee S. Bickmore**

V.p., sales and advertising  
National Biscuit Co., New York

Lee Bickmore still carries with him his identification card as a "shipping porter" with Nabisco in Idaho from back in 1933. Today, a youthful though steel-grey 47, Bickmore heads up the company's sales and advertising department as v.p. in charge and supervises an ad budget of \$20.2 million that's handled by six different advertising agencies.

"*Rin Tin Tin* is our only network tv show—for the time being," says Bickmore. "It's supervised by K&E for our special products division—cereals and dog food. We reach over 11 million homes weekly with the show. About 56% of the viewing audience are kids between five and 15 years old."

In its second year on ABC Tv, *Rin Tin Tin* has been averaging a 30.0 Nielsen, according to figures K&E has compiled for Bickmore.

While Bickmore does not personally get involved in specific choice of programming, media selection or fine points of advertising approaches, he does discuss advertising problems that come up with his director of advertising and the top executives of the various Nabisco agencies.

"We're particularly happy with *Rin Tin Tin*," he says. "And we feel that it's a show that has helped to influence tv. Coupled with *Disneyland*, it was a prime factor in helping develop ABC Tv into a major competing network. It has also helped pinpoint the attention of other networks to the 7:30-8:00 p.m. slot as a good time to reach family audiences."

Bickmore feels that the cost for such a network property can be amortized by rotating several products on it. To date, K&E has used network cut-ins to introduce Nabisco Shredded Wheat Juniors and Nabisco Wheat Honeys and Rice Honeys in markets where they have distribution. Regular national commercials rotate between Nabisco's other cereals and Nabisco dog foods.

"You can tell that we like tv," says Bickmore. "Above 75% of the special products division's ad budget is in tv, network and spot both."

An avid golfer during his spare time, Bickmore commutes between his Manhattan office and Short Hills home and to some of the choicer golf courses of New Jersey. "With three ladies in the house to police our Nabisco shows on tv, I can count on full reports if I ever miss a program."

★★★

**WILS**  
**Lansing, Michigan**  
**5,000 watts**

**37.1%**  
**audience increase since 1955**  
**as documented by C. E. Hooper, Inc.**

*MARCH 1956 SHARE OF AUDIENCE*

	MON.-FRI. 7-12 NOON	MON.-FRI. 12-6 PM	MON.-FRI. 6-8 PM
<b>WILS</b>	<b>48.8</b>	<b>61.8</b>	<b>48.7</b>
<i>Network Station B</i>	24.4	16.3	23.3
<i>Network Station C</i>	18.7	14.4	22.9

**WILS**

*MICHIGAN'S LIVELIEST STATION*

*LEADS IN 51 OUT OF 52 QUARTER HOURS*

Call Venard, Rintoul & McConnell



# WHAT A GAIN!



... and how we love it!

Here's why — in 58 out of 60 quarter-hour periods between 3:30 and 6:30 p.m. (Mon. thru Fri.) WNDU-TV has the *top-rated\** programs.

What's more — over half the *top-rated* weekday programs between 3:30 and 11:30 p.m., both network and local, are *now* on WNDU-TV.

These gains reflect the pronounced success of WNDU-TV in all rating periods. More proof that your advertising dollar does a better job in the South Bend - Elkhart market with WNDU-TV . . . for full details call Meeker today!

\*Source: ARB February 8-14

Represented Nationally  
by MEEKER TV



**WNDU-TV**  
CHANNEL 46

## SPONSOR BACKSTAGE



by Joe Csida

### Color tape in a hurry? Keep an eye on RCA

It seems only yesterday (though it actually was three or four years ago) that Brigadier General David Sarnoff stood before a group of well-wishers in Princeton, N. J., and told the engineering and research staffs of the Radio Corporation of America: "... I want a tv tape recorder ..." The General requested just two other achievements for the immediate future from his scientific corps, but a device which would record picture and sound on tape, and enable an operator to play such picture and sound back instantaneously was certainly high on the General's list of "musts."

As the entire industry knows by this time, a relatively small corporation headquartered in Redwood City, Cal., and known (rather well-known at that) as Ampex has beaten the General's engineering geniuses to the punch. Ampex literally stole the National Association of Radio and Television Broadcasters' Convention with their tv tape recorder. Room 19 on the fourth floor of the Conrad Hilton hotel in Chicago where the Ampex tv tape recorder demonstrations took place was easily the busiest single spot on any floor of the Convention.

Anyone who knows the General knows that he is a proud and a determined man. I have not, of course, been tapping the General's phone nor lending ear to corridor conversations at the General Sarnoff Research Laboratories in Princeton, but I really don't have to, to make the guess that the General has long since conveyed his disappointment to the person or persons involved in developing RCA's tv tape recorder.

And since the General, at the moment, has launched RCA on an all-out drive to establish color tv as a major factor this year, it doesn't require a mathematical genius to put together the two and two which add up to the General's and RCA's counter-move to the Ampex development. It no doubt will be a fiercely determined drive to come up with a *color* tv tape recorder before Ampex develops its own recorder to do the color job. According to what Ampex executives told me at the Convention, this gives the RCA folks about a year. Ampex feels their own color will be ready within that time. But in the meantime the Redwood City folks have a pretty fabulous jump on the black-and-white tv tape recorder market.

As of Wednesday afternoon of the Convention (18 April) Ampex had orders for three prototype recorders for CBS, three more for NBC, and orders for commercial models from

(Please turn to page 95)



**WHEN YOU BUY ATLANTA...BUY *waga-tv***  
**AND GET A BIGGER PIECE OF THE MARKET!**

This combination gives you the greatest possible impact in the Southeast's No. 1 market: tallest tower and maximum power to reach over 17% more people; top local and CBS-TV programming to earn highest ARB and Pulse ratings; plus strong merchandising and local station promotion. Get the facts from our reps and you'll choose WAGA-TV.



1100 Ft.

**TOP DOG IN THE NATION'S 21st MARKET**



**waga-tv** 100,000 watts channel **5**  
**CBS-TV in Atlanta**

Represented Nationally by  
 THE KATZ AGENCY, Inc.

**STORER BROADCASTING COMPANY SALES OFFICES**

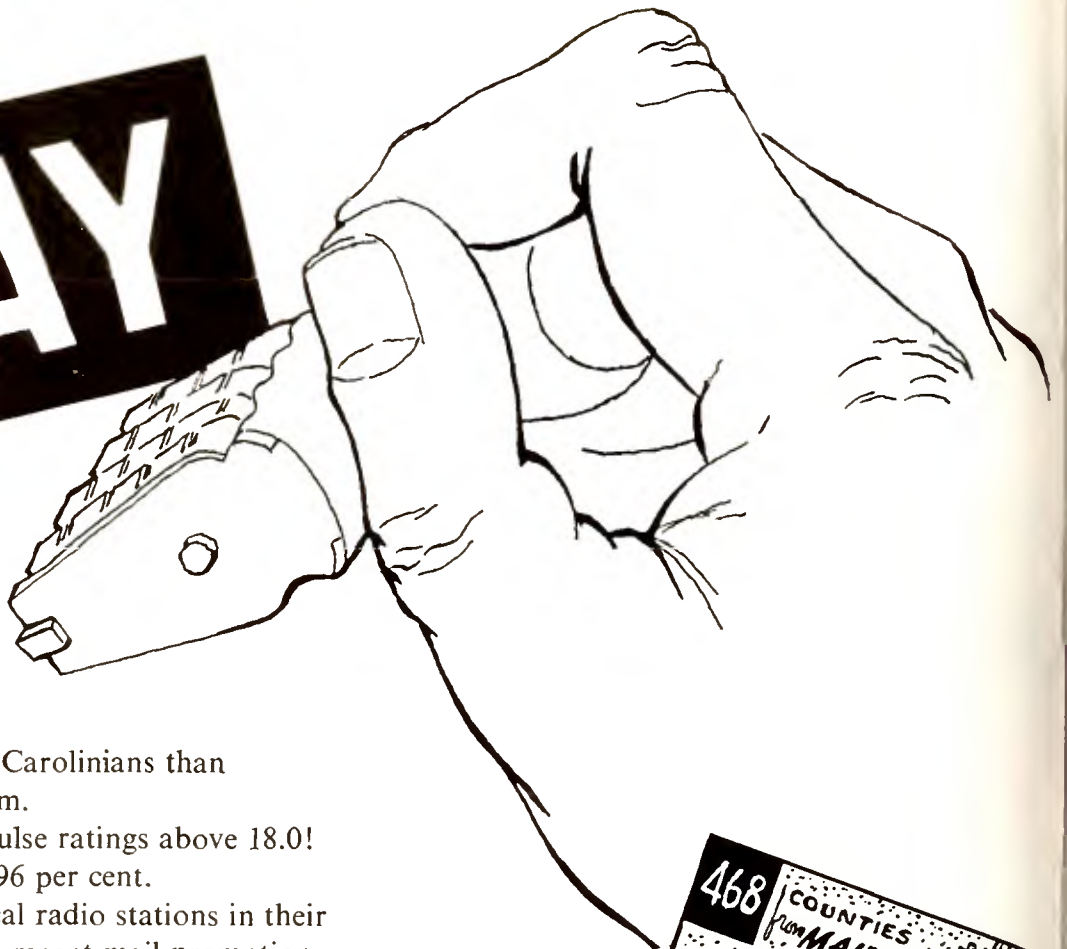
NEW YORK—118 E. 57th St.—TOM HARKER, Vice President and Notional Sales Director • BOB WOOD, National Sales Manager  
 CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.



# WHO LISTENS

**TODAY**

APR 30 1956



Today! WBT Radio reaches more Carolinians than any other single advertising medium.

Today! WBT Radio is getting Pulse ratings above 18.0! Share of audience runs as high as 96 per cent.

In fact, WBT Radio beats 31 local radio stations in their own home counties. And, during a recent mail promotion, 468 counties from Maine to Florida promptly responded.

Who listens? *The people who buy your product!*  
Call WBT Radio or CBS Radio Spot Sales for choice availabilities . . . today!



Charlotte, N. C. — Colossus of the Carolinas  
Jefferson Standard Broadcasting Company

Free! Send today for your free copy  
of "Who Was Listening?"  
Ned Burgess / WBT Radio, Charlotte, N. C.



30 APRIL 1956

# ARF tv set count: Will it meet the industry's needs?

**Group offers industry-approved figures  
but updating data is already a problem**

*by Alfred J. Jaffe*

**T**he television industry's problem of finding a way to provide a single, reliable source of tv set count figures acceptable to all segments of the industry—advertiser and station alike—has been a pounding headache for many years.

This week one prescription for this persistent migraine has been offered to the buyers and sellers of tv time by the Advertising Research Foundation. The prescription is expected to be eagerly taken but already some doubt has been cast upon whether it will relieve the pain.

The ARF offering is an estimated county-by-county tv set count based upon a statistical breakdown using national and regional Census Bureau estimates together with independent figures. The Census Bureau estimates come from a sampling made in June 1955 and, like the county figures, were underwritten by the three tv networks, the NARTB and the TvB.

The county figures may be the forerunner of similar data put out at periodic intervals by ARF and the same underwriters. But, then again, they may not. The ARF itself considers the figures as an "interim solution rather than a definitive answer to the problem of estimating television households by individual counties."

To what extent the figures meet the need of the moment or to what extent the ARF can develop something that can be a question being mulled over in many industry quarters, not to men-



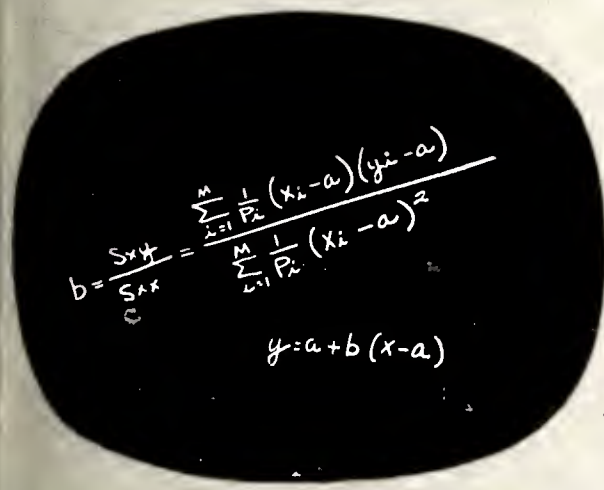
+

U. S. CENSUS FIELD SURVEY



+

ARF CALCULATIONS



=



NATIONAL TV  
SET COUNT  
BY COUNTIES



$$b = \frac{S_{xy}}{S_{xx}} = \frac{\sum_{i=1}^M \frac{1}{P_i} (x_i - a)(y_i - a)}{\sum_{i=1}^M \frac{1}{P_i} (x_i - a)^2} \quad y = a + b(x - a)$$

## COMPLETE ARF COUNTY FIGURES TOGETHER

### SET COUNT UNDERWRITTEN BY THREE NETS, NARTB, TVB

Five men below represent underwriters of ARF's set count study, worked closely with Lillian H. Madow, ARF research statistician, who prepared county estimates and standard error material for report

**Donald W. Coyle,**  
director of sales  
development,  
research, ABC Tv



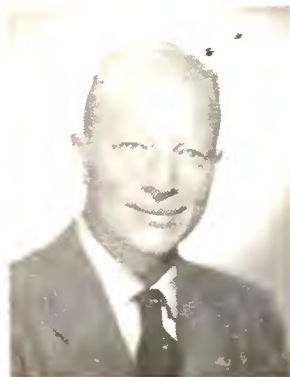
**Jay Eliasberg,**  
research projects  
supervisor, CBS Tv



**Richard A. Allerton,**  
research manager,  
NARTB



**Hugh M. Beville,**  
v.p. in charge of  
planning and  
development, NBC



**Dr. Leon Arons,**  
director of  
research, TvB



tion the ARF itself and the five underwriters.

The figures obviously bear mulling over. Historically speaking, the county figures are the first ever issued with official industry okay. They have the imprimatur of the ARF plus the underwriters' stamp of approval.

However, two questions have already raised their heads in agency and station circles:

1. With about 10,000 new tv homes being added daily to the national total, how useful are 10-month-old figures?

2. Even if the figures are updated, with a multiplicity of updating efforts being made, how can the advertiser decide which one, if any, qualifies as a single, reliable, industry-accepted standard?

The accuracy of the figures themselves is not expected to be questioned among agency timebuyers and researchers. All indications are that they will be well received as authoritative benchmarks in the measurement of tv growth. But a SPONSOR survey of the top ad agencies indicated clearly the consensus that, with tv growth still rapid, an agency cannot buy time effectively in April 1956 with June 1955 information. As a result most of the big agencies are going or preparing to go through the laborious, tricky process of bringing the ARF figures up to date.

Said the tv-radio research director at one of the Big Four agencies: "Where saturation is high, there isn't much of a problem. There isn't much room for growth in a city like New York, for example. But in a low saturation area—that's something else again. We have to figure on considerable growth in a case like that but figuring out just how much is a complicated problem."

Oliver Treyz, president of TvB, one of the underwriters of the ARF study, quoted figures from the Market Research Corp. of America indicating an increase in tv homes of three million since the ARF-Census Bureau count last year.

"This growth," he said, "has not been evenly distributed over the country as a whole. Much of it has been concentrated in the area which had low television coverage. These areas have grown by well over the national average of 9%. For example, tv ownership on farms has increased by over 19%. Ownership in the Mountain and

Western states has increased by over 15%."

Treyz also had this advice to offer stations: "It would be unrealistic for stations to base their current rates on information already out-dated."

A minority opinion among the agencies runs along this line: Since the figures have a high degree of reliability let's use them in their present form and wait until the ARF itself updates them, in effect, by issuing new data.

What these agencies are waiting for is a county-by-county breakdown based on Census Bureau totals from a national sampling in February of this year. These new national ARF figures, underwritten by the same quintet which paid for the June 1955 figures, may be out by late spring or early summer. There is no definite date on the release, however, since the ARF itself does not have the figures yet.

As for a county-by-county breakdown of the February figures, a proposal on the statistical methods to do this is now before the underwriters but no decision has yet been made. Talk in the trade is that, assuming approval is forthcoming, the county figures will not be available until late summer or early fall.

The time lag between Census Bureau sampling and the publication of the county figures is due to a variety of causes but the most important is the statistical work and the time taken to approve it by an organization with as many diverse interests as the ARF.

The ARF county estimates represent an unusual (for tv) statistical breakdown using two kinds of information: (1) national and regional Census Bureau estimates based on a sample in 453 U.S. counties and (2) county data already accumulated by independent sources. The Census Bureau data provided a base total for the final figures (that is, when completed the county figures add up to the Census Bureau total) plus a degree of precision in that the standard error of the county estimates could be calculated. The independent estimates, coming from NBC and *Television* magazine, were of unknown reliability. (NBC tv set count totals were two million higher and *Television* magazine figures were more than five million higher than the Census Bureau June totals.) These figures, however, were considered usable because of a high degree of correlation with the Census Bureau material. Details on the statistical methods used are

SPONSOR



given in the ARF set count report.

These same two sources will not be used in the February breakdown. It had been widely bruited about that set count data coming out of Nielsen Coverage Service #2 is being considered and SPONSOR understands that the use of material from Radio-Electronic-Television Manufacturers Association is also being investigated. There is also a strong possibility that ARF statistician Lillian Madow, who prepared the June figures, will go about it a little differently when (and if) ARF goes ahead on a February breakdown. How this will affect the time lag between the receiving of the Census Bureau and other material and the actual breaking down of same is impossible to pinpoint at this time.

There is no indication that ARF or the underwriters have any intention of providing updated material in the February breakdown. As a matter of fact, it was ARF's original intention that its county-by-county figures be used as is. They were not specifically offered to the industry as a base for

updating. ARF points out, however, it has no control over what others do and its only comment on such updating is that it "will start from the best statistical base the industry has had."

Whatever the attitudes toward the various methods of updating are, on one point there is wide agreement among industry researchers: Current information and methods of updating do not permit the reliability to be measured.

In addition to the separate updating efforts being made by the big ad agencies, there are at least three publications which are going ahead with updating: *Sales Management's* "Survey of Buying Power," Standard Rate and Data Service's *Spot Television Rates and Data* and *Television* magazine. The former two will both be out 10 May with county data updated to 1 January 1956.

*Sales Management* will update using RETMA shipment figures by states. Within each state the ARF county estimates were first increased by the percentage gain in sets shipped to each

state during the last half of last year. The percentage gain was then related to the cumulative total of sets shipped to that state since 1946. Since not all sets shipped during the last half of 1955 represent new tv homes, the gain in each state was revised downward to conform with an estimated national total of 34.2 million sets, or 2.1 million more than the Census total of June 1955. This method, according to *Sales Management*, permits a larger-than-average gain in new tv homes for states with low saturation.

SRDS will update its household figures but retain the ARF county percentage figures. *Television* magazine has not announced its method but it is believed different than the others.

Set count details begin on page 45 with county figures, plus a special breakdown by SPONSOR of station changes that have occurred between January 1955 and April 1956. The multiplicity of these changes points up the need for timely, rapid reports by ARF, NARTB or whatever body can solve the set count problem. ★ ★ ★

E D I T O R I A L

WHICH SET COUNT IS OFFICIAL?

Agencies and advertisers who have been groping for an official count of tv homes will welcome the county-by-county figures newly available in this issue. Underwritten by NARTB, TvB, ABC Tv, CBS Tv, and NBC Tv, based on national Census Bureau data, and released under the umbrella of the Advertising Research Foundation, who could ask for a more official tool?

SPONSOR, whose long-standing "This We Fight For" editorial platform includes this objective, "We fight for the tools advertisers need to evaluate the air media and the most needed of these is a uniformly acceptable television set count and circulation study," should be particularly happy.

But are we?

We applaud the effort. *We regret the result.*

What ARF is giving the industry is an 11 month old tally which is hopelessly obsolete for many counties and whole areas. It is asking agencies and advertisers to base buying decisions on data already out-of-date.

One underwriter said, "It's unrealistic for stations to base their current rates on information already outdated."

ARF made no attempt to update estimates.

An ARF spokesman said, "These figures were not intended to be used as a base for updating. The intention was to use the figures as they stand."

Already three or four publications, and several large advertising agencies, have devised their own updating techniques. Which indicates that a new era of confusion has entered the broadcast field.

If you are confused by multiple rating services, multiple radio coverage yardsticks, multiples of all kinds that have confused radio and tv buying—you haven't seen anything yet.

Our advice to advertisers and agencies at this point is hazy indeed. We don't know whether to tell you to stay with the obsolete (June 1955) figures, to pick out a favorite among the numerous updates, or to do your own.

As for SPONSOR, we're just publishing the ARF figures as submitted, with a number of qualifications for specific stations that have been added or changed their status since June 1955. We hope your research departments can make use of this data. Under the circumstances, there's nothing more we can do. SPONSOR has no wish to add to the confusion.

In late fall ARF may come out with its second study. In that case the problem may be alleviated. Or the NARTB may come through next year with its planned study.

But as matters now stand, we have an official set count—with 10 heads, or maybe 20.

Some industries never learn.





Ampex' Gundy with first station man to buy recorder, Colin Selph, KEY-T, Santa Barbara. For stations buying recorder, see page 1

# Video tape: how it will

No more kines, cost-cutting in

by Miles David

**T**he video tape recorder sprung on the industry this month by the Ampex Corp. of Redwood City, Cal., is a revolution which works at the touch of a button. It will have even wider impact than audio tape which in a few years literally remade network radio programing and is still working its dynamic effects on local radio. Video tape means:

- The end of television's kinescope problem with the promise of higher ratings on the West Coast and wherever kines with their quality limits have been necessary.

- Elimination of the twice-a-year snarl in network scheduling during the change to and from Daylight Saving Time in many U.S. markets (see "That crazy mixed-up time schedule," SPONSOR 16 April).

- Sizeable savings in cost of tv station operation with many local live shows going on tape to eliminate camera crews during evening hours.

- Commercials which can be changed up to minutes before air time without danger of mistakes and at little or no added cost.

- Newsreel pictures available instantly all over the country.

These are just a few of the things video tape makes possible. Some will be here within months. Others will take several years to put into effect. And still other possibilities haven't even been conceived though dozens of new ideas have been pouring forth in the few days since the Ampex development became known.

Ampex demonstrated its video tape recorder for the first time on 14 April before CBS Tv affiliates meeting on the eve of the NARTB Convention in Chicago. The affiliates were told CBS Tv had purchased the first three "prototype" units for delivery in August at \$75,000 each. What followed at the Convention was a clear indication that the industry would sweep rapidly into the video tape era.

NBC Tv quickly ordered three prototype units, also for August delivery,

and during the Convention. Ampex took orders for 72 production-line models at \$45-50,000 each; delivery starts February next year. In five days Ampex had over \$4,000,000 in orders on its books.

You have to see the video tape recorder working by a simple push-button and playing a virtually live picture back instantly to appreciate the scope of the development. For admen who were not at the NARTB Convention, SPONSOR took what is probably the first photograph to be published of the picture that tape delivers. Snapped in the crowded Ampex demonstration room at the Conrad Hilton in Chicago, the SPONSOR picture presents photographic evidence that the Ampex tape recorder can reproduce all the shades on the grey scale of the original live scene (also shown). But it does not come up to the best that the Ampex recorder can deliver.

The pictures were taken after the Ampex recorder had been in use through four days of constant demon-

stration. As will happen with a hand-built device, performance was not consistent and during the 60 minutes SPONSOR's photographer was at work the tape recorder was not quite at its best. William Lodge, CBS Tv engineering v.p., commented that one of the four recording heads in the Ampex device had been giving trouble. But to an engineer, he pointed out, the fact that a part is faulty in a device which hadn't even been built 10 days before is not a matter for concern.

During most of the several hours SPONSOR watched demonstrations, the video tape recorder delivered a picture which was (1) better than any kinescope we had ever seen and (2) close enough to a live picture that at times audiences of veteran engineers and station managers asked if the playback had started yet.

SPONSOR sought to prepare as comprehensive a report as possible for admen within the days immediately following the Ampex demonstration and interviewed dozens of network and sta-

**LIVE:**

SPONSOR took this picture of live WBBM show off face of tv set during demonstration of Ampex tape recorder at NARTB Convention in Chicago





# Revolutionize programming

ation, end of Daylight Saving snarl made possible now

tion executives attending the Convention, Ampex executives, film and agency people. We're presenting the report in question-and-answer style with the emphasis on potentialities rather than technical detail. But a few of the engineering basics are included at the outset for over-all orientation. To start at the beginning:

**Q.** *How does video tape recording differ from conventional audio taping?*

**A.** It doesn't. The same type of tape is used and the signal is recorded on the tape in the same way—magnetically. The only difference is that there is more of the tv signal to record. Engineers have long been sure a video tape recorder was possible and RCA, Bing Crosby Enterprises and others have been working on tape recorders for several years. It was just a matter of time before someone found a convenient way of "packing" the tv signal on tape.

**Q.** *How did Ampex do it?*

## TAPE:

This is how same scene looked on tape. Grey scale is identical with live. Slight distortions shown here weren't typical (see text above)

**A.** If you took an audio tape recorder and ran it at greatly increased speed, you could theoretically pack onto the same tape the vastly increased amount of tv signal. (You'd need a frequency response for television of four million cycles compared to audio's 15,000.) The trouble is you'd end up with giant reels of tape which you'd have to change frequently. If you simply adapted an Ampex audio recorder for tv, tape speed would have to be 2,000 inches per second and at that rate a 14-inch reel of tape could hold only 29 seconds of programming.

Ampex took another tack. It moved the tape relatively slowly (15 inches per second compared with 7½ inches per second for audio tape). But it put the recording head in motion—and fast. A recording assembly consisting of four recording heads on a drum rotates at 14,000 rpm as the tape passes by. The spinning heads record across the width of a two-inch tape (compared with conventional quarter-inch audio tape in which recording is along

the length). Sound, however, is recorded in the conventional manner on one edge of the tape.

**Q.** *What does the Ampex recorder look like?*

**A.** It's big, about the size of a desk. It weighs 900 pounds, has 190 tubes. The reels are 14 inches wide and they carry enough tape to record 65 minutes of programming. Controls are similar to those on an audio tape recorder.

**Q.** *What about color tv?*

**A.** The Ampex recorder cannot handle a color signal. Ampex states that it is confident it can develop its recorder for color in another year or so. Phillip L. Gundy, manager of the Ampex audio division which developed the recorder, told SPONSOR engineers had done enough research to become convinced that color was possible.

Broadcasters who bought the tape recorder were promised that when a color recorder had been developed it would be possible to adapt the original black-and-white units for color.

Meanwhile RCA is concentrating its tape recorder efforts on color. An RCA official commented to SPONSOR that it was unlikely RCA would divert its efforts from color to attempt to rush out a black-and-white model. You can assume, however, that RCA will seek to beat Ampex out with a color recorder. Bing Crosby Enterprises has been working on a color recorder as well.

**Q.** *Does Ampex use a new form of tape?*

**A.** Although few radio and tv production people have ever seen two-inch tape, it is not new. It has been used for quite a while on various scientific recording instruments and is manufactured commercially by Minnesota Mining and Manufacturing, Reeves and Irish among others. The tape can be cut with a scissors for editing like conventional audio tape and there are

(Please turn to page 108)





# Are you still using pre-tv radio commercials?

**There's a new trend in radio copy geared to 1956 "sell" and unless you're with it, you'll "wonder where the fellow went" —"the fellow" you hope is listening, that is**

**T**his is a test for admen who want more mileage out of their radio advertising:

Are you selling tv-sticated radio audiences with pre-tv radio copy?

Does the copy chief in your agency talk like this: "Aw, who gives a damn about radio copy? Any errand boy can write it in his spare time."

Are your radio commercials a cut-

down version of your tv sound-track?

Does your announcer sound like an asthmatic Danny Kaye soliciting donations?

Are your commercials converting a maximum percentage of your listening audiences into dollar sales?

Unless your last answer is a resounding "yes," preceded by four "no's," this story concerns you.

This is the time for admen to focus attention on radio copy. In the past year there's been a lively resurgence of interest in spot radio among advertisers. A lot of research and creative thinking has gone into radio buys as media men try to deliver peak audiences at minimum cost. But is today's radio copy converting these audiences into dollar sales for the client?

Actually, there are fewer copy chiefs today than five years ago who're willing to finesse this question. Most of them are aware of new trends, different psychological needs in radio writing a la 1956, and virtually all of them are quick to cite one or more radio campaigns developed over the past year that they consider not only sales successes but influential upon copy approaches in other media.

"Five years ago, if you asked a copywriter to name some outstanding campaigns, 10 to one, he'd come up with a tv storyboard," Kudner's Bob Haig told SPONSOR. "Today, the sophisticated copywriter will run off unusually good radio campaigns with equal ease."

Among the most frequently mentioned recent successes, according to the pros, are such diversified campaigns as Y&R's Piel Bros., FC&B's Pepsodent, Kudner's Buick "spring fashion," JWT's Ford, M. H. Hackett Co.'s Herbert Tareyton, Doyle, Dane



**Sound effects are important:** Here (l. to r.) FC&B's H. Connell, group copy head, R. Anderson, T. McDonnell, writers, time copy





**Trend is toward longer jingles:** Pianos and musical copywriters have become rule, not exception at agencies. Here FC&B writers

work on new jingle: (l. to r.) T. McDonnell, T. Macri (creator of Pepsodent's "yellow" campaign), H. Connell and J. Chamberlain

& Bernbach's Levi Cinnamon Raisin Bread commercials. There are innumerable other examples of radio copy that fit the creative directors' criteria and fills the client's cash register, but in SPONSOR's survey of agency creative talent, these were the commercials copy chiefs from agencies of all sizes mentioned most frequently.

What makes these commercials stand out among others is a two-word common denominator: interest and memorability.

"There's one thing copywriters have to be aware of," warns FC&B copy chief, Howard Connell. "The radio audience doesn't concentrate. It's spoiled by tv and by the visual appeal. Therefore, you've got to make your commercial distinguishable. The challenge to the writer is to make radio commercials so arresting that they'll overcome the semi-comatose reception to radio sound."

"Once a writer realizes that on radio he's fighting with all other commercials for attention as well as fighting tv," says BBDO's Art Bellaire. "then he can start taking advantage of radio's biggest plus: Using the listener's imagination. In tv, he's more confined. If he writes 'Cairo,' he's got to show Cairo. On radio, he can say 'Cairo,' put in some music and let the listener create the picture."

Copywriters will be quick to agree  
(Please turn to page 103)

## 10 WAYS NOT TO WRITE RADIO COMMERCIALS

1. **Don't confuse listeners with too many copy points.** It's better to elaborate on one or two memorable points.
2. **Gimmicks cover lack of ideas.** Production values can accentuate sales messages, but they don't do the selling.
3. **Unbelievable, forced dialogue alienates.** Listeners are hep to phony words or phrases. Aim for credibility.
4. **Don't copy tv.** Don't assume listeners see the product; paint the picture for them with colorful words and sounds.
5. **Don't forget who you're writing for:** the listener, not the client. Stress product advantages in his language.
6. **Avoid overworked phrases.** Tv has made radio listeners cliché-conscious. Try a fresh, straightforward approach.
7. **Generalities waste listener's time, client's money.** Make your copy informative and helpful by selling specifics.
8. **No one believes superlatives.** Flowery phrases tend to sound phony. Illustrate with situations, not with words.
9. **Persuade, don't shout him into action.** If your copy tantalizes him, you won't have to "hurry" him to store.
10. **Beware of commercials with weak, dull endings.** Listeners remember last words best. End is as vital as opening.





Only a sliver of the 15% commission dollar is left as agency profit after servicing client and meeting fixed overhead, this adman finds

# 15% . . . how close can you cut it?

**Agencies must continue to get 15% on package shows or must charge an equivalent fee—or fold up shop! At least, that's one adman's opinion**

● *Since the publication of SPONSOR's 2-part pro and con presentation on the subject of whether agencies are entitled to 15% on package shows (5 and 19 March 1956), many agency men have risen to defend their position. Among the best cases for the 15% we've heard is the outspoken article below by Emil Mogul, who heads his own agency.*

I have read with a great deal of interest several articles in your publication on the subject of the 15% commission on package shows and the whole 15% agency commission formula. As you may know, over the years I have often sounded off on this subject because I have some very definite ideas about it.

As an agency man I might be expected to rush in to defend the present

system out of my own self-interest. But, while I have never held the 15% system as sacrosanct, I nevertheless can't go along with some of the reasoning that has been advanced for wanting to change it in connection with package tv shows. It is not my intention to defend the industry as a whole; I would simply like to tell you our own thinking as it applies to our own business. I don't think we are particularly unique in this thinking and many of the points that apply to us undoubtedly apply to many other agencies.

Last year we enjoyed the greatest volume in our history and yet we were able to earn only 1.5% (which is incidentally the best figure we have ever had) before taxes, depreciation, bonuses. After these items were taken

care of, we had exactly one-third of 1% left to add to capital. This in the face of the fact that we get 15% of the gross on everything we do for a client.

We have five one-half hour television shows on the air, four of which are local and one coast-to-coast. All of them are outside packages. We have had agency-created and produced shows and in those cases we were obliged to charge a figure substantially above the 15% agency commission involved or else we would actually have lost a lot of money on them.

We buy all our tv shows on a gross basis from the packager or the station. If we bought at net prices, we would have to add 17.65% in order to earn 15% of the gross. If we bought at net prices and only added on 15%, we would be getting 12.75% of the gross

and the way we service our shows we would lose money in each instance.

It is entirely possible, as many of the complainants argue, that their agencies do little or no work in connection with their tv shows. But citing a few isolated delinquencies doesn't characterize a whole industry. In our case, we do all the work in finding the show, working out the contractual details, maintaining the quality and working with the package producer on improving the show. We have a staff of people who put in endless hours every single week working on every single show. All our clients are completely relieved of all these responsibilities.

In addition, we happen to believe in the use of live, integrated commercials in most cases and this entails a huge production cost involving many people for each commercial.

Where an agency literally performs no service in connection with the show, it may not be entitled to the commission. But it is hard for me to believe that any substantial advertiser would permit his agency to neglect the myriad services that are required in the handling of any important account. I can't conceive that any good business man would permit his agency to make an unconscionable profit. When it comes right down to it, all the agency has to work with is the income it makes from its billing and so far as I know most agencies plow back almost all of their income into servicing their clients. If an agency had a package show that runs into a million dollars a year for the package, yielding \$150,000 in income and retained all of this income for itself, then of course the advertiser has a legitimate gripe but I doubt very much if any agency does this. If there are such cases, the real issue involved is a matter of the individual client's satisfaction or dissatisfaction with the agency's over-all contributions, and has nothing to do with the principle of commission on package shows.

What really seems to be at issue here is the unrealistic 15% concept itself. We have long believed that it is archaic and arbitrary to base an agency's compensation on the client's expenditure. But as long as that system is in force, the commission should be based on total expenditure. It is simply an evasion of the real issue to exclude, arbitrarily, talent and pro-

# YES

SPONSOR  
5 MARCH  
1956

**There are no "packages."** Every tv show, be it produced by network or packager, requires costly agency servicing that agencies can't absorb

**Diminishing agency profit,** down to 1% of gross billing because of high cost of operating doesn't permit cut in revenue without cut in service

**Network tv is very risky.** Because of client's high initial investment, agency chances losing entire account if its tv recommendation flops

**Bargaining** about prices rather than accepting traditional uniform 15% would undermine stability of agencies, detract from top servicing

Summary of pro opinions in Part I of SPONSOR 2-part story on 15% for package shows

duction costs from the basic advertising expenditures.

The argument has been offered that advertisers should not allow commission on program content any more than on publication editorial content. This is almost embarrassingly specious, and I can't imagine how anyone can take such a position with a straight face. Advertisers and their agencies don't buy the editorial matter that appears in their publication media! (They don't select it, edit it,

# NO

SPONSOR  
19 MARCH  
1956

**Agencies have lost show control.** After the one-time effort of selecting a show, agency men just review scripts, but don't influence show format

**Increasing time costs** bolster agency revenue as it is and should cover relatively small expense of supervising client's network tv package shows

**Most services cost extra fees** despite agencies' high income from network tv clients. But even if they didn't, services don't balance 15% on shows

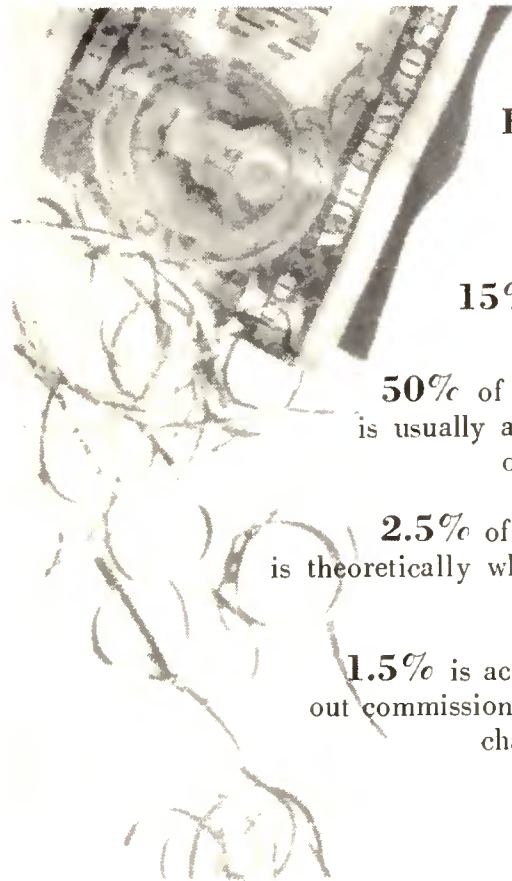
**Steep show commissions** may eventually deter clients from net tv. Even today 15% on a \$1 million show would buy 26 weekly half-hours on 20 stations

In Part II, opponents of the practice expressed their opinions; summed up as shown above

approve it, supervise it or in many cases even read it!) If a client spent \$1,000,000 of his print budget to buy the material that went into the pages of his publication, the agency working on a 15% basis would clearly be entitled to the \$150,000 commission.

I think any agency worth its salt would be glad to open its books to any of its clients. We have always been completely open with our clients in telling them what it costs to ser-

(Please turn to page 102)



## HERE'S HOW ONE

### AGENCY FINDS ITS

#### 15% THINLY SLICED

**50%** of total income from an account is usually allocated to direct service and one-third to indirect overhead.

**2.5%** of the original 15% commission is theoretically what should be left as a gross profit to agency before taxes.

**1.5%** is actually what they realize. Without commission on tv package, they'd have to charge a fee—or close up shop.





**Pre-sell begins:** Ziv's Phil Williams (center) briefs station personnel on show promotion. WFAA-TV's Tom Palmer, Jim Pratt and Jim Underwood (l. to r.) listen attentively to strategy plans



**Tie-in promotion** gets underway. (L. to r.) F. Holmes, J. Terry, W. L. all of Mohr; Meeks, advertising agency head; P. Williams, of Ziv; and W. Brownless, of Mohr plan on air preview, car cards, showroo

# How to start a film show in high



**"Promote hell out of your tv show before premiere," is success formula of Dallas auto agency that hit number 1 sales spot among Southwest Chevrolet dealers**

When Ernest Jones, president of Detroit's McManus, John & Adams, uttered his doubts about tv's ability to move such durable goods as automobiles ("The American public's honeymoon with television is over . . ."), he apparently had never heard of Chevrolet dealer "Grandpa" Mohr down Dallas way. For Grandpa Mohr, the "honeymoon" is still going strong, and here is his formula for selling cars via television.

"Buy good evening time, put a top show into it and promote the hell out of it before the premiere."

How successful this formula has proved is reflected in a recent letter from Charles H. Meeks, president of Meeks advertising agency, which handles Mohr Chevrolet, to the syndicator. It sums up results Mohr derived from the Ziv show he chose and from

the pre-show promotion which helped build show ratings:

"You'll be happy to know that we've garnered lots of comment on the show since its premiere and that Mohr Chevrolet has hit No. One spot among Chevrolet dealers in the Southwest for the month of March."

When Mohr Chevrolet got ready to launch its new show (Ziv's *Man Called X*) last February, the automobile dealer faced a tough problem: How to get a syndicated film show off the ground in a local market that gets fed some of the top-rated tv fare including Phil Silvers' show in the opposing time slot? Mohr and his agency (Charles H. Meeks) feel that they shared the syndicator's and station's responsibility to build an audience. "A substantial and well-entertained audience composed of potential Chevrolet customers

will be most receptive to our commercials," as an agency executive pointed out.

The competition Ziv's *Man Called X* was expected to buck on WFAA-TV, Dallas, (Tuesday 7:00-7:30 p.m.) was formidable even by giant Texas standards:

On KRLD-TV, a CBS affiliate, was the top-running Phil Silvers show, *You'll Never Get Rich*; on KFJZ-TV it was *Little Rascals*. And on 7 February, the night of Mohr's "X" premiere, WBAP-TV had scheduled the monthly *Bob Hope Show*.

"Well, it kind of boiled down to this," a WFAA-TV executive said. "We had to sell this show to the home viewers before it went on the air."

Late in January the station, agency and client offices were the scene of a batch of four-way conferences to work





Campaign reached climax when WFAA-TV set up screening for Dallas newspaper (left, l. to r.): M. Slaten, Tv Preview; W. Burkett, Times-Herald; F. Nisbet, Morn- ings. Standing: WFAA-TV's D. Clark, W. Kempley, Times-Herald; J. Wright, WFAA-TV

out details for a "giant preview promotion." Ziv reps joined Mohr, the agency and such stationmen as WFAA-TV's Mike Shapiro, commercial manager; Charles Larkins, sales promotion; Joy Wright and Jo Ann Hill, publicity.

Their plans shaped up like this:

1. Stage One was aimed at making Mohr Chevrolet employees and their families (some 200 people) advance pres agents for the show. Hence the client staged a saturation screening in a local theater for these 200 people about two weeks before airtime.

2. Mohr also wanted to presell the general viewers on the show. For the last of his previous half-hour tv film cycle (Screen Gems' *Ford Theater* which ran locally as *Grandpa Mohr Presents*) he used only a 15-minute drama and devoted the last quarter-hour slot to a "preview" showing of *Man Called X*. This 15-minute preview, live and film, was aired on 31 January. The show used, among other props, a modified version of the regular Ziv easel sales presentation that had sold Mohr on the show in the first place.

("It sold us," reasoned a Mohr executive, "so it will sell viewers too!")

The entire 15-minute preview was planned, scripted and rehearsed as a regular performance. It was m.c.'d live by Jim Underwood, because, as one Ziv spokesman put it, "The client and agency were so impressed with the importance of X, that they didn't use any old announcer, but got this local free lancer, who's a top 'Mr. Sin-

cerity' type guy. Those guys can sell."

The preview also included two- and three-minute clips from forthcoming shows in the 39-film series, to whet viewers' interest.

3. Another phase of the promotion included publicity breaks. Ziv arranged special phone interviews for two major Dallas newspapers with Barry Sullivan, star of the series, and Ladislav Fargado, technical advisor. Consequently, columnists wrote a batch of pre-airtime stories about Sullivan and the background of the show.

4. To tie the show up tight with Mohr Chevrolet even before it went

on, Meeks agency set up special show-room displays, put special signs alerting people to the show on Mohr's city-wide courtesy cars. The station itself distributed over 1,000 promotional folders of the "top-secret" type to conform with the cloak-and-dagger show. Agency and client supervised the placing of some 50 Ziv posters (12" x 22") in strategic spots around Dallas.

5. Last but far from least came WFAA-TV's on-the-air campaign consisting of more than 40 one-minute and 20-second announcements plugging the show with film clips, special teaser copy and promotional copy about the star. Fifteen of these announcements were bunched on the two days preceding the premiere.

The effects of multi-faceted promotion made itself felt almost immediately. Directly following the 15-minute preview a week before the premiere, the station switchboard was swamped with phone calls from viewers making certain they had the correct premiere date.

But the real payoff came on the premiere night, 7 February: Telepulse gave the show a 13.3, and commented this is very good for an opening night performance in the Dallas market. Bob Hope's live network show opposite turned in a 13.3 average for its hour-long effort, sliding from a 13.5 the first half-hour to 13.0 for the second half. *Man Called X*, on the other hand, gained from 13.5 to 14.0, and was the only program of the four in (Please turn to page 103)

## IF YOU WANT TO PRE-SELL YOUR TV SHOW—TRY THIS

Below: Fairfax Nisbet, tv editor for Dallas News, chats long distance with actor Barry Sullivan in Hollywood. Phone interviews for local columnists with the star of Mohr's show were arranged by Ziv and garnered a lot of valuable pre-opening publicity in Dallas newspapers. This is demonstrated at right





# They're beating the "once-in-a-blue-moon" buying habit

Windex and Drano are now regular items on housewives' shopping lists since Y&R changed copy theme and pushed up frequency of spot radio-tv

*Drano, Drano down the drain  
Makes those little germs complain  
They try to cling but all in vain  
With Drano down the drain.*

*Swish, spray it on!  
Whish, wipe it off!  
A little squirt of Windex does the  
trick*

And Y&R-written poetry like the two excerpts above is doing the trick for the Drackett Co.'s two major consumer products, Drano and Windex. With better than 50% of the firm's \$1.25 million budget in network radio, spot radio and spot tv, Drackett has managed to greatly increase Windex and Drano sales since 1950, company and agency executives told SPONSOR. "And when you think about the type of consumer habits our products buck, you begin to see what kind of a job advertising's really doing."

The consumer habits involving Drano and Windex boil down to this: These two products have a "thin purchase pattern." In other words, unlike soap, for example, they're not the type

#### ◀ Women buy Windex regularly now

*Windex had a problem: It's become a generic word for window cleaner, but to increase its sales, it needed greater variety of uses. When Y&R copy began stressing Windex for glass table tops, tv screens in spot radio-tv announcements, sales soared despite new, heavy competition*







## RADIO-TV PUT OVER DRANO AS A PREVENTIVE, INCREASED SALES

● Drano suffered from a "thin purchase pattern" until Y&R threw spot radio and tv into the scrimmage. Radio and tv jingles, cartoon announcements showed Drano's economic preventive action, and sales began to climb against Drano's solid regional competitors. Now Drano and Windex are in 65 radio, 45 tv markets, with five to 15 announcements weekly. Products increase their mileage from \$650,000 air budget with cross-plugs. Air schedules are bought for peak circulation with emphasis on women. Cost-per-1,000 is major efficiency yardstick.

of household product that women buy on a regular week-to-week basis. Traditionally, Windex, in particular, comes into most frequent use during spring and fall cleaning time. But in order to increase sales for this product, which has thorough national distribution, the advertising has to induce women to buy and use the product more frequently and for a greater variety of purposes.

Drano's problem, though similar, varies somewhat in that the product has always been used "after the fact." In the past year, therefore, Y&R changed the copy theme in order to induce women to use Drano regularly to prevent clogged up sinks.

Actually, the Drackett Co. uses all media but puts heavy emphasis on spot radio and tv schedules. Said an executive, "We feel that a three-ring circus (all media) makes the loudest sales splash." But emphasis over the past five years has been on the air media.

Windex and Drano began regular use of air media about half a decade ago, and have been increasing the proportion of money in radio-tv steadily.

Currently, the two products are in 65 radio and 45 tv markets with an average of five to 15 announcements weekly. Each Drano commercial has a Windex tag and vice versa.

"In that way we get much more mileage out of the commercial time we buy," Y&R told SPONSOR.

Spot radio and tv are aimed at areas of heaviest concentration of population. Y&R decides upon the proportion between the two media according to local market needs, comparative values to be derived per dollar spent, and cost-per-1,000.

"You buy differently for the steady kind of 39-week campaigns we run for Drackett than on a saturation basis," a Y&R exec said. "In allocating our budget we have to consider two factors: (1) the large number of markets we have to cover; (2) the minimum number of weekly advertising impressions that will produce sales."

About a year ago, Drakett changed over to "mechanical commercials," that is e.t.'s for radio and minute films for tv. "This gives us more flexibility and has changed our pattern of buy-

ing," adds Y&R. "Previously, we looked for top local shows and personalities. Now we're looking for circulation, ratings."

Since this fundamental change in strategy, Drano and Windex commercials are usually heard between 8:30 a.m. and noon on radio and are slotted near high-rated feature films on tv. In New York, for example, Drackett has 12 weekly minute announcements in *Klavin and Finch* on WNEW, five minute announcements throughout the week in WABD feature films.

Last fall Drackett found the answer to reaching across a wider spread of markets in a network radio buy. When ABC Radio offered its "Five Minute Segmentation Plan," the agency began to look over an old radio standby: Don McNeil's *Breakfast Club*.

"We were able to buy 345 stations and get four five-minute segments weekly at a cost we couldn't duplicate in any other medium," says Y&R. Consequently, Drackett bought Wednesdays, Thursdays, Fridays 9:50-9:55 a.m. plus Thursdays 9:35-9:40 a.m.

"We were among the first sponsors to buy the show on that basis," an exec recalls. "And you know, on that first day we went on, McNeill just brightened up. There's a psychological factor: A performer is at his best when he's got clients for his show."

Y&R doesn't do any formal media testing to evaluate its buys, but rather reviews the "circulation our media buys deliver" periodically and lets sales tell the story. For Windex and Drano the sales curve has been on a

(Please turn to page 100)

Low-cost coverage lured Windex, Drano to Breakfast Club, ABC Radio, 4 weekly ads





# Those vital first few minutes

**The audience that isn't "hooked" can't be held. Why gamble away your tv show investment on a weak opening that invites them to "walk out on you?"**

**1.** Your opening minute has failed if it doesn't start the show!

**2.** It has failed if it doesn't create a corporate or product image!

**3.** It has failed if it doesn't identify the sponsor!

**I** don't believe anyone can argue with the importance of these three

basic points (challengers are welcome), but like so many basic points these are the three that are most frequently overlooked. Particularly overlooked is point number one.

How often do you see a television show opening that actually starts the show? Rarely! It is la grand oversight in most of today's tv programs.

And if this is not done, it is costing you money . . . because it is wasting valuable commercial time and losing you viewers.

Too many tv show openings are actually the first commercial on the show (though the writer probably thought it wasn't)—and this is a basic mistake. The opening must begin the

## HOW RATINGS CAN RISE OR FALL IN THE OPENING MINUTES

Interpretative chart based on Nielsen figures for two half-hour nighttime tv dramas shows audience behavior pattern at "curtain time." Each of the shows gained

audience over show preceding it during the first minute, yet at the end of five minutes one show lost 3.1 rating. Logical conclusion: a weak opening spoiled gain

INFORMATION FOR  
CHART—A. C. NIELSEN



**These are the minutes that count!** Here is where you can gain or lose an audience. Are you making the most of these minutes? Better read this article.



*S. Brooke White, who wrote this article, has spent a total of ten years in creative departments of Foot, Cone & Belding, BBDO, N. W. Ayer & Son and McCann-Erickson. He has produced a play in summer stock and currently has under option a script for Broadway production*

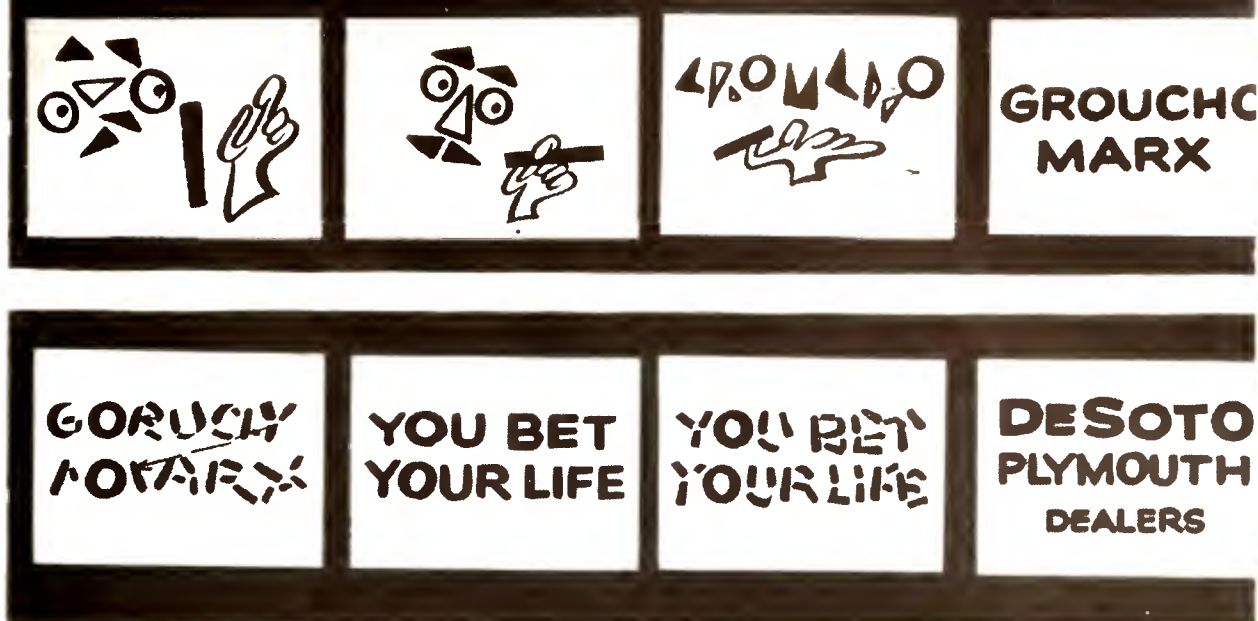
program. The primary purpose of the opening is to entice viewers into watching the show and the commercials within it. You must, therefore, guarantee the viewers in the opening that they are going to get entertainment—not just commercials. On any given show the only people in America who tune in specifically to see the commercials are the sponsor of the show and the ad agency people who work on that particular account. It's almost impossible to imagine a man telling his wife, "Say, honey, switch over to channel 4—those XYZ Company commercials come on during the next half hour!" Viewers do not think like this and neither should you.

Let's say you agree: Viewers tune in for the show and not for the commercials. Why, then, don't more programs follow this belief in their openings? What's the trap that the creators of show openings get caught in so that the openings end up looking like commercials? I believe it is because any product or company mention in the opening is charged against your three (or six) minutes of commercial time. The pressure on the writer of using up valuable commercial time leads him astray and into that often talked about field of "hard sell."

Actually what can an opening "sell"? Three things: the show, the name of the sponsor, and a corporate or product image. Three things only. Yet many openings persist in showing a full line of products, showing the plant, showing satisfied customers, showing the product in use, showing new features on products—and on and on and on!

This method, it seems to me, is about as effective as a door-to-door salesman who, the minute the front door is opened, pushes the prospective customer aside, marches into the living room with his wares, dumps them on the floor and then says he would like to demonstrate his products. He'd be thrown out of the house!

Now let's get to the viewer and ex-



Animation openings can be entertaining—or dull. NBC's *You Bet Your Life* animated kick-off shows good technique in both catching audience interest and getting across message

amine his frame of mind when you come knocking on his tv screen. This examination will establish beyond any doubt the need for actually starting the show in the opening. What's he been through? What will he respond to? He's probably just watched the preceding program which ended with a closing commercial, closing credits, perhaps a hitch hike, and a show closing. Very little entertainment there! Then he watched a 20-second local chainbreak and a 10-second station I.D. By the time he's been through this, he's not looking for another commercial—he's looking for a show!

Then your opening comes along. Does it immediately offer him something better? It should . . . unless your show only appears in one-channel cities. Because if your show doesn't look good—goodbye! There's always the hope in the viewer's mind of something better on another channel.

But let's look on the optimistic side of it. Let's suppose the viewer sticks with your programs because week after week he enjoys your show. Even if you succeed in keeping your viewers, are you actually accomplishing anything with a long, ponderous product story on the opening? I doubt it, considering what the viewer has been through for the preceding three minutes. Your sales message just won't have the impact it should have. Somewhere during those three minutes the viewer has shifted his brain to neu-

tral—and he wants some entertainment values before shifting back into high. You'll simply be talking to satiated ears and unseeing eyes!

Wouldn't it make a lot better sense to grab the viewer's attention first by starting the show, by getting the viewer on your side? Once you've captured his interest with the program, the viewer is then more receptive to your company and to your sales message. Then during a regular commercial, there is time (though it's never enough I'm sure!) to demonstrate the product to your viewers, show what its advantages are over competition, and explain why they should have one for their own homes. The opening is simply not the place for such a complete treatment of your product.

At this point someone may feel I am advocating doing away with the opening altogether and using a treatment that is practiced by some programs today. This is the treatment that begins the entertainment the first second the program is on the air. The program opens cold on a singer introducing his first song and then sings it in its entirety. Or the program opens on a dramatic tease situation. Then, after several minutes of entertainment, comes the show opening, per se. While this treatment does start the show and is far better than an all-product-story-opening, it does omit the other two elements that are vital to an opening. I

(Please turn to page 106)

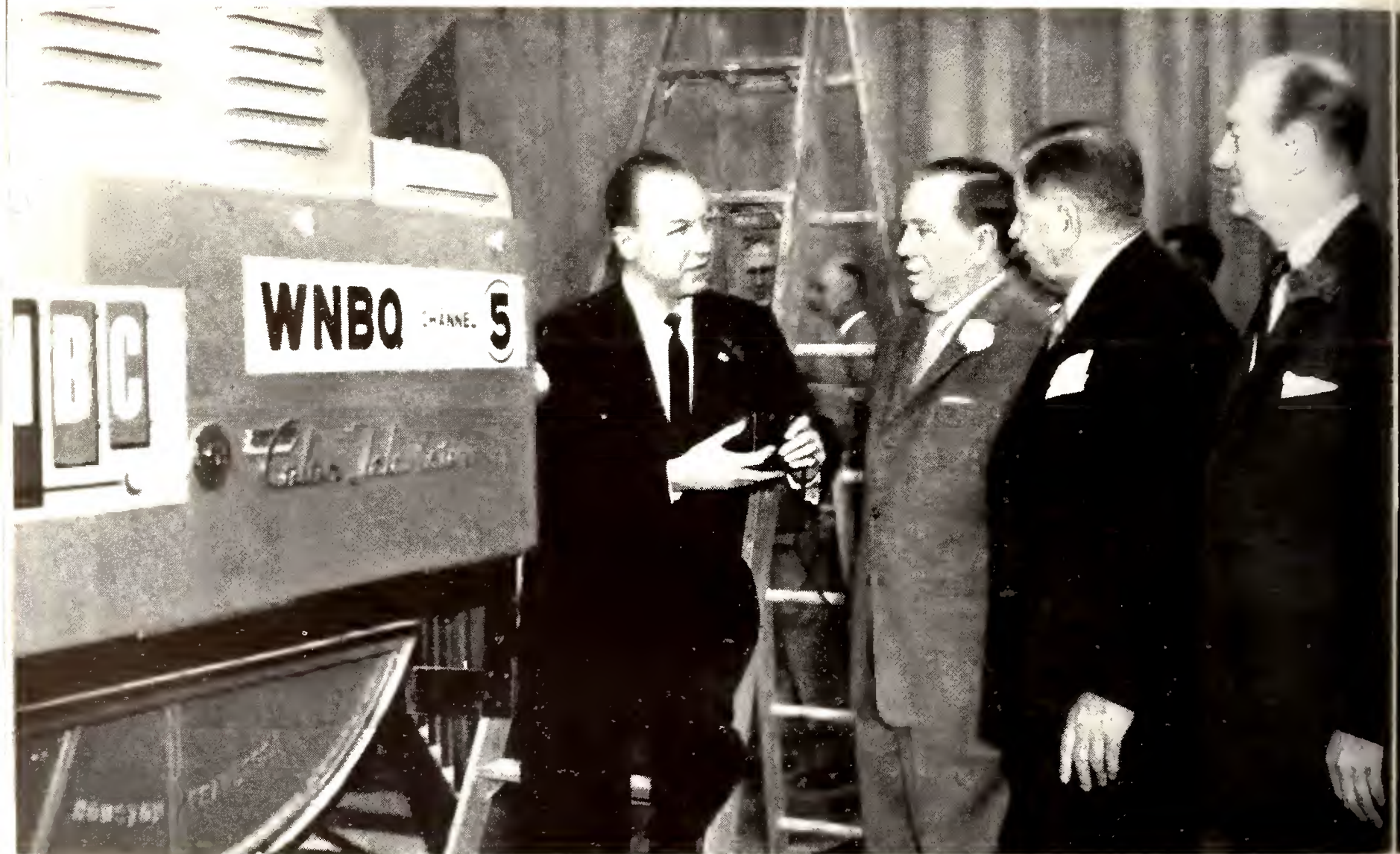
Another show cited for strong opening is CBS' *Navy Log* where alternate sponsor Shaeffer Pen uses blinking searchlight on this ship to begin drama and tie in pen trademark dot





# NARTB Convention highlights

**Major changes on horizon in form of taped programs, swing to color; hard selling from RAB, TvB; government question among big topics**



WNBQ all-color debut: Robert Sarnoff, NBC pres.; Chicago's Mayor Daley; Frank Folsom, RCA pres.; Jules Herbuveaux, WNBQ mgr.

**Y**ou could see television and radio rounding some of the most important milestones in industry history at the 34th NARTB Convention in Chicago this month.

• The promise of a programing revolution was presented in the form of the first video tape recorder offered for sale (see full story, page 30). Ampex' tape recorder was not only the major topic of conversation; the company had orders for about \$4,

000,000 worth of recorders from CBS and NBC and stations round the country by the time the Convention was over.

• Color television's coming surge of growth was signaled with the inauguration of WNBQ, Chicago, as the first all-color station and indications that price reductions bringing color sets down to \$500 in some cases were in the offing.

• Radio's sell-hard against-all-

comers philosophy and confidence was reflected in the Radio Advertising Bureau presentation pitting radio against all other major media.

• TvB pointed to increased spot tv billings as a major objective in a hard-hitting presentation which was the first unveiling of a new study comparing the tv audience with newspaper readership.

• The danger of Congressional or FCC action to increase government





RAB's Kevin Sweeney dons overalls for "Radio—Best of Big Four" talk



TvB's Oliver Treyz unveils research on newspaper reading versus tv viewing

regulation of broadcasting was recognized in speeches and in the conversation of broadcasters. Industry leaders warned stations to examine their programming and commercials carefully. Both NARTB President Harold Fellows and ABC President Robert Kintner, the keynote speaker, defended the industry vigorously but called for increased vigilance "to avoid the sins of the few being visited upon the many," as Kintner phrased it.

In the report which follows are highlights for admen of the industry's largest Convention to date. (It should be pointed out, by the way, that each year seems to bring increased interest in the Convention among admen and this year one sponsor, Philip Morris, had a hospitality suite at the Convention, where it oriented broadcasters on its spot buying policies.)

**Color:** Inauguration of WNBQ as the first all-color television station at the start of the Convention was an event of long-range significance for advertisers. It signaled the start of color's circulation growth.

Chicago is the RCA-NBC kickoff market and it's felt promotion built around WNBQ's all-color conversion

will set a pattern for the other key markets in which there are NBC Tv o-&o stations.

The premiere of all-color WNBQ came at a time when RCA is reported to be planning reductions in the price of tv sets for later this spring—perhaps down to \$500. (The week of the Convention, Admiral announced a 21-inch set priced at \$499.95.) This, combined with all-out promotion in Chicago and other o-&o centers, could be the start of the geometric progression in which Mr. Jones buys one color set and the neighbors to either side follow suit and so on in rapid multiplication.

Said NBC President Robert W. Sarnoff at the ceremonies inaugurating all-color WNBQ: "The future, I am firmly convinced, lies in the complete programing of tv in color."

Throughout Chicago during the days of the Convention, there was evidence of the promotional steam being put behind color. Department store windows were filled with giant placards inviting the public to come see color. There were 55 color sets installed in stores, hotels, other public locations. From morning till night they carried WNBQ color programing

or closed-circuit film when no color was on the air. RCA and NBC, it's estimated, will spend nearly \$300,000 to promote color in Chicago in the first few weeks after the WNBQ debut.

**RAB:** Terming radio "best of the big four," RAB's Convention presentation marshalled arguments for the coverage and cost superiority of network and spot radio in contrast to the other "big three"—newspapers, magazines and television.

President Kevin Sweeney outlined the advantages network radio enjoys over magazines and television. Vice President-General Manager John F. Hardesty, massing facts in RAB's individualized advertiser presentations, argued the merits of spot radio vs. newspapers. To dramatize radio's (and RAB's) hard-working approach, both Sweeney and Hardesty donned overalls.

RAB's presentation pointed to spot radio as leader in a 10-point comparison with newspapers. The points were directed at the advertiser who chooses to buy on a selective market basis because of such influences as weather conditions, variations in distribution

(Please turn to page 111)

Hal Fellows, NARTB president, checks scores on board. Names are those of admen broadcasters "voted" for in SPONSOR Convention game. See winners next page







Convention co-chairmen E. K. Hartenbower and Arnoux Campbell spin SPONSOR "Wheel"

Admen and women who registered at SPONSOR's suite in person or by proxy or sent in cards were listed on a blackboard and given a number. These numbers appeared on a Wheel of Fortune. Broadcasters coming to SPONSOR's suite spun the wheel and the number they hit represented a vote for the adman who had that number. The 10 admen with most "votes" are listed at right. Other admen are listed below alphabetically. City is indicated with exception of N.Y. admen.

Esther Anderson, *McCann-Erickson, Chicago*  
 Fran Austin, *JWT, S. F.*  
 Ruth Babick, *Ludgin, Chicago*  
 Frank Baker, *Grant, Schwenk & Baker, Chicago*  
 A. T. Bank, *U. S. Adv., Kansas City*  
 Jack Bard, *Weiss & Geller, Chicago*  
 Beth Black, *H. B. Cohen*  
 Dick Blaine, *Spector*  
 C. E. Bolgard, *WBT, Chicago*  
 LeRoy Block, *Grey*  
 Kay Brown, *Y&R*  
 Doug Burch, *Burnett, Chicago*  
 Hale Byers, *BBDO, Minneapolis*  
 Virginia Caldwell, *Hartman, Chicago*  
 Don Chapman, *B&B*  
 Bea Clark, *Burnett, Chicago*  
 Frank Clayton, *Burnett, Chicago*  
 John Cole, *McCann-Erickson, Chicago*  
 Dick Coons, *Burnett, Chicago*  
 Frank Coulter, *Y&R*  
 Gwen Dargel, *FCB, Chicago*  
 Don DeCarlo, *NLB, Chicago*  
 Paul Douglass, *JWT*  
 Jeannette Dwinger, *U. S. Adv., Kansas City*  
 Wis Fisher, *Buchen, Chicago*  
 E. R. Fitzgerald, *JWT, Chicago*  
 Dick Foerster, *Burnett, Chicago*  
 Rex French, *Burnett, Chicago*  
 Bernice Freiberg, *Venze, Chicago*  
 Gene Fromherz, *Aubrey, Finlay, Marley & Hodgson, Chicago*  
 Harry Furlong, *Burnett, Chicago*

## Broadcasters whirled SPONSOR "Wheel of Fortune" to "vote" for favorite admen

10 admen who collected most "votes" won prizes that included electric frying pan, portable radios, electric razors

### 10 AGENCY WINNERS

1. GORDON HENDRY, WHERRY, BAKER & TILDEN, CHICAGO
2. KAY KNIGHT, GORDON BEST, CHICAGO
3. JACK RAGEL, TATHAM-LAIRD, CHICAGO
4. STEVE SUPEN, SSCB
5. A. S. TRUDE, MACFARLAND, AVEYARD, CHICAGO
6. MARILYN BIELEFELDT, EARLE LUDGIN, CHICAGO
7. KAY KENNELLY, OLIAN & BRONNER, CHICAGO
8. ISABEL ZIEGLER, N. W. AYER
9. MARK SCHREIBER, MARK SCHREIBER, DENVER
10. CLARK TRUDEAU, BEAUMONT & HOHMAN, CHICAGO

Tom Glynn, *JWT*  
 R. C. Grahl, *Esty*  
 Don Grasse, *Tatham-Laird, Chicago*  
 Herb Gruber, *Kletter*  
 Mickie Harrington, *Calkins & Holden, Chicago*  
 Frank Heaston, *Gardner, St. Louis*  
 Jeanne Heckscher, *Beaumont & Hohman, Chicago*  
 Ike Herbert, *MacFarland-Aveyard, Chicago*  
 Irene Hesse, *R&R, Chicago*  
 Beverly Hicks, *MacFarland-Aveyard, Chicago*  
 Bill Hinman, *Lambert & Feasley*  
 Arn Johnson, *NLB, Chicago*  
 Ray Jones, *Y&R*  
 Norman Kal, *Kal, Erlich & Merrick, Washington, D. C.*  
 Bill Kennedy, *JWT, Chicago*  
 Lou Kennedy, *K&E*  
 Paul Kizenberger, *N. W. Ayer*  
 Claire Koven, *Goodman-Anderson, L.A.*  
 Midge Krone, *Atherton & Currier*  
 Bobbie Landers, *Shaw, Chicago*  
 Elsie Laufer, *Campbell-Mithun, Chicago*  
 Genevieve Lemper, *FCB, Chicago*  
 Frank Llennard, *BBDO, Chicago*  
 Bob Lowe, *Lowe & Stevens, Atlanta*  
 Tom Lynch, *Y&R*  
 Rod MacDonald, *GBB, S. F.*  
 Harv Mann, *Kastor, Chicago*

Nora Marcus, *Weiss & Geller, Chi.*  
 L. F. Marshall, *JWT*  
 Jack Matthews, *Frank E. Clinton*  
 Isobel McCoulay, *Shaw, Chicago*  
 George McCoy, *N. W. Ayer*  
 Miles McKearney, *Foster-Davies, Cleveland*  
 Merle Myers, *Russell Seeds, Chicago*  
 Kay Morgan, *Ludgin, Chicago*  
 Bowen Munday, *Burnett, Chicago*  
 Don Nathanson, *North, Chicago*  
 Flo Neighbors, *Goodkind, Joyce & Morgan, Chicago*  
 Lou Nelson, *G. Wade, Chicago*  
 (Please turn to page 108)

Craig Lawrence, v.p. in charge CBS owned tv stations and spot sales, spins "vote"



# National tv set count by counties - June 1955

$$b = \frac{S_{xy}}{S_{xx}} = \frac{\sum_{i=1}^M \frac{1}{P_i} (x_i - a)(y_i - a)}{\sum_{i=1}^M \frac{1}{P_i} (x_i - a)^2}$$

$$y = a + b(x - a)$$

**Complete county data, factors affecting updating are shown**

The formulas above represent the heart of the statistical method used by the Advertising Research Foundation to calculate the county-by-county tv set count released for publication today (30 April). To those interested in what these symbols mean, SPONSOR refers the reader to the ARF report itself. In a broad sense, however, these formulas testify to the growing importance of statistical research in the advertising industry and specifically point up the fact that the ARF set count is not based on a field study but a statistical breakdown of a national Census Bureau sampling in June 1955 and independent county data. The fact the figures are 10 months old has led to spate of updating efforts among the top ad agencies and at least three publications. (Editor's note: SPONSOR will not be among them, believing that the profusion of figures, calculated in different ways, will only confuse buyers of time.) The following pages contain, in addition to the complete ARF county figures, a list of stations which have either come on the air since 1 January 1955 or have been involved in changes affecting power, antenna height and location, affiliation and interconnection. This information is intended to be useful to agencies seeking to evaluate and balance the many factors which affect rate of increase in new tv homes since Census Bureau's sampling of tv saturation. ★★★

◀ FOR ARTICLE ON SET COUNT SEE PAGE 27 ■ STATISTICS BEGIN ON FOLLOWING PAGE ▶



# FACTORS THAT OUTDATE ARF COUNTY TV SET FIGURES

In the 10 months since the date of the ARF county figures, about three million new tv homes have appeared on the U. S. scene. Estimating the distribution of these new homes by counties is a complicated task, since so many factors enter into set growth. As a help to agencies seeking to somehow adjust the ARF figures to the present, SPONSOR publishes below a list

## HERE ARE CHANGES TAKING PLACE AT STATIONS

Station, City, Channel (Home county)	Went on the air	Changed power	Changed antenna	Became ex-tension affiliate	Became affiliate	Became interconnected
<b>ALA.</b> WMSL-TV, Decatur, 23 (Morgan)	x	x		C	CBS	
WTVY, Dothan, 9 (Houston)		x	x			x
WALA-TV, Mobile, 10 (Mobile)					CBS	
WKRC-TV, Mobile, 5 (Mobile)	x					
<b>ARIZ.</b> KOOL-TV, Phoenix, 10 (Maricopa)	x	x	x		CBS	
KTVK, Phoenix, 3 (Maricopa)					ABC	
KVOA-TV, Tucson, 4 (Pima)				N		x
KIVA-TV, Yuma, 11 (Yuma)				N		x
<b>ARK.</b> KRBB-TV, El Dorado, 10 (Union)	x			N		
KFSA-TV, Ft. Smith, 22 (Sebastian)				N		x
KARK-TV, Little Rock, 4 (Pulaski)		x	x			
KTHV-TV, Little Rock, 11 (Pulaski)	x				CBS	
KATV, Pine Bluff, 7 (Jefferson)					ABC	
<b>CAL.</b> KBAK-TV, Bakersfield, 29 (Kern)					ABC	
KIEM-TV, Eureka, 3 (Humboldt)						x
KABC-TV, L.A., 7 (L.A.)		x				
KCOT-TV, L.A., 13 (L.A.)		x				
KTTV, L.A., 11 (L.A.)		x				
KBET-TV, Sacramento, 10 (Sac.)	x				CBS	
KRCA-TV, Sacramento, 3 (Sac.)	x				NBC	
KNTV, San Jose, 11 (Santa Clara)	x					
KFMB-TV, San Diego, 8 (San Diego)		x				
KFSD-TV, San Diego, 10 (San Diego)		x				
KGO-TV, San Francisco, 7 (San Fran.)		x				
KSAN-TV, San Francisco, 32 (San Fran.)		x				
KVEC-TV, San Luis Obispo, 6 (S.L.O.)		x		C		x
<b>COL.</b> KRDO-TV, Col. Springs, 13 (El Paso)				N		
KKTV, Col. Springs, 11 (El Paso)		x	x			x
KFXJ-TV, Grand Junction, 5 (Mesa)		x		C&N	CBS	x
KCSJ-TV, Grand Junction, 5 (Mesa)		x		N		
<b>CONN.</b> WGTH-TV, Hartford, 18 (Hartford)		x		C		
WKNB-TV, New Britain, 30 (Hartford)		x		N		
<b>DEL.</b> WPFH-TV, Wilmington, 12 (Newcastle)		x	x			
<b>D. C.</b> WMAL-TV, 7, District of Columbia		x	x			
WTOP-TV, 9, District of Columbia		x				
<b>FLA.</b> WINK-TV, Ft. Myers, 11 (Lee)				C	CBS	
WGBS-TV, Miami, 23 (Dade)		x	x			
WITV, Ft. Lauderdale, 17 (Broward)		x				
WDBO-TV, Orlando, 6 (Orange)			x			
WJDM-TV, Panama City, 7 (Bay)				C&N		
WTVT, Tampa, 13 (Hillsborough)	x				CBS	
WLAT-TV, W. Palm Beach, 12 (Palm Beach)	x				ABC	
<b>GA.</b> WALB-TV, Albany, 10 (Dougherty)				N		x
WAGA-TV, Atlanta, 5 (Fulton)			x			
WRBL-TV, Columbus, 4 (Muscoogie)		x	x			
WSAV-TV, Savannah, 3 (Chatham)	x				NBC	
WTOC-TV, Savannah, 11 (Chatham)		x				
WCTV, Thomasville, 6 (Thomas)	x			N	CBS	
<b>IDA.</b> KLEW-TV, Lewiston, 3 (Nez Perce)	x					
KBOI-TV, Boise, 2 (Ada)				N		x
KIDO-TV, Boise, 7 (Ada)				N		
KID-TV, Idaho Falls, 3 (Bonneville)				N		x
KLIX-TV, Twin Falls, 11 (Tw. Falls)	x			C&N	CBS	
<b>ILL.</b> WBLN-TV, Bloomington, 15 (McLean)					ABC	
WBBM-TV, Chicago, 12 (Cook)		x				
WBKB-TV, Chicago, 7 (Cook)		x				
WGN-TV, Chicago, 11 (Cook)		x				
WSIL-TV, Harrisburg, 22 (Saline)				N		
WGEM-TV, Quincy, 10 (Adams)						x
WICS-TV, Springfield, 20 (Sangamon)				N		x

Station, City, Channel (Home county)	Went on the air	Changed power	Changed antenna	Became ex-tension affiliate
<b>IND.</b> WFIE-TV, Evansville, 62 (Vanderburgh)				
WFBI-TV, Indianapolis, 6 (Marion)				
WFAM-TV, Lafayette, 56 (Tippecanoe)		x		C
WNDU-TV, South Bend, 46 (St. Joseph)	x			
WLBC-TV, Muncie, 49 (Delaware)				
<b>IOWA</b> KCRG-TV, Cedar Rapids, 9 (Linn)		x		
KWWL-TV, Waterloo, 7 (Black Hawk)		x	x	
KRNT-TV, Des Moines, 8 (Pold)	x			
KQTV, Ft. Dodge, 21 (Webster)		x		
KTVO, Ottumwa, 3 (Wapello)	x			C&N
KTIV-TV, Sioux City, 4 (Woodbury)		x		
KVTV, Sioux City, 9 (Woodbury)		x		
<b>KANS.</b> KARD-TV, Wichita, 3 (Sedgewick)	x			
KCKT-TV, Great Bend, 2 (Barton)				N
KOAM-TV, Pittsburg, 7 (Crawford)		x		
<b>KY.</b> WLEX-TV, Lexington, 18 (Fayette)	x			
<b>LA.</b> KALB-TV, Alexandria, 5 (Rapides)				N
W^B-TV, Baton Rouge, 28 (Baton R.)		x		
WBRZ-TV, Baton Rouge, 2 (Baton R.)	x			
KLFY-TV, Lafayette, 10 (Lafayette)				C
KPLC-TV, Lake Charles, 7 (Calcasieu)				N
KTAG-TV, Lake Charles, 25 (Calcasieu)				C
WJMR-TV, New Orleans, 20 (Orleans)		x		
KSLA-TV, Shreveport, 12 (Caddo)		x		
KTBS-TV, Shreveport, 3 (Caddo)	x			
<b>MD.</b> WBOC-TV, Salisbury, 16 (Wicomico)				C
<b>ME.</b> WABI-TV, Bangor, 5 (Penobscot)				
W-TWO, Bangor, 2 (Penobscot)				
WGAN-TV, Poland Springs, 13 (And.)		x		
<b>MASS.</b> WMGT-TV, Adams, 19 (Berkshire)				
WTAO-TV, Boston, 56 (Suffolk)				
WWLP-TV, Springfield, 22 (Hampden)		x		
WWOR-TV, Worcester, 14 (Worcester)		x		
<b>MICH.</b> WPAG-TV, Ann Arbor, 20 (Washtenaw)		x		
WWTW, Cadillac, 13 (Wexford)		x	x	
WXYZ-TV, Detroit, 7 (Wayne)		x		
<b>MINN.</b> KDAL-TV, Duluth, 3 (St. Louis)				
KEYD-TV, Minneapolis, 9 (Hennepin)	x			
KROC-TV, Rochester, 10 (Olmstead)				N
<b>MISS.</b> WJTV, Jackson, 12 (Hinds)		x	x	
WTOK-TV, Meridian, 11 (Lauderdale)		x		
<b>MO.</b> KFVS-TV, Cape Girardeau, 12 (C.G.)		x		
KOMU-TV, Columbia, 8 (Boone)		x		
KHQA-TV, Hannibal, 7 (Marion)		x		
KRCG-TV, Jefferson City, 12 (Cole)	x			
KCMO-TV, Kansas City, 5 (Jackson)		x		
KYTV, Springfield, 3 (Greene)		x		
<b>MONT.</b> KOOK-TV, Billings, 2 (Yellowstone)				N
KXLF-TV, Butte, 6 (Silver Bow)				N
KFBB-TV, Great Falls, 5 (Cascade)				C
KCVO-TV, Missoula, 13 (Missoula)				
<b>NEB.</b> KHAS-TV, Hastings, 5 (Adams)	x			N
KMTV, Omaha, 3 (Douglas)				
WOW-TV, Omaha, 6 (Douglas)				
KTSF-TV, Scotts Bluff, 10 (SB)	x			





Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

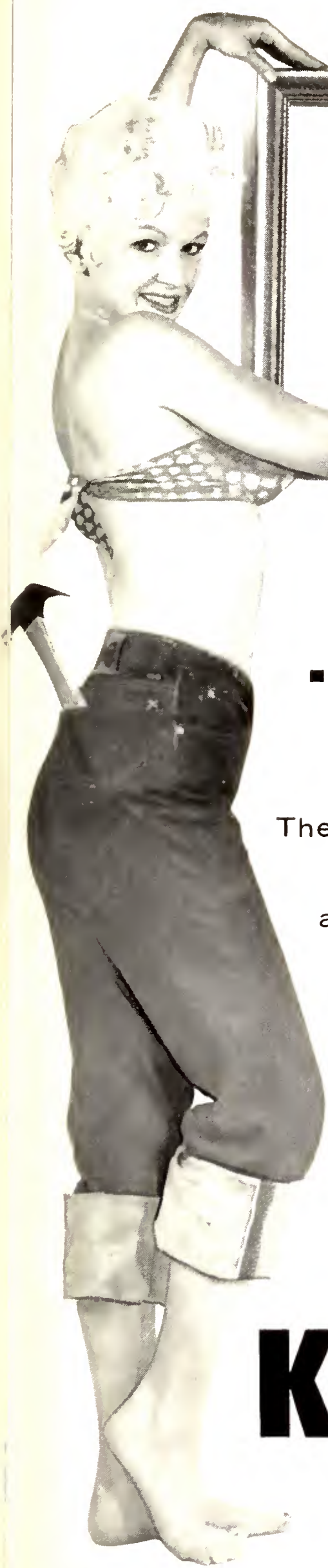
# NATIONAL TV SET COUNT BY COUNTIES

$$Sx\bar{y} = \frac{\sum_{i=1}^M \frac{1}{f_i} (x_i - a)(y_i - a)}{\sum_{i=1}^M \frac{1}{f_i} (x_i - a)^2} \quad y = a + b(x - a)$$

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
<b>ALABAMA</b>			
	799,200	45	362,400
AUTAUGA	4,100	24	980
BALDWIN	11,500	43	4,990
BARBOUR	6,500	13	860
BIBB	3,900	53	2,090
BLOUNT	7,100	46	3,240
BULLOCK	3,600	28	1,000
BUTLER	6,500	28	1,850
CALHOUN	22,000	53	11,770
CHAMBERS	9,600	38	3,670
CHEROKEE	3,800	47	1,790
CHILTON	6,500	44	2,890
CHOCTAW	4,200	26	1,080
CLARKE	6,400	27	1,750
CLAY	3,000	35	1,040
CLEBURNE	2,700	34	920
COFFEE	7,100	29	2,040
COLBERT	10,600	24	2,520
CONECUH	4,500	24	1,100
COOSA	2,500	37	920
COVINGTON	10,000	25	2,460
CRENSHAW	4,500	31	1,400
CULLMAN	11,700	55	6,450
DALE	4,800	29	1,390
DALLAS	14,100	34	4,740
DE KALB	11,200	36	3,990
ELMORE	7,100	43	3,020
ESCAMBIA	7,400	39	2,920
ETOWAH	27,500	55	15,260
FAYETTE	4,400	28	1,220
FRANKLIN	6,100	28	1,740
GENEVA	6,000	16	960
GREENE	3,500	17	610
HALE	4,500	19	840
HENRY	3,800	29	1,090
HOUSTON	11,900	36	4,320
JACKSON	8,700	34	2,950
JEFFERSON	166,400	64	107,260
LAMAR	3,600	36	1,290
LAUDERDALE	14,800	18	2,620
LAWRENCE	6,300	31	1,950
LEE	11,300	40	4,570
LIMESTONE	8,400	40	3,330
LOWNDES	3,600	23	820
MACON	6,700	25	1,640
MADISON	18,900	33	6,310
MARENGO	6,800	16	1,070
MARION	6,600	40	2,630
MARSHALL	11,600	43	4,950
MOBILE	73,000	54	39,640
MONROE	5,400	19	1,030
MONTGOMERY	41,600	51	21,300
MORGAN	14,400	53	7,700
PERRY	4,100	20	800
PICKENS	5,100	21	1,050
PIKE	7,200	23	1,630
RANDOLPH	5,000	39	1,930
RUSSELL	10,300	39	4,010
SAINT CLAIR	6,400	43	2,770
SHELBY	7,400	64	4,710
SUMTER	5,200	27	1,420
TALLADEGA	16,100	60	9,610
TALLAPOOSA	8,400	39	3,240
TUSCALOOSA	23,600	37	8,710
WALKER	15,300	58	8,860
WASHINGTON	3,400	26	890
WILCOX	4,700	14	650
WINSTON	4,300	50	2,150
<b>ARIZONA</b>			
	280,600	50	139,720*
APACHE	5,800	....	....
COCHISE	10,400	13	1,330
COCONINO	7,600	14	1,060
GILA	7,500	34	2,520
GRAHAM	3,600	16	580
GREENLEE	4,100	12	500
MARICOPA	134,500	66	88,770
MOHAVE	2,500	....	....
NAVAJO	7,500	....	....
PIMA	61,700	48	29,370
PINAL	14,400	53	7,620
SANTA CRUZ	2,600	26	670
YAVAPAI	7,400	16	1,200
YUMA	11,000	46	5,020
<b>ARKANSAS</b>			
	512,800	36	186,000*
ARKANSAS	6,800	49	3,300
ASHLEY	6,300	39	2,470
BAXTER	3,100	13	390
BENTON	11,400	20	2,310
BOONE	4,600	27	1,260
BRADLEY	3,900	28	1,110
CALHOUN	1,500	30	450
CARROLL	3,900	17	650
CHICOT	5,600	26	1,440
CLARK	5,700	32	1,840
CLAY	6,800	35	2,380

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
CLEBURNE	2,700	23	630
CLEVELAND	2,200	21	460
COLUMBIA	7,300	33	2,390
CONWAY	4,100	39	1,610
CRAIGHEAD	13,200	61	8,016
CRAWFORD	6,100	26	1,590
CRITTENDEN	12,700	47	5,980
CROSS	5,900	47	2,770
DALLAS	2,900	36	1,040
DESHA	6,000	27	1,590
DREW	4,500	18	830
DREWK	6,200	41	2,540
FAULKNER	2,900	23	660
FRANKLIN	2,400	14	350
FULTON	2,400	14	350
GARLAND	14,800	41	5,990
GRANT	2,300	44	1,010
GREENE	7,300	30	2,190
HEMPSTEAD	6,200	23	1,430
HOT SPRING	6,700	35	2,330
HOWARD	3,100	49	1,510
INDEPENDENCE	6,000	36	2,150
IZARD	2,400	....	....
JACKSON	6,900	37	2,550
JEFFERSON	22,000	34	7,520
JOHNSON	4,100	....	....
LAFAYETTE	3,200	31	1,000
LAWRENCE	5,300	38	2,040
LEE	5,800	40	2,300
LINCOLN	3,800	20	750
LITTLE RIVER	2,800	51	1,430
LOGAN	4,500	18	810
LONOKE	6,700	48	3,200
MADISON	2,600	12	330
MARION	2,100	....	....
MILLER	10,000	68	6,820
MISSISSIPPI	20,900	54	11,370
MONROE	4,800	28	1,360
MONTGOMERY	1,600	....	....
NEVADA	3,500	29	1,020
NEWTON	1,900	....	....
OUACHITA	9,900	24	2,360
PERRY	1,300	25	330
PHILLIPS	12,600	30	3,820
PIKE	2,500	23	580
POINSETT	8,900	51	4,570
POLK	3,800	15	560
POPE	5,800	19	1,090
PRAIRIE	3,300	40	1,310
PULASKI	63,700	42	26,950
RANDOLPH	3,700	36	1,350
ST. FRANCIS	8,900	40	3,540
SALINE	6,400	42	2,690
SCOTT	2,400	12	290
SEARCY	2,600	14	370
SEBASTIAN	20,300	63	12,710
SEVIER	3,100	28	860
SHARP	2,200	....	....
STONE	1,800	....	....
UNION	14,200	34	4,870
VAN BUREN	2,400	35	840
WASHINGTON	15,200	26	3,890
WHITE	10,300	29	2,980
WOODRUFF	4,100	22	910
YELL	3,400	23	770
<b>CALIFORNIA</b>			
	4,200,500	71	2,984,910*
ALAMEDA	282,700	73	206,370
ALPINE	200	32	60
AMADOR	2,900	50	1,450
BUTTE	23,900	49	11,620
CALAVERAS	3,500	46	1,600
COLUSA	3,900	51	1,990
CONTRA COSTA	105,400	65	69,040
DEL NORTE	5,300	22	1,160
ELDORADO	6,500	40	2,600
FRESNO	92,500	65	60,310
GLENN	5,200	46	2,370
HUMBOLDT	29,200	56	16,410
IMPERIAL	18,200	45	8,120
INYO	4,500	13	590
KERN	73,800	65	47,820
KINGS	14,700	67	9,830
LAKE	4,700	34	1,600
LASSEN	7,300	....	....
LOS ANGELES	1,721,400	79	1,364,930
MADERA	11,400	67	7,670
MARIN	32,800	68	22,440
MARIPOSA	1,700	38	640
MENDOCINA	15,700	20	3,120
MERCED	23,200	57	13,340
MODOC	3,500	....	....
MONO	800	17	140
MONTEREY	51,100	51	25,910
NAPA	16,400	34	5,640
NEVADA	7,000	49	3,400
ORANGE	116,500	71	82,600
PLACER	14,700	57	8,310
PLUMAS	4,700	27	1,280
RIVERSIDE	72,000	62	44,860
SACRAMENTO	11,400	64	71,520

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
SAN BENITO	4,700	48	2,250
SAN BERNARDINO	121,000	61	74,420
SAN DIEGO	243,500	78	190,420
SAN FRANCISCO	280,100	77	215,400
SAN JOAQUIN	69,700	64	44,680
SAN LUIS OBISPO	20,700	46	9,540
SAN MATEO	106,300	68	72,500
SANTA BARBARA	33,800	61	20,750
SANTA CLARA	118,500	69	82,240
SANTA CRUZ	25,700	59	15,160
SIESTA	14,600	33	4,760
SIERRA	800	30	240
SISKIYOU	11,000	16	1,770
SOLANO	38,800	72	27,780
SONOMA	41,300	49	20,400
STANISLAUS	45,100	51	23,140
SUTTER	9,100	45	4,130
TEHAMA	6,900	53	3,680
TRINITY	2,300	22	500
TULARE	44,600	59	26,400
TUOLUMNE	4,400	48	2,110
VENTURA	43,100	73	31,590
YOLO	15,700	46	7,240
YUBA	10,100	43	4,360
<b>COLORADO</b>			
	452,900	53	239,720*
ADAMS	14,000	72	10,010
ALAMOSA	2,800	....	....
ARAPAHOE	20,400	56	11,440
ARCHULETA	700	....	....
BACA	2,600	....	....
BENT	2,200	19	430
BOULDER	15,700	57	8,870
CHAFFEE	2,200	24	530
CHEYENNE	1,100	....	....
CLEAR CREEK	1,200	43	520
CONEJOS	2,400	....	....
COSTILLA	1,200	....	....
CROWLEY	1,400	45	630
CUSTER	600	27	160
DELTA	5,500	20	1,080
DENVER	156,700	73	114,080
DOLORES	600	....	....
DOUGLAS	1,200	39	460
EAGLE	1,200	13	160
ELBERT	1,100	44	490
EL PASO	30,700	54	16,460
FREMONT	5,500	35	1,950
GARFIELD	3,700	....	....
GILPIN	200	24	50
GRAND	1,100	29	320
GUNNISON	1,700	....	....
HINSDALE	100	13	10
HUERFANO	3,000	20	600
JACKSON	700	27	190
JEFFERSON	22,500	62	13,970
KIOWA	900	27	240
KIT CARSON	2,700	....	....
LAKE	1,800	35	630
LA PLATA	4,200	12	500
LARIMER	14,600	63	9,200
LAS ANIMAS	6,900	13	910
LINCOLN	1,900	19	370
LOGAN	5,200	56	2,890
MESA	13,000	39	5,040
MINERAL	200		



**K B T V**

**9**

*Take a Second Look!*

**... at Denver RATINGS!\***

There's a real battle in the Nation's 24th market...and KBTV, channel 9 is forging ahead. Yes, KBTV has the percentage of audience...where it counts MOST!

**KBTV % of Audience**

4:00-7:00 pm

Monday thru Friday

**43.83%\***

**KBTV % of Audience**

5:00-10:00 pm

Monday thru Friday

**32.18%\***

*\* American Research Bureau - March 1956 Denver Survey*

**KBTV**

*channel*

**9**

**1089 BANNOCK STREET • TAbor 5-6386**

**JOHN C. MULLINS**  
*President*

**JOE HEROLD**  
*Station Manager*

*Another great station represented by Peters, Griffin, Woodward, Inc.*



$$S_{xy} = \frac{\sum_{i=1}^n (x_i - a)(y_i - a)}{\sum_{i=1}^n (x_i - a)^2} = \frac{S_{xy}}{S_{xx}}$$

$$y = a + b(x - a)$$

Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

# NATIONAL TV SET COUNT BY COUNTIES

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
<b>DELAWARE</b>			
	104,800	79	83,050
KENT	12,700	80	10,150
NEW CASTLE	70,700	81	57,410
SUSSEX	21,400	72	15,490
<b>DIST. OF COLUMBIA</b>			
	249,800	82	206,090
<b>FLORIDA</b>			
	1,039,600	52	541,450*
ALACHUA	16,700	34	5,590
BAKER	1,400	66	920
BAY	17,900	39	6,930
BRADFORD	3,100	61	2,090
BREVARD	8,700	48	4,190
BROWARD	48,000	66	31,630
CALHOUN	2,200	12	920
CHARLOTTE	1,600	34	550
CITRUS	1,700	32	540
CLAY	4,800	56	2,680
COLLER	2,500	14	1,100
COLUMBIA	5,000	11	2,030
DADE	222,400	71	159,010
DE SOTO	2,700	20	550
DIXIE	800	33	260
DUVAL	103,600	69	72,000
ESCAMBIA	38,000	58	21,960
FLAGLER	1,100	32	350
FRANKLIN	1,800	12	220
GADSDEN	8,100	....	....
GLADIST	700	39	270
GLADES	600	21	130
GULF	2,200	21	450
HAMILTON	2,200	29	630
HARDY	2,800	26	720
HENDRY	1,800	45	800
HERNANDO	2,000	33	660
HIGHLANDS	5,200	21	1,080
HILLSBOROUGH	85,600	59	50,420
HOLMES	3,200	....	....
INDIAN RIVER	1,100	30	1,320
JACKSON	8,700	14	1,210
JEFFERSON	2,500	20	500
LAFAYETTE	700	21	140
LAKE	12,600	46	5,770
LEE	9,400	46	4,290
LEON	16,100	....	....
LEVY	2,800	19	530
LIBERTY	1,100	....	....
MADISON	3,200	23	750
MANATEE	12,900	55	7,070
MARION	12,300	32	3,900
MARTIN	2,800	14	1,230
MONROE	10,800	32	3,420
NASSAU	3,700	62	2,290
OKALOOSA	8,900	38	3,360
OKFLOOCH	1,000	11	410
ORANGE	17,500	55	26,030
OSCEOLA	1,200	46	1,920
PALM BEACH	45,800	55	25,010
PASCO	7,700	29	2,270
PINELLAS	78,000	40	31,120
POLK	43,300	31	13,380
PUTNAM	7,700	16	3,570
ST JOHNS	8,200	52	4,290
ST LUCIE	8,700	29	2,540
SANTA ROSA	5,000	37	1,850
SARASOTA	13,700	32	4,440
SEMINOLE	8,500	37	3,150
SUMTER	3,100	34	1,040
SUWANNEE	4,300	29	1,260
TAYLOR	2,800	22	610
UNION	1,200	55	660
VOLUSIA	28,600	34	9,750
WAKULLA	1,500	....	....
WALTON	1,000	21	840
WASHINGTON	3,200	11	360
<b>GEORGIA</b>			
	940,800	53	502,470*
APPLING	3,100	20	630
ATKINSON	1,700	18	310
BACON	2,200	12	920
BAKER	1,100	10	110
BALDWIN	5,000	30	1,500
BANKS	1,600	32	500
BARROW	3,500	60	2,090
BARTOW	7,000	65	4,550
BEN HILL	3,900	21	920
BERRIEN	3,100	19	600
BIBB	34,900	53	18,530
BLECKLEY	2,300	38	890
BRANTLEY	1,500	32	480
BROOKS	3,800	19	730
BRYAN	1,400	21	340
BULLOCK	5,900	38	2,270
BURKE	5,700	31	1,920
BUTTS	2,300	66	1,520
CALHOUN	2,200	21	460
CAMDEN	2,200	45	1,000
CANDLER	1,900	30	370
CARROLL	8,800	63	5,550
CATOOSA	1,200	65	2,730

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
CHARLTON	1,100	55	610
CHATAM	16,300	57	26,390
CHATTAMOOCHIEE	1,600	67	1,070
CHATTOOGA	5,500	52	2,870
CHEROKEE	5,300	65	3,450
CLARKE	10,500	46	4,820
CLAY	1,400	26	360
CLAYTON	7,200	72	5,170
CLINCH	1,500	35	500
COBB	21,300	71	15,120
COFFEE	5,600	15	850
COLQUITT	8,900	19	1,690
COLUMBIA	2,300	51	1,180
COOK	3,000	11	350
COWETA	7,300	63	4,630
CRAWFORD	1,200	41	520
CRISP	4,700	38	1,770
DADE	1,700	66	1,130
DAWSON	700	39	280
DECATUR	6,300	11	670
DE KALB	46,900	74	34,610
DODGE	4,000	38	1,530
DOOLY	3,200	36	1,150
DOUGHERTY	14,400	35	5,050
DOUGLAS	3,000	75	2,260
EARLY	4,100	....	....
ECHOLS	500	32	160
EFFINGHAM	2,300	24	540
ELBERT	4,500	54	2,450
EMANUEL	4,400	24	1,070
EVANS	1,500	48	720
FANNIN	3,600	38	1,370
FAYETTE	1,900	70	1,330
FLOYD	17,100	57	9,970
FORSYTH	2,700	61	1,660
FRANKLIN	3,300	59	1,940
FULTON	115,400	78	114,130
GILMER	2,100	39	930
GLASCOCK	700	25	170
GLYNN	9,200	48	4,420
GORDON	1,800	69	3,290
GRADY	4,700	....	....
GREENE	2,900	40	1,170
GWINNETT	8,500	60	5,130
HABERSHAM	4,200	40	1,660
HALL	10,900	72	7,870
HANCOCK	2,300	31	720
HARALSON	3,700	69	2,560
HARRIS	2,600	19	1,270
HART	3,300	49	1,620
HEARD	1,500	42	630
HENRY	3,700	65	2,410
HOUSTON	6,700	51	3,430
IRWIN	2,400	18	420
JACKSON	4,500	50	2,250
JASPER	1,700	12	710
JEFF DAVIS	2,400	21	510
JEFFERSON	4,300	48	2,050
JENKINS	2,400	38	900
JOHNSON	2,400	25	600
JONES	1,700	33	560
LAMAR	2,400	59	1,410
LANIER	1,300	18	240
LAURENS	7,400	43	3,200
LEE	1,400	43	600
LIBERTY	2,200	36	800
LINCOLN	1,300	57	740
LONG	900	31	280
LOWNDES	11,300	27	3,010
LUMPKIN	1,500	32	480
MC DUFFIE	2,900	70	2,040
MC INTOSH	1,600	23	370
MACON	3,200	36	1,170
MADISON	2,700	43	1,150
MARION	1,400	31	440
MERIWETHER	5,200	56	2,900
MILLER	2,200	14	320
MITCHELL	5,300	18	930
MONROE	2,400	61	1,550
MONTGOMERY	1,700	....	....
MORGAN	2,600	45	1,160
MURRAY	2,100	68	1,620
MUSCOGEE	31,200	69	23,530
NEWTON	5,100	67	3,420
OCONEE	1,600	45	720
OGLETHORPE	2,300	38	890
PAULDING	2,700	65	1,750
PEACH	2,900	46	1,350
PICKENS	2,300	57	1,320
PIERCE	2,400	21	510
PIKE	1,900	47	890
POLK	7,900	65	5,170
PULASKI	2,200	40	890
PUTNAM	1,700	30	500
QUITMAN	800	20	160
RABUN	1,700	43	740
RANDOLPH	3,000	29	860
RICHMOND	42,800	51	21,870
ROCKDALE	2,200	69	1,520
SCHLEY	800	24	190
SCREVEN	4,200	21	870
SEMINOLE	1,900	24	460
SPALDING	8,500	71	6,050
STEPHENS	1,600	48	2,230

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
STEWART	2,200	23	500
SUMTER	6,200	38	2,350
TALBOT	1,800	43	780
TALIAFERRO	900	42	380
TATTNALL	3,500	19	660
TAYLOR	2,300	42	960
TELFAIR	2,800	20	570
TERRELL	3,100	44	1,380
THOMAS	9,000	11	970
TIFT	6,200	25	1,570
TOOMBS	4,200	23	950
TOWNS	1,000	36	370
TREUTLEN	1,400	18	260
TROUP	13,700	61	8,370
TURNER	2,400	27	640
TWIGGS	1,800	25	440
UNION	1,700	35	600
UPSON	6,600	50	3,300
WALKER	11,100	57	6,370
WALTON	5,000	66	3,290
WARE	7,900	52	4,130
WARREN	2,100	37	780
WASHINGTON	4,700	29	1,390
WAYNE	3,400	28	960
WEBSTER	800	21	170
WHEELER	1,100	18	250
WHITE	1,400	36	510
WHITFIELD	9,700	70	6,810
WILCOX	2,400	39	930
WILKES	2,800	52	1,460
WILKINSON	2,300	26	600
WORTH	4,300	22	950
<b>IDAHO</b>			
	176,700	45	80,070*
ADA	24,300	61	14,920
ADAMS	900	32	280
BANNOCK	12,400	51	6,300
BEAR LAKE	1,900	50	960
BENEWAH	1,600	50	800
BINGHAM	6,600	54	3,580
BLAINE	1,400	31	440
BOISE	600	56	340
BONNER	4,500	59	2,670
BONNEVILLE	9,600	69	6,640
BOUNDARY	1,600	49	780
BUTTE	800	38	300
CAMAS	300	25	80
CANYON	16,600	43	7,220
CARIBOU	2,000	36	710
CASSIA	4,000	35	1,410
CLARK	200	55	110
CLEARWATER	2,300	34	780
CUSTER	1,000	23	240
ELMORE	2,400	46	1,090
FRANKLIN	2,600	39	1,020
FREMONT	2,500	65	1,630
GEM	2,100	50	1,190
GOODING	3,300	23	740
IDAHO	3,300	15	510
JEFFERSON	2,800	40	1,119
JEROME	3,400	21	710
KOOTENAI	7,700	63	4,810
LATAH	5,900	45	



ES  
rowth  
ES  
MBER  
500  
2,350  
780  
300  
660  
960  
570  
1,200  
870  
570  
950  
370  
290  
8,370  
640  
440  
80  
3,300  
5,270  
1,290  
4,130  
780  
390  
900  
70  
250  
510  
81  
380  
490  
660  
950  
4,920  
280  
300  
960  
800  
166  
440  
140  
2,670  
5,640  
780  
390  
90  
220  
710  
19  
710  
4,010  
2,630  
220  
250  
660  
800  
810  
480  
690  
350  
460  
1,50  
430  
3,280  
380  
910  
7,440  
6,10  
2,980  
78  
2,990  
610  
180  
440  
4,230  
180  
890  
180  
250  
940  
4,470  
1020  
710  
6,130  
2,134  
1,545  
510  
5,720



from mca

# V's HAPPIEST HALF HOUR

*on film!*



a  
wonderful  
new  
tv  
film  
series

FOR REGIONAL AND LOCAL ADVERTISERS...THE

# ROSEMARY CLOONEY

SHOW...39 HALF HOURS MADE ESPECIALLY FOR TELEVISION

When Clooney sings, your sales hum! Here — *only* for syndication — is the greatest film series ever made . . . starring the unique charmer whose records have sold over 14,000,000, and whose dazzling co-star performance in "White Christmas"

has helped that film break all records for a musical!

Here at last is Rosemary Clooney in *her own* wonderful musical-variety show, with top-of-the-top talent like the Hi-Lo's and Nelson Riddle and his orchestra . . . plus a host of famous guest stars. TV's happiest half hour — call MCA today!

*Sold (pre-release) in fifty-seven cities to Foremost Dairies, Inc.*

America's **No. 1** Distributor of Television Film Programs

# MCA TV

FILM SYNDICATION







*yours if you act fast! TV's happiest selling with ...*

## THE ROSEMARY CLOONEY SHOW

IMAGINE HAVING THIS CLOONEY "MAGIC" BEHIND YOUR SALES...

**HOLLYWOOD** ... Box office bombshell with Bing Crosby and Danny Kaye in filmdom's greatest grossing musical, "White Christmas."

**TV AND RADIO** ... Headline guest star on all the "top ten" shows — Sullivan, Como, Hope, Berle, Martin & Lewis. They all love Rosie!

**RECORDINGS** ... The "star of all juke-box stars," with over 14,000,000 Clooney discs sold! The whole nation thrilled to her recordings of *Tenderly* (theme song of THE ROSEMARY CLOONEY SHOW), *Hey There*, *Count Your Blessings*, *Come on-A My House* and other great hits.

**MAGAZINES** ... Even Time admiringly put her on its cover! Picture spreads and feature stories in Look, Life, Time, Saturday Evening Post, Collier's, Redbook, Newsweek, TV Guide. They all love Rosie!

*Write, wire  
or phone your  
nearest MCA TV  
office today ...*

### BACKED BY A BRILLIANT MUSICAL VARIETY CAST...

**NELSON RIDDLE AND HIS ORCHESTRA** ... Number 1 of all recording artists with smash *Lisbon Antigua*. Arranger with most record hits in 1955. Conducts and arranges for Sinatra, Nat "King" Cole and other musical greats.

**THE HI-LO's** ... Nation's newest top vocal sensation. Voted by disc jockeys "most promising new group." Toured with Judy Garland, on TV with Skelton, Bolger and the *Comedy Hour*.

### AND TOP-OF-THE-TOP GUEST STARS EACH WEEK!

Janet Leigh, Tony Curtis, Jose Ferrer, The Mary Kaye Trio, Charles Coburn, Judy Canova, Julie London, Dorothy Malone ... 39 different guests, 39 wonderful shows! Bing Crosby calls Rosemary Clooney "the best in the business." You'll be best in your business with THE ROSEMARY CLOONEY SHOW!

# MCA

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

# TV

Film Syndication



Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

$$b = \frac{\sum_{i=1}^n y_i x_i}{\sum_{i=1}^n x_i^2} - \frac{\sum_{i=1}^n y_i \sum_{i=1}^n x_i}{(\sum_{i=1}^n x_i)^2} = \frac{\sum_{i=1}^n \frac{1}{n} (x_i - \bar{x})(y_i - \bar{y})}{\sum_{i=1}^n \frac{1}{n} (x_i - \bar{x})^2} \quad y = a + b(x - \bar{x})$$

# NATIONAL TV SET COUNT BY COUNTIES

Illinois (continued)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
DU PAGE	56,200	79	44,570
EDGAR	7,900	58	4,600
EDWARDS	3,000	34	1,010
EFFINGHAM	6,700	61	4,080
FAYETTE	7,300	56	4,100
FORD	5,200	72	3,730
FRANKLIN	16,300	38	6,180
FULTON	14,900	75	11,220
GALLATIN	2,900	20	580
GREENE	6,200	67	4,170
GRUNDY	6,300	68	4,270
HAMILTON	3,900	17	640
HANCOCK	8,700	68	5,910
HARDIN	2,200	16	360
HENDERSON	2,600	62	1,600
HENRY	16,100	79	21,700
IROQUOIS	10,800	53	5,670
JACKSON	12,900	50	6,490
JASPER	3,900	53	2,080
JEFFERSON	12,200	47	5,700
JERSEY	4,900	65	3,190
JO DAVIESS	6,900	57	3,940
JOHNSON	2,500	21	600
KANE	49,200	83	40,980
KANKAKEE	20,900	80	16,720
KENDALL	3,900	79	3,090
KNOX	100,400	73	13,450
LAKE	60,100	84	50,720
LA SALLE	32,600	51	16,590
LAWRENCE	6,700	38	2,510
LEE	10,500	56	5,850
LIVINGSTON	11,300	53	6,230
LOGAN	8,900	68	6,080
MC DONOUGH	9,300	57	5,250
MC HENRY	18,200	71	13,470
MC LEAN	24,600	55	13,410
MACON	35,500	66	23,390
MACOUPIN	14,500	56	8,180
MADISON	63,700	80	51,090
MARION	13,300	60	8,010
MARSHALL	4,200	51	2,150
MASON	5,200	46	2,370
MASSAC	4,800	36	1,750
MENARD	3,100	51	1,590
MERCER	5,500	71	4,040
MONROE	4,200	75	3,150
MONTGOMERY	10,800	51	5,790
MORGAN	10,100	61	6,120
MOULTRIE	4,200	58	2,420
OGLE	11,200	58	6,440
PEORIA	58,800	79	46,450
PERRY	7,000	53	3,680
PIATT	4,400	58	2,530
PIKE	7,200	75	5,420
POPE	1,600	20	320
PULASKI	4,500	39	1,750
PUTNAM	1,400	35	490
RANDOLPH	8,600	71	6,370
RICHLAND	6,400	38	2,410
ROCK ISLAND	44,900	83	37,400
ST CLAIR	69,700	83	57,780
SALINE	11,100	56	6,250
SANGAMON	45,700	50	22,670
SCHUYLER	3,300	58	1,920
SCOTT	2,400	57	1,380
SHELBY	7,900	33	2,620
STARK	2,700	59	1,590
STEPHENSON	13,600	71	9,710
TAZEWELL	27,300	73	20,010
UNION	5,600	49	2,730
VERMILION	29,100	57	16,700
WABASH	4,800	38	1,810
WARREN	8,000	63	5,020
WASHINGTON	4,700	63	2,940
WAYNE	6,700	27	1,810
WHITE	6,900	35	2,440
WHITESIDE	16,700	82	13,740
WILL	43,900	81	35,730
WILLIAMSON	16,700	43	7,230
WINNEBAGO	54,400	78	42,600
WOODFORD	7,000	58	4,070

## INDIANA

ADAMS	7,000	70	4,900
ALLEN	64,600	71	45,610
BARTHOLOMEW	13,600	80	10,890
BENTON	3,500	60	2,430
BLACKFORD	4,500	51	2,410
BOONE	8,400	74	6,230
BROWN	1,600	59	950
CARROLL	5,500	67	3,700
CASS	12,300	64	7,860
CLARK	17,500	73	12,790
CLAY	8,000	56	4,510
CLINTON	10,200	76	7,790
CRAWFORD	2,700	56	1,510
DAVISS	8,400	61	5,160
DEARBORN	8,100	76	61,160
DECATUR	5,800	69	4,010
DE KALB	8,700	67	5,830
DELAWARE	32,000	76	24,320
DUBOIS	7,100	48	3,420
ELKHART	29,300	63	18,520
FAYETTE	7,900	68	5,330

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
FLOYD	15,800	78	12,390
FOUNTAIN	6,100	59	3,610
FRANKLIN	4,600	55	2,530
FULTON	5,600	76	4,230
GIBSON	9,900	44	4,330
GRANT	20,600	70	14,420
GREENE	9,200	71	6,550
HAMILTON	9,900	76	7,480
HANCOCK	7,300	80	5,850
HARRISON	5,400	53	2,880
HENDRICKS	8,600	81	6,970
HENRY	14,800	70	10,360
HOWARD	18,800	79	14,830
HUNTINGTON	10,600	49	5,190
JACKSON	9,100	63	5,760
JASPER	5,400	73	3,920
JAY	7,700	51	3,960
JEFFERSON	6,600	75	4,940
JENNINGS	4,200	66	2,770
JOHNSON	9,100	82	7,470
KNOX	14,100	68	9,570
KOSCIUSKO	11,300	61	6,900
LAGRANGE	1,500	63	2,850
LAKE	122,400	86	104,900
LA PORTE	26,100	75	19,520
LAWRENCE	10,900	69	7,490
MADISON	36,400	81	30,650
MARION	198,400	85	168,040
MARSHALL	10,000	68	6,830
MARTIN	3,400	56	1,890
MIAMI	9,500	48	4,560
MONROE	14,600	70	10,230
MONTGOMERY	9,900	81	8,010
MORGAN	8,200	80	6,560
NEWTON	3,600	81	2,900
NOBLE	8,300	68	5,660
OHIO	1,300	69	890
ORANGE	5,200	51	2,640
OWEN	3,800	62	2,350
PARKE	4,900	71	3,480
PERRY	5,200	54	2,800
PIKE	4,600	55	2,540
PORTER	13,400	80	10,770
POSEY	6,200	64	3,960
PULASKI	4,000	62	2,500
PUTNAM	7,100	48	3,440
RANDOLPH	9,300	77	7,110
RIPLEY	6,100	71	4,350
RUSH	6,300	75	4,710
ST JOSEPH	70,700	77	54,090
SCOTT	4,300	66	2,840
SHELBY	9,700	72	7,020
SPENCER	4,600	45	2,050
STARKE	5,400	69	3,730
STEUBEN	5,800	50	2,920
SULLIVAN	7,800	68	5,320
SWITZERLAND	2,200	73	1,600
TIPPECANOE	24,400	55	13,520
TIPTON	4,900	69	3,380
UNION	1,900	64	1,210
VANDEBURGH	56,900	55	31,520
VERMILION	7,300	56	4,060
VIGO	36,400	80	29,010
WABASH	9,700	53	5,100
WARREN	2,700	58	1,570
WARRICK	7,200	52	3,770
WASHINGTON	5,200	58	3,020
WAYNE	23,100	73	16,890
WELLS	6,700	53	3,530
WHITE	6,100	62	3,780
WHITLEY	6,600	70	4,630

## IOWA

ADAIR	3,900	59	2,290
ADAMS	2,600	50	1,300
ALLAMAKEE	4,600	40	1,840
APPANOOSE	6,000	17	2,810
AUDUBON	3,500	69	2,410
BENTON	7,100	75	5,300
BLACK HAWK	34,000	73	24,680
BOONE	8,300	71	5,880
BREMER	5,700	61	3,480
BUCHANAN	6,000	74	4,430
BUENA VISTA	7,100	47	3,370
BUTLER	3,400	56	3,020
CALHOUN	5,300	55	2,980
CARROLL	6,500	70	4,520
CASS	6,200	76	4,740
CEDAR	5,400	85	4,560
CERRO GORDO	14,700	68	10,000
CHEROKEE	5,200	66	3,410
CHICKASAW	4,400	45	1,960
CLARKE	3,100	39	1,210
CLAY	6,100	48	2,920
CLAYTON	6,600	50	3,270
CLINTON	16,100	82	13,140
CRAWFORD	5,600	66	3,720
DALLAS	7,700	76	5,850
DAVIS	3,000	32	950
DECATUR	3,700	41	1,530
DELAWARE	5,100	73	3,720
DES MOINES	14,400	79	11,320
DICKINSON	4,000	45	1,800
DUBUQUE	20,500	66	13,470

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
EMMET	4,300	28	1,210
FAYETTE	8,200	49	4,030
FLOYD	6,900	39	2,680
FRANKLIN	5,100	66	3,360
FREMONT	3,500	81	2,840
GREENE	4,800	68	3,280
GRUNDY	4,300	67	2,860
GUTHRIE	4,400	67	2,930
HAMILTON	6,300	76	4,790
HANCOCK	4,400	57	2,510
HARDIN	7,400	81	6,020
HARRISON	5,600	78	4,370
HENRY	5,600	58	2,950
HOWARD	3,900	34	1,340
HUMBOLDT	4,000	45	1,790
IDA	3,300	68	2,230
IOWA	4,900	67	3,230
JACKSON	5,600	77	4,300
JASPER	10,100	70	7,100
JEFFERSON	5,000	61	3,050
JOHNSON	13,000	55	7,160
JONES	5,700	77	4,360
KEOKUK	5,500	60	3,280
KOSSUTH	7,400	12	3,120
LEE	13,400	54	7,220
LINN	36,000	80	28,940
LOUISA	3,300	83	2,730
LUCAS	3,800	38	1,430
LYON	4,200	70	2,940
MADISON	4,200	67	2,810
MAHASKA	7,900	52	4,140
MARION	7,600	77	5,840
MARSHALL	11,100	68	7,500
MILLS	3,600	83	2,990
MITCHELL	4,100	52	2,130
MONONA	4,900	82	4,030
MONROE	3,200	47	1,520
MONTGOMERY	5,200	80	4,170
MUSCATINE	10,700	84	9,020
O'BRIEN	6,000	63	3,800
OSCEOLA	3,000	48	1,430
PAGE	7,200	77	5,520
PALO ALTO	4,300	45	1,930
PLYMOUTH	6,700	78	5,230
POCAHONTAS	1,500	49	2,200
POLK	78,000	80	62,710
POTTAWATTAMIE	21,800	76	16,500
POWESHIEK	5,700	56	3,190
RINGGOLD	3,100	37	1,130
SAC	5,400	62	3,360
SCOTT	33,400	81	28,090
SHELBY	4,500	75	3,380
SIoux	7,400	67	4,970
STORY	13,300	78	10,360
TAMA	6,900	73	5,060
TAYLOR	3,900	57	2,220
UNION	5,300	53	2,810
VAN BUREN	3,600	59	2,130
WAPELLO	15,200	41	6,630
WARREN	5,400	73	3,930
WASHINGTON	6,300	54	3,370
WAYNE	3,800	41	1,560
WEBSTER	13,900	78	10,770
WINNEBAGO	3,900	63	2,460
WINNESHIEK	6,200	32	1,970
WOODBURY	36,400	83	30,320
WORTH	3,300	67	2,200
WRIGHT	6,300	69	4,370

## KANSAS

ALLEN	6,200	37	2,290
ANDERSON	3,400	30	1,020
ATCHISON	6,700	62	4,130
BARBER	2,900	52	1,510
BARTON	10,800	68	7,300
BOURBON	6,700	41	2,940
BROWN	5,300	53	2,800
BUTLER	11,800	60	7,100
CHASE	1,600	41	660
CHAUTAUQUA	2,300	30	690
CHEROKEE	8,500	42	3,530
CHEYENNE	1,700	...	...
CLARK	1,200	20	240
CLAY	3,900	32	1,230
CLOUD	5,200	26	1,330
COFFEY			



$$S \times \bar{y} = \sum_{i=1}^n \frac{1}{f_i} (x_i - a)(y_i - a)$$

$$S \times \bar{x} = \sum_{i=1}^n \frac{1}{f_i} (x_i - a)^2$$

$$y = a + b(x - a)$$

Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

# NATIONAL TV SET COUNT BY COUNTIES

## Kansas (continued)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
GRAY	1,400	19	270
GREELEY	600	....	....
GREENWOOD	4,300	38	1,630
HAMILTON	1,000	....	....
HARPER	3,500	51	1,800
HARVEY	7,300	51	3,960
HASKELL	700	11	80
HODGEMAN	900	15	140
JACKSON	3,600	69	2,490
JEFFERSON	3,700	56	2,070
JEWELL	3,000	16	480
JOHNSON	33,400	71	23,650
KEARNY	1,000	....	....
KINGMAN	3,300	48	1,590
KIOWA	1,500	50	750
LABETTE	10,600	37	3,930
LANE	1,000	29	290
LEAVENWORTH	11,000	79	8,700
LINCOLN	1,900	37	700
LINN	3,400	53	1,820
LOGAN	1,200	11	130
LYON	8,000	41	3,260
MC PHERSON	8,100	47	3,830
MARION	5,200	41	2,130
MARSHALL	6,000	29	1,760
MEADE	1,600	13	200
MIAMI	6,200	65	4,040
MITCHELL	3,200	35	1,130
MONTGOMERY	16,800	41	7,430
MORRIS	2,500	33	820
MORTON	900	13	120
NEMAHIA	4,300	36	1,540
NEOSHO	6,700	52	3,480
NESS	2,100	42	870
NORTON	2,900	36	1,050
OSAGE	4,400	58	2,530
OSBORNE	2,600	31	880
OTTAWA	2,500	31	840
PAWNEE	3,000	61	1,910
PHILLIPS	3,500	40	1,380
POTTAWATOMIE	3,700	35	1,310
PRATT	4,000	53	2,130
RAWLINS	1,600	....	....
RENO	18,800	67	12,500
REPUBLIC	3,800	25	940
RICE	5,100	65	3,290
RILEY	9,300	32	2,990
ROOKS	3,100	32	990
RUSH	2,200	47	1,030
RUSSELL	4,300	40	1,700
SALINE	13,100	44	5,700
SCOTT	1,400	15	210
SEDGWICK	100,200	67	66,930
SEWARD	3,500	....	....
SHAWNEE	40,800	65	26,680
SHERIDAN	1,100	17	180
SHERMAN	2,200	....	....
SMITH	3,000	29	860
STAFFORD	2,900	50	1,450
STANTON	500	....	....
STEVENS	1,200	....	....
SUMNER	9,000	49	4,410
THOMAS	2,300	11	320
TREGO	1,700	17	290
WABATNSEE	2,300	40	910
WALLACE	700	....	....
WASHINGTON	4,200	32	1,340
WICHITA	700	14	100
WILSON	5,000	39	1,950
WOODSON	2,200	30	660
WYANDOTTE	57,600	79	45,560

## KENTUCKY

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ADAIR	4,100	34	1,390
ALLEN	3,900	40	1,560
ANDERSON	2,400	60	1,430
BALLARD	4,300	19	830
BARREN	8,400	34	2,880
BATH	2,500	19	490
BELL	10,000	27	2,710
BOONE	4,100	69	2,850
BOURBON	5,000	42	2,120
BOYD	13,900	73	10,110
BOYLE	5,400	44	2,390
BRACKEN	2,400	62	1,480
BREATHITT	3,800	11	430
BRECKINRIDGE	3,900	55	2,140
BULLITT	3,200	73	2,330
BUTLER	2,400	27	660
CALDWELL	3,900	22	870
CALLOWAY	6,000	31	1,870
CAMPBELL	24,300	77	18,780
CARLISLE	1,900	35	660
CARROLL	2,400	74	1,770
CARTER	4,900	59	2,900
CASEY	3,800	31	1,160
CHRISTIAN	10,800	37	3,950
CLARK	5,500	25	1,380
CLAY	4,100	13	550
CLINTON	2,400	....	....
CRITTENDEN	2,900	17	500
CUMBERLAND	2,300	13	290
DAVIESS	16,700	57	9,570
EDMONDSON	2,200	24	530

.... Counties under 10% tv saturation. Total tv households in these counties are by state: Kentucky 500.  
\* State total includes counties with less than 10% tv saturation.

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ELLIOTT	1,400	64	890
ESTILL	3,300	17	570
FAYETTE	30,200	39	11,690
FLEMING	3,100	38	1,170
FLOYD	10,300	49	5,080
FRANKLIN	7,600	49	3,720
FULTON	3,700	30	1,100
GALLATIN	1,200	68	820
GARRARD	2,800	37	1,050
GRANT	2,700	75	2,030
GRAVES	11,200	20	2,280
GRAYSON	4,500	32	1,430
GREEN	3,200	33	1,060
GREENUP	6,000	61	3,640
HANCOCK	1,600	35	570
HARDIN	11,400	53	5,990
HARLAN	15,300	33	5,080
HARRISON	4,000	61	2,450
HART	4,000	42	1,680
HENDERSON	9,800	40	3,930
HENRY	3,300	42	1,370
HICKMAN	2,200	18	410
HOPKINS	11,100	22	2,450
JACKSON	2,800	11	300
JEFFERSON	155,000	76	118,570
JESSAMINE	3,500	36	1,250
JOHNSON	5,500	49	2,680
KENTON	34,600	78	26,990
KNOTT	3,600	16	580
KNOX	6,600	12	790
LARUE	2,600	51	1,410
LAUREL	6,000	13	790
LAWRENCE	3,200	52	1,670
LEE	1,800	11	210
LESLIE	3,000	14	420
LETCHER	7,900	17	1,370
LEWIS	2,900	37	1,070
LINCOLN	1,400	41	1,940
LIVINGSTON	2,300	15	330
LOGAN	6,300	39	2,450
LYON	1,500	19	290
McCRACKEN	27,800	22	6,060
McCREARY	3,500	12	430
McLEAN	2,700	37	1,000
MADISON	8,900	20	1,820
MAGOFFIN	2,400	17	1,120
MARION	4,000	17	1,880
MARSHALL	1,500	36	1,640
MARTIN	2,300	40	920
MASON	5,100	62	3,140
MEADE	2,500	65	1,620
MENIFEE	1,100	24	260
MERCER	1,200	50	2,120
METCALFE	2,400	33	790
MONROE	3,300	39	1,290
MONTGOMERY	3,500	29	1,010
MORGAN	3,200	31	1,090
MUHLENBERG	7,800	30	2,380
NELSON	4,800	69	3,290
NICHOLAS	2,100	54	1,130
OHIO	5,100	29	1,470
OLDHAM	2,600	61	1,590
OWEN	2,700	59	1,580
OWSLEY	1,500	18	260
PENDLETON	2,700	64	1,740
PERRY	8,900	17	1,470
PIKE	17,200	40	6,850
POWELL	1,600	17	280
PULASKI	9,500	11	1,050
ROBERTSON	800	55	440
ROCKCASTLE	3,200	....	....
ROWAN	3,000	41	1,220
RUSSELL	3,200	21	670
SCOTT	4,400	44	1,930
SHELBY	5,000	56	2,830
SIMPSON	3,300	45	1,490
SPENCER	1,500	74	1,110
TAYLOR	4,000	48	1,820
TODD	3,400	41	1,400
TRIGG	2,200	23	500
TRIMBLE	1,500	45	680
UNION	4,100	39	1,590
WARREN	12,100	39	4,680
WASHINGTON	3,100	58	1,800
WAYNE	3,800	13	500
WEBSTER	4,500	21	950
WHITLEY	7,100	25	1,750
WOLFE	1,500	16	250
WOODFORD	3,200	45	1,430

## LOUISIANA

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ACADIA	12,500	18	2,310
ALLEN	5,300	33	1,730
ASCENSION	6,000	47	2,820
ASSUMPTION	4,100	39	1,580
AVOUELLES	10,200	32	3,290
BEAUREGARD	5,300	30	1,600
BIENVILLE	4,400	32	1,420
BOSSIER	12,200	44	5,390
CADDO	56,000	60	33,710
CALCASIEU	32,300	43	13,890
CALDWELL	2,600	40	1,030
CAMERON	1,300	28	360
CATAHOULA	2,800	23	640

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
CLAIBORNE	6,300	28	1,750
CONCORDIA	3,800	37	1,390
DE SOTO	5,800	36	2,110
E. BATON ROUGE	58,700	55	32,400
EAST CARROLL	4,000	31	1,370
E. FELICIANA	3,300	31	1,030
EVANGELINE	8,700	20	1,770
FRANKLIN	7,100	37	2,610
GRANT	3,500	33	1,150
IBERIA	11,000	33	3,580
IBERVILLE	7,100	27	1,890
JACKSON	3,700	58	2,150
JEFFERSON	42,200	62	26,380
JEFFERSON DAVIS	7,200	30	2,170
LAFAYETTE	17,100	31	5,570
LAFOURCHE	11,000	56	6,180
LA SALLE	3,800	37	1,400
LINCOLN	6,700	35	2,320
LIVINGSTON	5,500	37	2,020
MADISON	4,500	43	1,910
MOREHOUSE	8,800	35	3,100
NATCHITOCHE	9,300	21	1,930
ORLEANS	178,000	72	129,040
OUACHITA	24,100	54	12,940
PLAQUEMINES	3,600	57	2,060
POINTE COUPEE	5,300	29	1,550
RAPIDES	27,600	46	12,750
RED RIVER	2,800	35	970
RICHLAND	6,500	58	3,780
SABINE	5,200	14	740
ST. BERNARD	3,500	62	2,170
ST. CHARLES	3,500	63	2,190
ST. HELENA	2,400	22	530
ST. JAMES	3,500	56	1,950
ST. JOHN BAPTIST	3,400	49	1,650
ST. LANDRY	19,800	22	4,360
ST. MARTIN	6,100	16	980
ST. MARY	10,000	37	3,670
ST. TAMMANY	7,900	59	4,680
TANGIPAHOA	15,500	57	8,800
TENSAS	3,300	31	1,020
TERREBONNE	11,500	62	7,100
UNION	4,800	40	1,900
VERMILION	10,000	18	1,770
VERNON	5,900	18	1,050
WASHINGTON	10,700	65	6,990
WEBSTER	9,900	48	4,740
W. BATON ROUGE	3,200	22	710
WEST CARROLL	3,800	52	1,990
W. FELICIANA	1,600	25	390
WINN	4,400	35	1,520

## MAINE

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ANDROSCOGGIN	24,700	72	17,730
AROOSTOOK	24,400	15	3,780
CUMBERLAND	51,400	77	39,780
FRANKLIN	5,800	46	2,690
HANCOCK	10,100	55	5,600
KENNEBEC	23,700	73	17,350
KNOX	8,700	66	5,720
LINCOLN	5,400	71	3,830
OXFORD	12,200	62	7,610
PENOBSCOT	29,600	73	32,060
PISCATAQUIS	5,300	61	3,240
SAGadahoc	6,300	74	4,690
SOMERSET	11,300	36	4,030
WALDO	6,300	57	3,600
WASHINGTON	9,800	46	4,570
YORK	27,700	75	20,860

## MARYLAND

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ALLEGANY	26,100	46	11,950
ANNE ARUNDEL	35,200	77	26,960
BALTIMORE	365,700	83	305,350
CALVERT	3,200	71	2,270
CAROLINE	5,500	77	4,240
CARROLL	11,800	75	8,800
CECIL	9,500	75	7,130
CHARLES	6,100	67	4,070
DORCHESTER	8,000	66	5,310
FREDERICK	18,300	66	12,130
GARRETT	5,200	39	2,010
HARFORD	16,500</		



*“For pioneering and leadership in the techniques of gathering, photographing, and presentation of news for television.”*



NATIONAL PRESS PHOTOGRAPHERS ASSOCIATION

CITATION

FOR  
1956  
PRESENTED TO

Station *KAKE-TV*

IN RECOGNITION of outstanding public service  
in covering the news of the community for television ;  
For pioneering and leadership in the techniques of gathering,  
photographing and presentation of news for television ;  
AND for consistent excellence in this new field of communication .

*Walter P. [unclear]* *Arthur [unclear]*

*See [unclear]* *[unclear]*

Chandler, Arizona

April 3, 1956



**KAKE-TV** Channel 10

Wichita, Kansas



**WMC**  
MEMPHIS

*announces  
the appointment of*



*as national  
representative  
effective May 1, 1956*

**WMC**  
NBC Radio Network  
5000 w. at 790 kc.  
3d & Madison  
Memphis 1, Tenn.

**WMCT**  
MEMPHIS

*announces  
the appointment of*



*as national  
representative  
effective May 1, 1956*

**WMCT**  
NBC-TV; ABC-TV  
100,000 w.-Channel 5  
495 Union Ave.  
Memphis 3, Tenn.

MEMPHIS PUBLISHING CO., MEMPHIS, TENN.



Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

$$b = \frac{S_{xy}}{S_{xx}} = \frac{\sum_{i=1}^n \frac{1}{F_i} (x_i - a)(y_i - a)}{\sum_{i=1}^n \frac{1}{F_i} (x_i - a)^2} \quad y = a + b(x - a)$$

# NATIONAL TV SET COUNT BY COUNTIES

Massachusetts (continued)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
HAMPDEN	118,400	80	94,130
HAMPSHIRE	25,100	67	16,920
MIDDLESEX	324,600	82	266,500
NANTUCKET	1,100	71	780
NORFOLK	126,900	80	101,650
PLYMOUTH	64,300	82	52,660
SUFFOLK	270,400	84	226,050
WORCESTER	170,200	78	133,440

## MICHIGAN

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ALCONA	1,600	60	950
ALGER	2,900	17	500
ALLEGAN	15,700	71	11,080
ALPENA	6,700	20	1,330
ANTRIM	3,500	47	1,650
ARENAC	2,900	67	1,930
BARAGA	2,300	18	410
BARRY	9,100	69	6,300
BAY	28,200	75	21,260
BENZIE	2,500	35	880
BERRIEN	12,700	78	33,390
BRANCH	10,000	62	6,150
CALHOUN	40,500	85	34,340
CASS	10,500	75	7,920
CHARLEVOIX	4,000	30	1,200
CHEBOYGAN	3,900	11	440
CHIPPEWA	8,700	26	2,240
CLARE	3,400	60	2,030
CLINTON	9,700	67	6,510
CRAWFORD	1,300	44	580
DELTA	9,500	40	3,770
DICKINSON	7,700	64	4,910
EATON	13,700	60	8,170
EMMET	4,900	21	1,040
GENESEE	92,600	77	70,930
GLADWIN	2,500	78	1,960
GOGEIC	8,100	39	3,130
GRAND TRAVERSE	8,600	44	3,810
GRATIOT	10,300	76	7,780
HILLSDALE	11,900	50	6,000
HOUGHTON	11,500	11	1,230
HURON	9,600	62	5,930
INGHAM	59,400	81	48,350
IONIA	11,500	69	7,970
IOSCO	3,800	51	1,940
IRON	5,600	18	1,000
ISABELLA	8,200	65	5,350
JACKSON	35,400	76	26,900
KALAMAZOO	43,700	82	35,920
KALKASKA	1,400	43	610
KENT	99,700	85	84,350
KEWEENAW	700	13	90
LAKE	1,800	35	630
LAPEER	10,100	68	6,870
LEELANAU	2,500	30	760
LENAWEE	22,000	72	15,880
LIVINGSTON	9,100	74	6,690
LUCE	1,600	19	300
MACKINAC	2,600	21	550
MACOMB	68,700	85	58,530
MANISTEE	6,400	39	2,500
MARQUETTE	14,900	18	2,650
MASON	6,600	53	3,470
MECOSTA	5,800	68	3,960
MENOMINEE	7,600	50	3,820
MIDLAND	11,700	67	7,820
MISSAUKEE	2,100	38	800
MONROE	25,400	83	21,060
MONTCALM	10,700	70	7,500
MONTMORENCY	1,200	23	280
MUSKEGON	41,800	78	32,480
NEWAYGO	7,100	64	4,570
OAKLAND	146,700	84	123,370
OCEANA	5,200	40	2,100
OGEAWA	2,700	62	1,680
OHTONAGON	3,000	24	730
OSCEOLA	4,200	65	2,730
OSODA	1,000	29	290
OTSEGO	1,700	60	1,010
OTTAWA	24,800	70	17,430
PRESQUE ISLE	3,000	13	400
ROSCOMMON	2,500	45	1,140
SAGINAW	49,200	78	38,180
ST. CLAIR	30,800	85	26,210
ST. JOSEPH	12,300	79	9,770
SANILAC	9,400	56	5,220
SCHOOLCRAFT	2,500	24	590
SHIAWASSEE	15,100	75	11,360
TUSCOLA	11,700	64	7,480
VAN BUREN	14,100	77	10,910
WASHTENAW	41,400	77	31,880
WAYNE	778,900	87	674,530
WEXFORD	5,900	51	3,010

## MINNESOTA

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
AITKIN	3,900	44	1,710
ANOKA	12,100	72	8,710
BECKER	6,700	31	2,060
BELTRAMI	7,100	10	690
BENTON	4,100	33	1,340
BIG STONE	2,500	16	400
BLUE EARTH	11,500	75	8,630

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
BROWN	7,600	62	4,740
CARLTON	6,800	52	3,520
CARVER	5,200	66	3,430
CASS	5,600	11	800
CHIPPEWA	4,900	30	1,450
CHISAGO	3,900	78	3,030
CLAY	9,600	71	7,080
CLEARWATER	2,600	11	300
COOK	900	31	280
COTTONWOOD	4,700	45	2,110
CROW WING	9,500	24	2,290
DAKOTA	14,900	81	12,100
DODGE	3,600	52	1,870
DOUGLAS	6,400	22	1,400
FARIBAULT	7,100	48	3,440
FILLMORE	7,300	49	3,590
FREEBORN	10,500	60	6,260
GOODHUE	9,700	68	6,630
GRANT	2,700	20	530
HENNEPIN	225,300	85	191,960
HOUSTON	4,200	56	2,360
HUBBARD	3,300	13	440
ISANTI	3,100	79	2,440
ITASCA	11,500	28	3,240
JACKSON	4,700	50	2,350
KANABEC	2,700	39	1,040
KANDIYOHI	8,100	50	4,080
KITSON	2,500	11	260
KOOCHICING	5,000	15	750
LAC QUI PARLE	3,900	13	520
LAKE	3,100	42	1,310
LAKE OF WOODS	1,200	13	150
LE SUEUR	5,800	71	4,090
LINCOLN	3,000	50	1,490
LYON	6,600	35	2,320
MCLEOD	6,800	64	4,350
MAHONOMET	1,500	26	380
MARSHALL	4,200	17	700
MARTIN	7,600	48	3,630
MEEKER	5,400	49	2,670
MILLE LACS	4,400	45	1,990
MORRISON	6,700	25	1,700
MOWER	12,700	59	7,430
MURRAY	4,000	44	1,760
NICOLLET	5,400	45	2,440
NOBLES	6,500	70	4,570
NORMAN	3,500	71	2,490
OLMSTED	14,000	74	10,350
OTTER TAIL	13,700	32	4,330
PENNINGTON	3,700	31	1,160
PINE	4,900	39	1,910
PIPESTONE	4,000	58	2,340
POLK	10,000	30	2,970
POPE	3,500	19	650
RAMSEY	117,700	84	98,400
RED LAKE	1,600	30	480
REDWOOD	6,400	44	2,830
RENVILLE	6,800	46	3,090
RICE	9,400	67	6,340
ROCK	3,400	57	1,950
ROSEAU	3,900	12	450
ST. LOUIS	67,500	64	43,340
SCOTT	4,500	71	3,190
SHERBURNE	2,700	69	1,870
SIBLEY	4,300	67	2,870
STEARNS	17,800	53	9,400
STEELE	6,600	65	4,280
STEVENS	3,000	24	710
SWIFT	4,600	28	1,270
TODD	6,800	17	1,140
TRAVERSE	2,300	26	600
WABASHA	4,900	68	3,320
WADENA	3,500	14	480
WASECA	4,800	55	2,620
WASHINGTON	11,100	70	7,790
WATONWAN	4,100	45	1,850
WILKIN	2,700	44	1,190
WINONA	12,000	38	4,600
WRIGHT	7,900	67	5,290
YELLOW MEDICINE	4,700	13	620

## MISSISSIPPI

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ADAMS	9,300	22	2,070
ALCORN	7,400	29	2,160
AMITE	4,200	21	890
ATTALA	6,100	26	1,560
BENTON	2,100	22	470
BOLIVAR	15,800	15	2,320
CALHOUN	4,200	16	670
CARROLL	3,200	10	320
CHICKASAW	4,400	...	...
CHOCTAW	2,500	28	700
CLAIBORNE	2,700	27	720
CLARKE	4,600	22	990
CLAY	4,100	...	...
COAHOMA	14,300	19	2,670
COPIAH	7,300	30	2,200
COVINGTON	3,500	31	1,100
DE SOTO	5,600	53	2,960
FORREST	13,700	30	4,060
FRANKLIN	2,600	16	410
GEORGE	2,500	40	990
GREENE	1,900	11	270
GRENADA	4,700	17	780
HANCOCK	3,000	71	2,130

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
HARRISON	30,400	50	15,050
HINDS	43,000	49	21,160
HOLMES	7,400	21	1,550
HUMPHREYS	5,100	25	1,280
ISSAQUENA	1,200	14	170
ITAWAMBA	1,100	15	590
JACKSON	10,500	50	5,220
JASPER	4,200	19	820
JEFFERSON	2,600	15	390
JEFFERSON DAVIS	3,600	20	710
JONES	14,500	32	5,300
KEMPER	3,100	15	470
LAFAYETTE	5,200	24	1,250
LAMAR	3,400	30	1,030
LAUDERDALE	18,900	41	7,770
LAWRENCE	2,800	23	640
LEAKE	4,900	35	1,720
LEE	10,300	41	4,170
LEFLORE	12,700	19	2,480
LINCOLN	7,300	28	2,040
LOWNDES	10,100	11	1,110
MADISON	7,400	23	1,700
MARION	6,100	24	1,480
MARSHALL	5,500	34	1,890
MONROE	9,400	11	1,070
MONTGOMERY	3,500	12	430
NESHOMA	6,100	24	1,470
NEWTON	5,500	52	2,830
NOXUBEE	4,100	20	830
OKTIBBEHA	6,100	...	...
PANOLA	7,200	15	3,210
PEARL RIVER	5,600	60	3,340
PERRY	2,300	11	260
PIKE	9,000	26	2,320
PONTOTOC	4,900	18	880
PRENTISS	4,900	24	1,160
QUITMAN	6,100	26	1,560
RANKIN	5,900	21	1,260
SCOTT	5,200	33	1,710
SHARKEY	2,800	32	890
SIMPSON	5,200	21	1,120
SMITH	3,600	20	720
STONE	1,500	28	430
SUNFLOWER	12,700	...	...
TALLAHATCHIE	7,000	18	1,250
TATE	4,200	40	1,700
TIPPAH	4,100	28	1,150
TISHOMINGO	3,900	16	640
TUNICA	5,300	38	2,020
UNION	5,400	30	1,600
WALTHALL	3,300	18	600
WARREN	12,000	35	4,240
WASHINGTON	20,300	11	2,920
WAYNE	3,700	14	510
WEBSTER	2,600	...	...
WILKINSON	3,100	15	460
WINSTON	5,200	18	930
YALOBUSHA	3,600	19	670
YAZOO	8,600	23	1,750

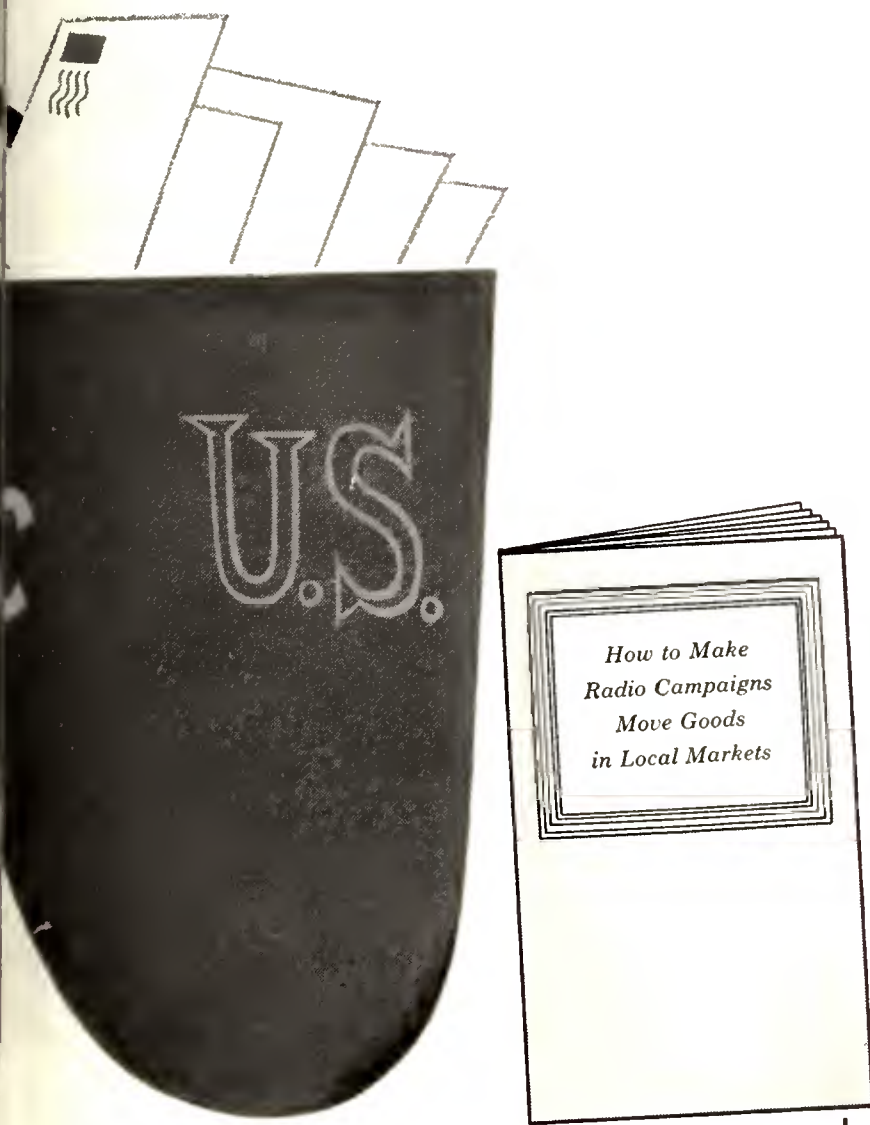
## MISSOURI

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ADAIR	6,800	41	2,800
ANDREW	4,000	60	2,390
ATCHISON	3,500	43	1,510
AUDRAIN	8,500	49	4,170
BARRY	6,800	37	2,520
BARTON	4,400	46	2,040
BATES	6,300	53	3,350
BENTON	2,600	35	900
BOLLINGER	3,200	64	2,060
BOONE	14,300	17	6,740
BUCHANAN	32,200	69	22,800
BUTLER	11,900	33	3,930
CADWELL	3,600	57	2,040
CALLAWAY	6,600	53	3,490
CAMDEN	2,500	37	920
CAPE GIRARDEAU	12,200	48	5,860
CARROLL	5,200	52	2,700
CARTER	1,400	20	280
CASS	6,700	59	3,970
CEDAR	3,800	28	1,060
CHARITON	4,900	36	1,770
CHRISTIAN	4,000	42	1,660
CLARK	3,000	53	1,580
CLAY	19,500	79	15,390





Free, from WBC:  
 28 pages of ideas  
 on how to get  
 the most out of a  
 powerful medium



*How to Make Radio Campaigns Move Goods in Local Markets*, a 28-page booklet just published by WBC, offers scores of simple, workable ideas for making campaigns in the powerful medium of spot radio more effective.

The ideas are sound—we've seen them work. Here are a few of the areas the booklet covers:

- What the Distributor and District Salesman should find out about their own spot campaigns
- What they should tell the radio stations
- How to use local talent as salesmen
- Things for the distributor to do with his salesman
- Things to do with dealers

WBC believes strongly in the power of spot radio to move the goods and sell the services of both national and local advertisers. But we feel there is a real need throughout the industry for a booklet of this kind. Simply stated, the booklet was prepared because WBC has seen too many spot radio campaigns fail to meet their potentials—when people involved in sales and distribution didn't know the right things to do at the right time.

WBC wrote this booklet as a practical, brass-tacks guide for these men. It may also prove a useful refresher for advertisers and agency men.

Mail the coupon for your free copy now.



Mail for your free copy

**WESTINGHOUSE BROADCASTING COMPANY, INC.**

**RADIO**

**BOSTON**—WBZ+WBZA  
**PITTSBURGH**—KDKA  
**CLEVELAND**—KYW  
**FORT WAYNE**—WOWO  
**PORTLAND**—KEX

**TELEVISION**

**BOSTON**—WBZ-TV  
**PITTSBURGH**—KDKA-TV  
**CLEVELAND**—KYW-TV  
**SAN FRANCISCO**—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

Westinghouse Broadcasting Company, Inc.  
 Department S SP  
 Chanin Building, 122 East 42nd Street  
 New York 17, New York

Please mail my free copy of *How to Make Radio Campaigns Move Goods in Local Markets*.

Name \_\_\_\_\_ Position \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Coming Soon: *How to Make Television Campaigns Move Goods in Local Markets*

$$S_{xy} = \frac{\sum_{i=1}^n \frac{1}{f_i} (x_i - a)(y_i - a)}{\sum_{i=1}^n \frac{1}{f_i} (x_i - a)^2} \quad y = a + b(x - a)$$

Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

# NATIONAL TV SET COUNT BY COUNTIES

Missouri (continued)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
IOLT	3,200	41	1,320
HOWARD	3,700	35	1,290
HOWELL	7,100	16	1,150
IRON	2,500	39	990
JACKSON	198,200	85	167,880
JASPER	28,500	58	16,590
JEFFERSON	12,900	67	8,600
JOHNSON	7,700	59	4,550
KNOX	2,600	52	1,340
LACLEDE	6,300	43	2,720
LAFAYETTE	8,100	65	5,290
LAWRENCE	7,900	41	3,260
LEWIS	3,600	56	2,010
LINCOLN	5,000	67	3,350
LINN	6,700	32	2,130
LIVINGSTON	5,500	55	3,010
McDONALD	4,400	34	1,470
MACON	6,300	41	2,610
MADISON	3,200	51	1,620
MARIES	2,100	38	810
MARION	10,200	67	6,830
MERCER	2,500	31	760
MILLER	4,300	48	2,080
MISSISSIPPI	6,300	30	1,870
MONITEAU	3,600	38	1,380
MONROE	3,900	53	2,070
MONTGOMERY	4,000	68	2,720
MORGAN	3,200	30	940
NEW MADRID	10,700	28	3,010
NEWTON	9,100	54	4,940
NODAWAY	7,700	37	2,820
OREGON	3,500	10	360
OSAGE	3,100	55	1,720
OZARK	2,400	34	810
PENNSCOT	12,700	42	5,280
PERRY	4,300	41	1,770
PETTIS	11,800	47	5,560
PHELPS	7,200	41	2,930
PIKE	6,000	59	3,560
PLATTE	5,200	53	2,750
POLK	5,300	39	2,050
PULASKI	3,400	54	1,830
PUTNAM	3,000	22	660
RALLS	2,600	54	1,410
RANDOLPH	8,200	50	4,120
RAY	5,600	56	3,150
REYNOLDS	1,600	21	330
RIPLEY	3,600	25	900
ST. CHARLES	9,700	77	7,490
ST. CLAIR	3,500	32	1,130
ST. FRANCOIS	10,800	65	7,050
ST. LOUIS	430,200	86	368,680
STE. GENEVIEVE	3,200	72	2,300
SALINE	8,600	37	3,190
SCHUYLER	1,800	34	600
SCOTLAND	2,500	51	1,270
SCOTT	10,200	38	3,840
SHANNON	2,200	15	330
SHELBY	3,700	58	2,150
STODDARD	9,700	38	3,640
STONE	2,900	42	1,200
SULLIVAN	3,600	25	900
TANEY	3,100	43	1,340
TEXAS	6,000	18	1,060
VERNON	7,100	37	2,620
WARREN	2,500	57	1,430
WASHINGTON	4,200	29	1,230
WAYNE	2,900	18	530
WEBSTER	4,700	36	1,700
WORTH	1,600	51	810
WRIGHT	5,000	36	1,810

## MONTANA

BEAVERHEAD	2,500	13	340
BIG HORN	2,500	18	460
BLAINE	2,500	...	...
BROADWATER	900	15	140
CARBON	3,300	23	760
CARTER	600	...	...
CASCADE	19,400	44	8,590
CHOUTEAU	2,400	26	620
CLATSOP	4,700	...	...
DANIELS	1,000	...	...
DAWSON	3,000	...	...
DEER LODGE	4,900	17	840
FALLON	1,000	...	...
FERGUS	5,000	15	770
FLATHEAD	10,800	27	2,960
GALLATIN	7,100	12	840
GARFIELD	700	...	...
GLACIER	2,900	...	...
GOLDEN VALLEY	400	22	90
GRANITE	1,000	15	150
HILL	4,600	...	...
JEFFERSON	1,000	18	180
JUDITH BASIN	900	28	250
LAKE	4,200	18	740
LEWIS AND CLARK	8,800	18	1,620
LIBERTY	400	63	250
LINCOLN	3,100	19	600
McCONE	1,900	...	...
MADISON	1,400	17	240
MEAGHER	800	13	100
MINERAL	600	17	100

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
MISSOULA	12,200	25	3,010
MUSSELSHELL	1,900	26	490
PARK	4,100	12	480
PETROLEUM	300	17	50
PHILLIPS	2,100	...	...
PONDERA	1,800	26	460
POWDER RIVER	1,000	...	...
POWELL	1,800	13	230
PRAIRIE	800	...	...
RAVALLI	4,200	23	970
RICHLAND	3,200	...	...
ROOSEVELT	3,000	...	...
ROBERTS	1,800	...	...
SANDERS	2,500	10	250
SHERIDAN	1,800	...	...
SILVER BOW	18,700	52	9,710
STILLWATER	1,600	46	730
SWEET GRASS	1,100	...	...
TETON	2,400	32	760
TOOLE	2,100	21	440
TREASURE	400	23	90
VALLEY	3,200	...	...
WHEATLAND	1,100	11	120
WIBAUX	400	...	...
YELLOWSTONE	21,800	48	10,510

## NEBRASKA

ADAMS	9,400	65	6,070
ANTELOPE	3,600	26	940
ARTHUR	200	...	...
BANNER	400	21	80
BLAINE	300	21	60
BOONE	3,300	35	1,160
BOX BUTTE	4,200	...	...
BOYD	1,400	18	250
BROWN	1,400	...	...
BUFFALO	8,500	57	4,880
BURT	3,500	80	2,800
BUTLER	3,800	52	1,990
CASS	5,400	82	4,400
CEDAR	3,800	73	2,780
CHASE	1,600	...	...
CHEYENNE	2,500	...	...
CHEYENNE	4,300	...	...
CLAY	3,000	53	1,590
COLFAX	3,400	70	2,370
CUMING	3,900	59	2,290
CUSTER	5,900	30	1,790
DAKOTA	3,200	76	2,420
DAWES	3,000	...	...
DAWSON	6,700	54	3,640
DEUEL	1,000	...	...
DIXON	2,900	75	2,190
DODGE	9,600	89	8,520
DOUGLAS	94,700	85	80,780
DUNDY	1,200	...	...
FILLMORE	3,200	51	1,630
FRANKLIN	2,400	54	1,310
FRONTIER	1,300	25	330
FURNAS	3,300	54	1,780
GAGE	8,800	61	5,320
GARDEN	1,100	...	...
GARFIELD	900	25	230
GOSPER	700	44	310
GRANT	200	19	40
GREELEY	1,500	33	490
HALL	11,100	64	7,140
HAMILTON	3,000	66	1,970
HARLAN	2,300	50	1,140
HAYES	800	...	...
HITCHCOCK	1,900	...	...
HOLT	4,300	11	460
HOOKER	300	...	...
HOWARD	2,200	36	780
JEFFERSON	4,300	45	1,930
JOHNSON	2,400	62	1,480
KEARNEY	2,100	53	1,120
KEITH	2,400	...	...
KEYA PAHA	400	...	...
KIMBALL	1,300	31	400
KNOX	4,400	55	2,420
LANCASTER	41,500	73	30,170
LINCOLN	9,100	19	1,760
LOGAN	400	21	80
LOUP	400	23	90
McPHERSON	200	...	...
MADISON	7,800	58	4,550
MERRICK	3,000	35	1,060
MORRILL	2,300	...	...
NANCE	1,900	33	620
NEMAH	3,300	73	2,400
NUCKOLLS	2,700	39	1,040
OTOE	5,400	83	4,480
PAWNEE	2,100	48	1,010
PERKINS	1,400	...	...
PHELPS	3,100	68	2,100
PIERCE	3,000	43	1,290
PLATTE	6,000	66	3,980
POLK	2,500	61	1,520
RED WILLOW	4,300	23	980
RICHARDSON	5,600	47	2,600
ROCK	900	...	...
SALINE	4,800	55	2,630
SARPY	5,200	83	4,330

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
SAUNDERS	5,500	89	4,900
SCOTTS BLUFF	11,000	13	1,440
SEWARD	4,100	65	2,670
SHERIDAN	3,000	...	...
SHERMAN	1,700	38	650
SIoux	900	...	...
STANTON	1,900	49	930
THAYER	3,500	42	1,480
THOMAS	400	...	...
THURSTON	2,500	64	1,600
VALLEY	2,300	22	510
WASHINGTON	3,700	82	3,020
WAYNE	3,000	66	1,970
WEBSTER	2,400	55	1,310
WHEELER	500	27	130
YORK	4,700	59	2,770

## NEVADA

67,700	41	27,990*	
CHURCHILL	1,800	...	
CLARK	27,000	49	13,340
DOUGLAS	500	34	170
ELKO	3,700	...	...
ESMERALDA	200	13	30
EUREKA	300	...	...
HUMBOLDT	1,300	...	...
LANDER	400	...	...
LINCOLN	900	...	...
LYON	900	24	220
MINERAL	3,000	...	...
NYE	900	...	...
ORMSBY	1,200	29	350
PERSHING	1,100	...	...
STOREY	300	23	90
WASHOE	20,600	63	12,920
WHITE PINE	3,600	...	...

## NEW HAMPSHIRE

161,300	68	110,360	
BELKNAP	8,200	64	5,260
CARROLL	4,900	68	3,360
CHESTER	11,300	57	6,460
COOS	10,700	65	6,990
GRAFTON	13,600	49	6,680
HILLSBOROUGH	49,200	74	36,310
MERRIMACK	18,100	68	12,220
ROCKINGHAM	22,300	80	17,730
STRAFFORD	15,200	66	10,090
SULLIVAN	7,800	67	5,260

## NEW JERSEY

1,626,500	83	1,346,390	
ATLANTIC	44,900	85	38,030
BERGEN	207,600	80	166,080
BURLINGTON	41,700	84	34,940
CAMDEN	99,800	84	84,130
CAPE MAY	13,700	80	10,930
CUMBERLAND	30,300	82	24,970
ESSEX	292,800	83	243,020
GLOUCESTER	32,100	82	26,260
HUDSON	206,400	83	171,520
HUNTERDON	14,500	84	12,150
MERCER	70,300	84	58,910
MIDDLESEX	87,300	82	71,500
MONMOUTH	80,300	84	67,130
MORRIS	54,300	84	45,450
OCEAN	22,800	83	18,810
PASSAIC	114,900	83	94,790
SALEM	16,700	84	14,010
SOMERSET	32,700	82	26,880
SUSSEX	11,500	80	9,210
UNION	133,700	85	113,116
WARREN	18,200	80	14,560

## NEW MEXICO

207,200	38	78,020*	
BERNALILLO	52,100	62	32,090
CATRON	700	17	120
CHAVES	14,100	46	6,430
COLFAX	4,000	...	...
CURRY	8,100	21	1,680
DE BACA	1,000	40	400
DONA ANA	11,000	54	5,980
EDDY	14,500	42	6,120
GRANT	6,100	32	1,960
GUADALUPE	1,500	38	570
HARDING	500	...	...
HIDALGO	1,600	17	270
LEA	12,500	20	2,460
LINCOLN	1,800	29	520
LOS ALAMOS	3,800	33	1,260
LUNA	2,800	45	1,270
McKINLEY	6,500	...	...
MORA	2,100	...	...
OTERO	5,100	33	1,670
QUAY	4,300	19	810
RIO ARRIBA	5,800	21	1,240
ROOSEVELT	4,900	13	640
SANDOVAL	2,400	30	730
SAN JUAN	5,800	...	...
SAN MIGUEL	6,000	16	950
SANTA FE	10,400	40	4,160
SIERRA	2,500		

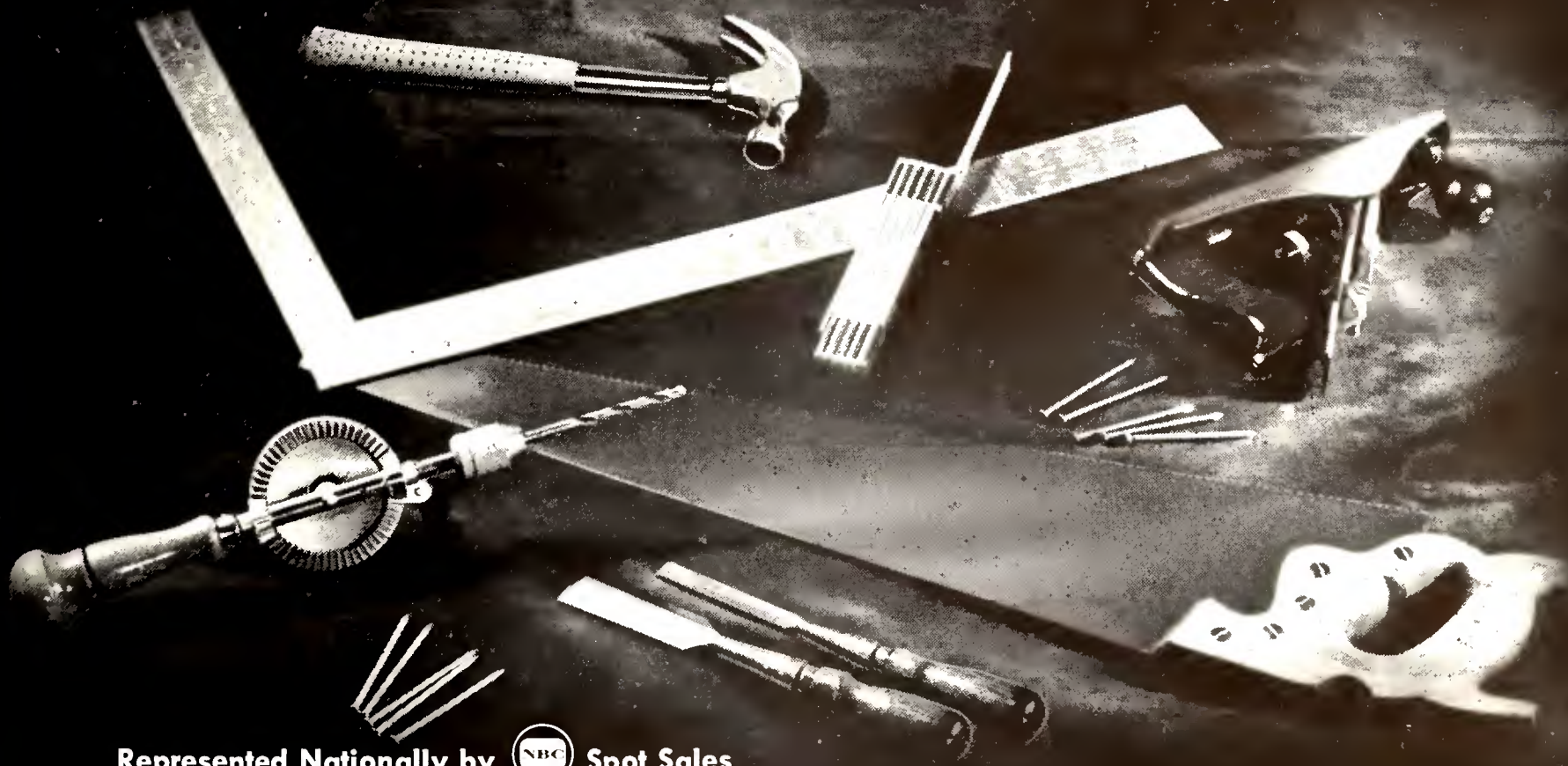


# if you're building a market . . .

you need tools . . . tools that will do the best possible work and the quickest!

WRGB-TV is your best sales tool in rich Northeastern New York and Western New England. 480,850 families depend upon WRGB's 16 years of leadership to provide them with fine service and program quality.

It will pay you to study the television market in our coverage area of 30 counties, including the important tri-cities of Albany, Schenectady and Troy.



Represented Nationally by  Spot Sales

# WRGB

A General Electric Station



$$b = \frac{S_{xy}}{S_{xx}} = \frac{\sum_{i=1}^M \frac{1}{P_i} (x_i - a)(y_i - a)}{\sum_{i=1}^M \frac{1}{P_i} (x_i - a)^2} \quad y = a + b(x - a)$$

Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

# NATIONAL TV SET COUNT BY COUNTIES

## New Mexico (continued)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
TAOS	3,600	17	620
TORRANCE	1,800	39	690
UNION	2,100	13	270
VALENCIA	5,300	48	2,520

## NEW YORK

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ALBANY	80,900	82	66,580
ALLEGANY	13,600	62	8,400
BRONX	462,400	80	367,610
BROOME	59,300	81	47,910
CATTARAUGUS	24,500	83	20,430
CAYUGA	21,700	82	17,770
CHAUTAUQUA	47,200	77	36,110
CHEMUNG	29,400	63	18,610
CHENANGO	12,500	74	9,280
CLINTON	13,300	84	11,150
COLUMBIA	11,100	83	11,630
CORTLAND	11,800	74	8,730
DELAWARE	14,000	67	9,350
DUTCHESS	37,700	77	28,920
ERIE	287,300	83	239,320
ESSEX	10,500	64	6,680
FRANKLIN	12,800	54	6,960
FULTON	17,700	75	13,200
GENESEE	14,700	83	12,260
GREENE	9,100	77	6,970
HAMILTON	1,300	79	1,030
HERKIMER	19,600	79	15,520
JEFFERSON	26,900	60	16,250
KINGS	810,400	85	710,370
LEWIS	6,500	71	4,590
LIVINGSTON	11,100	75	8,340
MADISON	14,600	74	10,790
MONROE	163,500	83	135,210
MONTGOMERY	19,300	75	14,400
NASSAU	306,300	80	246,570
NEW YORK	668,100	80	533,810
NIAGARA	62,300	82	50,900
ONEIDA	69,200	82	56,950
ONONDAGA	113,900	83	93,900
ONTARIO	18,300	81	14,790
ORANGE	47,600	81	38,700
ORLEANS	9,600	81	8,050
OSWEGO	24,000	80	19,320
OTSEGO	17,000	70	11,900
PUTNAM	6,900	74	5,110
QUEENS	535,600	84	449,900
RENSSELAER	42,900	81	34,880
RICHMOND	57,300	82	47,100
ROCKLAND	25,100	81	20,460
ST. LAWRENCE	27,900	57	15,820
SARATOGA	24,500	75	18,300
SCHENECTADY	19,800	81	40,390
SCHOHARIE	7,300	76	5,540
SCHUYLER	4,600	79	3,640
SENECA	7,300	80	5,820
STEBEN	28,500	54	15,330
SUFFOLK	104,100	79	82,340
SULLIVAN	13,400	75	10,040
TIOGA	9,800	74	7,230
TOMPKINS	18,700	68	12,790
ULSTER	30,500	75	22,970
WARREN	12,900	80	10,350
WASHINGTON	13,900	73	10,120
WAYNE	18,300	82	15,040
WESTCHESTER	200,900	82	165,540
WYOMING	9,300	77	7,150
YATES	5,800	77	4,450

## NORTH CAROLINA

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ALAMANCE	19,700	69	13,530
ALEXANDER	3,400	58	1,970
ALLEGHANY	2,100	37	790
ANSON	6,000	52	3,140
ASHE	5,000	44	2,230
AVERY	3,000	30	920
BEAUFORT	8,500	61	5,140
BERTIE	5,900	40	2,340
BLADEN	6,600	17	1,120
BRUNSWICK	4,400	19	820
BUNCOMBE	34,000	45	15,300
BURKE	11,200	63	7,110
CABARRUS	16,700	66	10,970
CALDWELL	10,900	54	5,840
CAMDEN	1,400	61	860
CARTERET	6,500	31	2,000
CASWELL	4,300	41	1,780
CATAWBA	17,000	68	11,610
CHATHAM	6,100	52	3,150
CHEROKEE	4,200	23	950
CHOWAN	2,800	46	1,290
CLAY	1,300	13	170
CLEVELAND	15,900	55	8,820
COLUMBUS	11,700	21	2,430
CRAVEN	13,000	64	8,330
CUMBERLAND	23,700	26	6,260
CURRITUCK	1,800	53	950
DARE	1,300	34	440
DAVIDSON	17,000	62	10,470
DAYE	3,800	59	2,250
DUPLIN	9,400	31	2,900
DURHAM	27,900	61	17,070

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
EDGEcombe	11,500	49	5,670
FOrSYTH	43,500	66	28,710
FRANKLIN	6,900	37	2,540
GASTON	30,300	65	19,630
GATES	2,300	59	1,350
GRAHAM	1,700	17	300
GRANVILLE	6,800	47	3,200
GREENE	3,600	37	1,320
GUILFORD	54,200	62	33,880
HALIFAX	12,500	36	4,540
HARNETT	11,300	27	3,060
HAYWOOD	9,600	31	3,260
HENDERSON	9,000	39	3,490
HERTFORD	4,700	61	2,850
HOKE	3,200	34	5,090
HOKE	3,200	34	1,090
IREDELL	14,600	55	8,090
JACKSON	4,300	36	1,570
JOHNSTON	15,100	34	5,190
JONES	2,400	21	570
LEE	6,100	44	2,710
LENOIR	11,000	49	5,370
LINCOLN	6,800	59	3,980
McDOWELL	6,500	52	3,390
MACON	3,800	23	870
MADISON	4,300	27	1,180
MARTIN	6,000	61	3,680
MECKLENBURG	57,800	68	39,480
MITCHELL	3,400	51	1,740
MONTGOMERY	4,200	52	2,190
MOORE	8,100	40	3,220
NASH	13,700	33	4,510
NEW HANOVER	19,500	47	9,220
NORTHAMPTON	5,900	38	2,230
ONSLow	10,300	37	3,840
ORANGE	8,500	52	4,450
PAMLICO	2,400	21	510
PASQUOTANK	6,700	56	3,740
PENDER	4,200	21	1,020
PERQUIMANS	2,400	56	1,330
PERSON	5,200	57	2,980
PITT	14,300	71	10,140
POLK	3,000	63	1,900
RANDOLPH	13,600	52	7,030
RICHMOND	9,900	57	5,640
ROBESON	19,500	34	6,550
ROCKINGHAM	17,100	55	9,340
ROWAN	20,600	56	11,540
RUTHERFORD	11,400	63	7,240
SAMPSON	11,300	26	2,890
SCOTLAND	6,100	30	1,820
STANLY	10,300	73	7,570
STOKES	4,800	57	2,720
SURRY	11,500	56	6,420
SWAIN	2,300	17	400
TRANSYLVANIA	3,800	39	1,470
TYRRELL	1,200	28	340
UNION	10,200	55	5,650
VANCE	7,600	42	3,210
WAKE	36,800	55	20,310
WARREN	4,900	27	1,300
WASHINGTON	2,900	42	1,220
WATAUGA	4,100	32	1,300
WAYNE	15,300	55	6,350
WILKES	10,700	40	4,290
WILSON	12,600	56	7,020
YADKIN	5,500	64	3,500
YANCEY	3,500	21	740

## NORTH DAKOTA

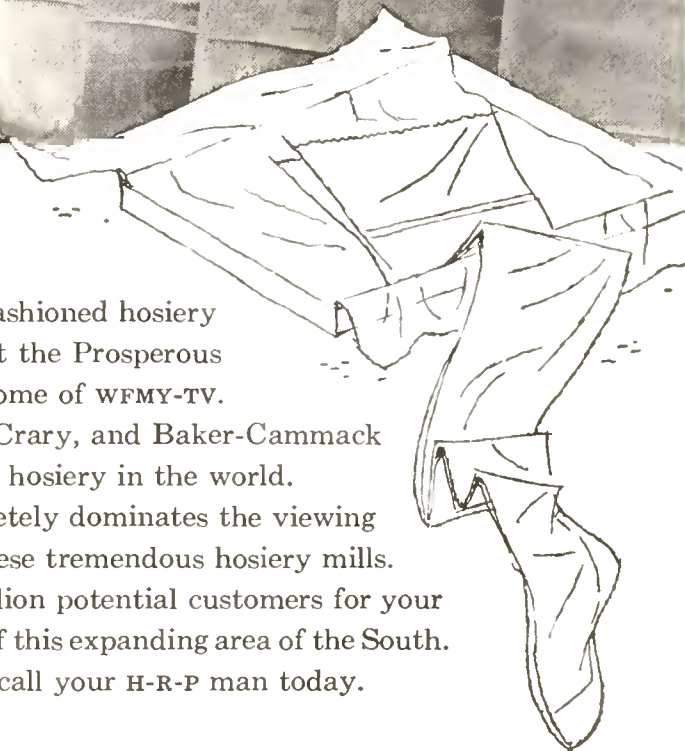
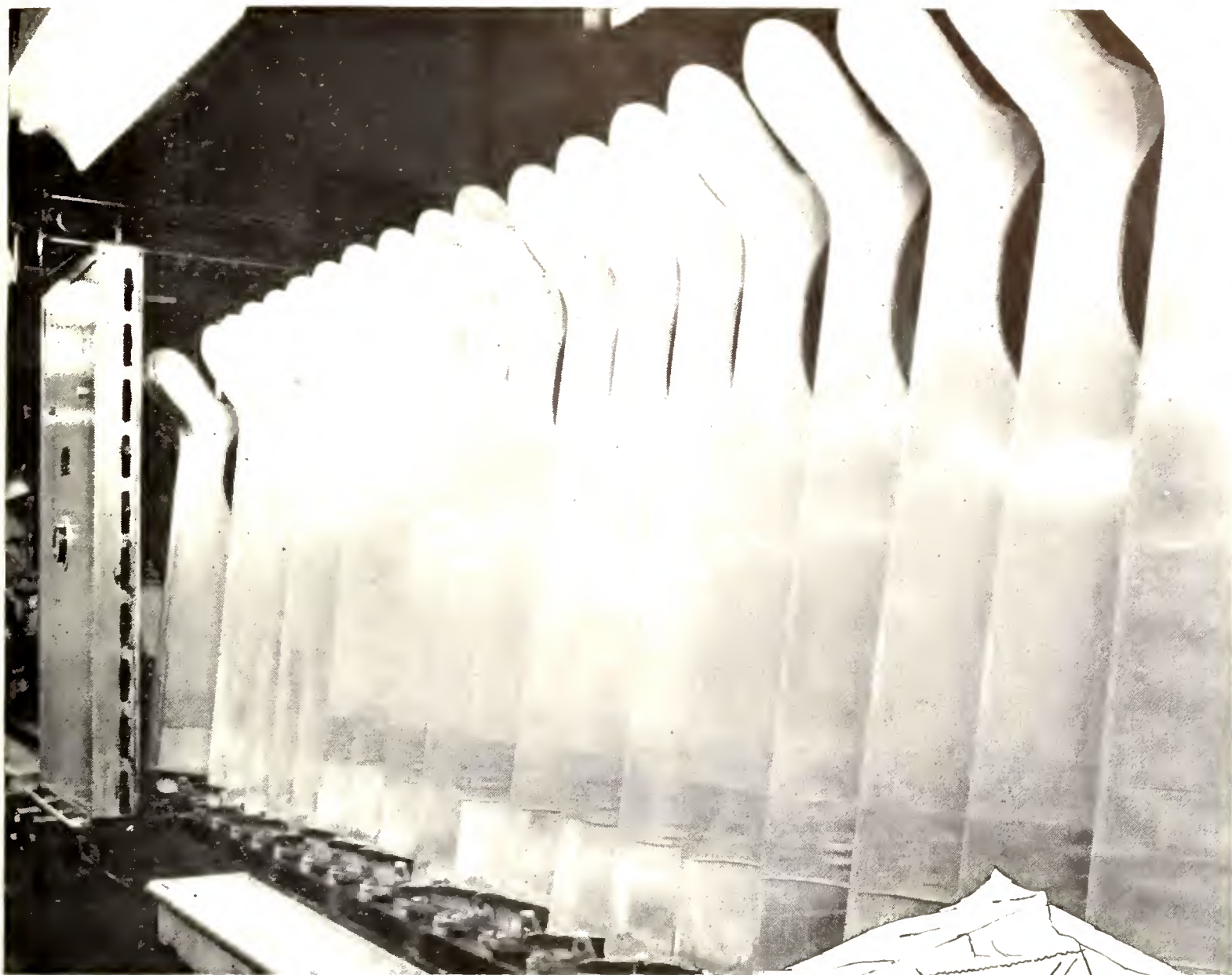
STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ADAMS	1,200	..	..
BARNES	4,400	70	3,090
BENSON	2,400	18	430
BILLINGS	500	..	..
BOTTINEAU	3,100	36	1,110
BOWMAN	1,000	..	..
BURKE	1,800	21	380
BURLEIGH	8,000	62	4,940
CASS	18,200	63	11,410
CAVALIER	2,700	11	300
DICKEY	2,500	35	890
DIVIDE	1,400	..	..
DUNN	1,600	..	..
EDDY	1,200	33	400
EMMONS	2,100	36	760
FOSTER	1,500	49	730
GOLDEN VALLEY	900	..	..
GRAND FORKS	11,800	39	4,630
GRANT	1,600	27	430
GRIGGS	1,300	65	850
HETTINGER	1,800	16	290
KIDDER	1,500	38	560
LA MOURE	2,400	45	1,070
LOGAN	1,300	30	380
McHENRY	3,200	30	950
McINTOSH	1,700	33	550
McKENZIE	1,800	..	..
McLEAN	5,300	26	1,390
MERCER	2,100	24	590
MORTON	5,300	64	3,400
MOUNT RAIL	2,500	21	540
NELSON	1,800	45	810
OLIVER	500	39	190
PEMBINA	3,600	14	490

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
PIERCE	2,100	29	610
RAMSEY	3,500	21	820
RANSOM	2,300	56	1,290
RENVILLE	1,500	46	690
RICHLAND	5,200	56	2,910
ROLETTE	2,300	14	310
SARGENT	1,800	32	580
SHERIDAN	1,200	30	350
SIoux	600	16	100
SLOPE	500	..	..
STARK	4,100	13	510
STEELE	1,200	57	680
STUTSMAN	6,700	37	2,510
TOWNER	1,400	11	160
TRAILL	3,000	61	1,830
WALSH	4,700	21	1,000
WARD	10,400	50	5,210
WELLS	2,600	29	760
WILLIAMS	8,700	..	..

## OHIO

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ADAMS	6,700	67	4,490
ALLEN	29,100	68	20,110
ASHLAND	11,100	79	8,770
ASHTABULA	26,300	84	22,040
ATHENS	12,600	56	7,090
AUGLAIZE	10,100	75	7,560
BELMONT	27,000	75	20,200
BROWN	7,300	73	5,350
BUTLER	47,800	86	40,920
CARROLL	5,800	82	4,740
CHAMPAIGN	8,800	73	6,420
CLARK	37,200	85	31,430
CLEMONT	13,500	82	11,120
CLINTON	8,600	74	6,340
COLUMBIANA	32,400	77	24,850
COSHOCTON	10,400	52	5,420
CRAWFORD	13,000	73	9,460
CUYAHOGA	455,600	89	404,120
DARKE	13,500	83	11,180
DEFIANCE	8,500	74	6,300
DELAWARE	9,200	78	7,190
ERIE	17,700	81	14,390
FAIRFIELD	17,100	79	13,420
FAYETTE	7,700	70	5,410
FRANKLIN	167,100	86	143,540
FULTON	8,		





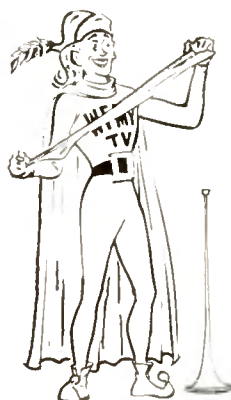
**PROFITABLE S-T-R-E-T-C-H**

Every year, millions of pairs of high fashioned — full fashioned hosiery are stretched to a perfect fit in hosiery mills throughout the Prosperous Piedmont section of North Carolina and Virginia . . . home of WFMY-TV. Manufacturers such as Burlington, Mojud, Hanes, McCrary, and Baker-Cammack make this section the largest producer of full fashioned hosiery in the world.

WFMY-TV, basic CBS for this 46-county area, completely dominates the viewing habits of the hundreds of thousands of employees of these tremendous hosiery mills.

Telecasting on Channel 2 since 1949 to some 2 million potential customers for your product, WFMY-TV gives you full 100,000 watt coverage of this expanding area of the South.

To stretch your profits in this \$2.3 billion market, call your H-R-P man today.



WFMY-TV...Pied Piper of the Piedmont

**wfmy-tv**  
*Channel 2*

GREENSBORO, N. C.

Represented by  
Harrington, Righter & Parsons, Inc.  
New York — Chicago — San Francisco — Atlanta



Now In Our  
Seventh Year

$$D = \frac{S \times Y}{S \times X} = \frac{\sum_{i=1}^n \frac{1}{x_i - a} (y_i - a)}{\sum_{i=1}^n \frac{1}{x_i - a}} \quad Y = a + b(x - a)$$

Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

# NATIONAL TV SET COUNT BY COUNTIES

## Ohio (continued)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
WASHINGTON	14,400	57	8,180
WAYNE	18,200	74	13,400
WILLIAMS	9,000	77	6,970
WOOD	18,700	85	15,840
WYANDOT	6,500	79	5,150
<b>OKLAHOMA</b>			
	663,900	58	385,250*
ADAIR	3,700	25	910
ALFALFA	3,000	51	1,530
ATOKA	3,300	25	830
BEAVER	2,100	...	...
BECKHAM	6,900	16	1,090
BLAINE	1,100	66	2,700
BRYAN	7,400	21	1,780
CADDO	9,500	57	5,390
CANADIAN	7,300	69	5,000
CARTER	12,100	41	4,990
CHEROKEE	1,600	31	1,430
CHOCTAW	4,800	13	620
CIMARRON	1,400	...	...
CLEVELAND	11,100	61	6,750
COAL	1,700	58	990
COMANCHE	18,000	61	11,610
COTTON	2,600	53	1,390
CRAIG	1,500	61	2,740
CREK	11,800	68	8,050
CUSTER	6,100	51	3,140
DELAWARE	3,800	39	1,500
DEWEY	2,400	12	1,000
ELLIS	2,300	...	...
GARFIELD	17,200	62	10,610
GARYN	8,300	59	4,900
GRADY	9,800	63	6,220
GRANT	2,800	17	1,310
GREER	3,100	23	720
HARMON	2,200	23	510
HARPER	1,800	17	300
HASKELL	3,000	25	750
HUGHES	5,200	39	2,050
JACKSON	6,100	33	1,990
JEFFERSON	2,800	50	1,410
JOHNSTON	2,500	39	970
KAY	15,800	55	8,750
KINGFISHER	3,700	69	2,560
KIOWA	5,400	45	2,440
LATIMER	2,400	13	310
LE FLORE	8,700	15	1,290
LINCOLN	6,000	52	3,140
LOGAN	6,600	56	3,680
LOVE	1,800	33	600
McCLAIN	3,800	59	2,250
McCURTAIN	7,500	23	1,710
McINTOSH	4,100	43	1,780
MAJOR	3,000	40	1,190
MARSHALL	2,200	19	1,070
MAYES	5,300	60	3,190
MURRAY	3,000	70	2,100
MUSKOGEE	19,100	59	11,290
NOBLE	3,500	63	2,210
NOWATA	3,600	61	2,180
OKFUSKEE	4,100	46	1,900
OKLAHOMA	115,300	78	90,280
OKMULGEE	12,300	55	6,750
OSAGE	9,300	63	5,890
OTTAWA	9,300	58	5,380
PAWNEE	3,800	57	2,150
PAYNE	13,400	48	6,490
PITTSBURG	10,700	38	4,080
PONTOTOC	8,300	62	5,110
POTTAWATOMIE	12,400	51	6,680
PUSHMATAHA	2,900	15	440
ROGER MILLS	2,000	14	290
ROGERS	5,500	59	3,230
SEMINOLE	9,900	58	5,720
SEQUOYAH	4,700	29	1,350
STEPHENS	11,500	56	6,470
TEXAS	4,700	13	600
THLMAN	4,700	51	2,400
TULSA	86,500	80	69,460
WAGONER	4,100	62	2,550
WASHINGTON	10,600	63	6,640
WASHITA	4,600	47	2,170
WOODS	4,500	27	1,200
WOODWARD	4,000	15	620
<b>OREGON</b>			
	535,600	45	240,760*
BAKER	5,000	32	1,610
BENTON	10,200	32	3,280
CLACKAMAS	29,600	49	14,470
CLATSOP	10,900	33	3,610
COLUMBIA	7,000	34	2,360
COOS	17,300	12	2,150
CROOK	2,600	...	...
CURRY	2,700	18	480
DESCHUTES	6,700	13	870
DOUGLAS	21,100	16	3,400
GILLIAM	1,000	19	190
GRANT	2,600	...	...
HARNEY	2,000	...	...
HOOD RIVER	3,800	42	1,580
JACKSON	22,100	47	10,419
JEFFERSON	2,100	24	500
JOSEPHINE	10,100	34	3,410

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
KLAMATH	13,000	19	2,470
LAKE	2,000	11	220
LANE	46,400	45	20,650
LINCOLN	7,900	17	1,360
LINN	19,400	31	6,560
MALHEUR	6,300	47	2,950
MARION	31,900	52	16,590
MORROW	1,400	33	470
MULTNOMAH	171,200	66	112,480
POLK	7,800	14	3,460
SHERMAN	700	23	160
TILLAMOOK	7,000	29	2,050
UMATILLA	15,300	25	3,790
UNION	5,800	17	960
WALLOWA	2,100	...	...
WASCO	6,400	24	...
WASHINGTON	22,700	56	12,620
WHELELER	1,100	13	140
YAMHILL	10,400	32	3,360
<b>PENNSYLVANIA</b>			
	3,161,900	78	2,472,930
ADAMS	13,000	57	7,380
ALLEGHENY	156,100	82	374,000
ARMSTRONG	23,600	77	18,270
BEAVER	51,900	82	42,660
BEDFORD	11,300	82	9,270
BERKS	78,000	80	62,320
BLAIR	41,100	82	33,580
BRADFORD	15,700	70	11,040
BUCKS	67,800	81	55,120
BITTLER	28,800	80	23,100
CAMBRIA	57,000	81	46,460
CAMERON	1,900	69	1,130
CARBON	16,100	73	11,740
CENTRE	17,300	75	13,060
CHESTER	44,500	85	37,740
CLARION	10,600	74	7,840
CLEARFIELD	23,700	80	18,960
CLINTON	10,700	58	6,230
COLUMBIA	15,900	63	9,950
CRAWFORD	24,000	61	14,690
CUMBERLAND	30,800	63	19,310
DAUPHIN	62,800	81	51,120
DELAWARE	134,200	83	111,120
ELK	9,700	43	4,220
ERIE	69,400	84	58,500
FAYETTE	52,600	80	42,080
FOREST	1,300	40	520
FRANKLIN	22,900	67	15,320
FULTON	2,900	55	1,600
GREENE	12,500	56	7,060
HUNTINGDON	11,400	74	8,490
INDIANA	21,200	67	14,250
JEFFERSON	14,200	72	10,300
JUNIATA	4,400	45	1,960
LACKAWANNA	73,600	78	57,330
LANCASTER	70,600	83	58,250
LAWRENCE	31,700	78	24,850
LEBANON	26,500	82	21,680
LEHIGH	59,900	83	49,660
LUTZERNE	107,100	73	78,500
LYCOING	32,000	46	14,620
McKEAN	17,100	59	10,050
MERCER	33,800	73	24,780
MIFFLIN	12,700	66	8,360
MONROE	10,600	75	7,920
MONTGOMERY	107,300	86	92,390
MONTOUR	3,700	73	2,710
NORTHAMPTON	54,600	82	44,770
NORTHUMBERLAND	33,700	51	17,250
PERRY	7,400	52	3,830
PHILADELPHIA	637,500	81	518,290
PIKE	3,100	63	1,950
POTTER	4,800	49	2,360
SCHUYLKILL	56,400	78	43,940
SNYDER	6,400	51	3,290
SOMERSET	22,800	66	15,030
SULLIVAN	1,700	54	920
SUSQUEHANNA	9,000	76	6,830
TIOGA	10,700	55	5,890
UNION	6,100	47	2,870
VENANGO	18,800	58	10,850
WARREN	12,300	58	7,150
WASHINGTON	61,500	81	50,000
WAYNE	8,000	62	4,990
WESTMORELAND	91,500	82	74,940
WYOMING	4,900	75	3,670
YORK	64,800	81	52,620
<b>RHODE ISLAND</b>			
	216,600	83	204,760
BRISTOL	8,800	81	7,170
KENT	27,200	82	22,360
NEWPORT	17,900	83	14,890
PROVIDENCE	177,600	84	149,180
WASHINGTON	15,100	74	11,160
<b>SOUTH CAROLINA</b>			
	544,900	48	260,220
ARBEVILLE	5,500	60	3,310
AIKEN	23,800	36	8,500
ALLENDALE	3,200	43	1,370

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ANDERSON	23,200	47	10,810
BAMBERG	3,900	20	780
BARNWELL	6,500	26	1,720
BEAUFORT	6,600	53	3,470
BERKELEY	6,700	50	3,360
CALHOUN	3,200	39	1,250
CHARLESTON	18,600	63	30,760
CHEROKEE	8,300	55	4,550
CHESTER	7,700	49	3,760
CHESTERFIELD	7,900	42	3,350
CLARENDON	6,500	21	1,370
COLLETON	7,000	36	2,550
DARLINGTON	11,900	38	4,550
DILLON	6,600	47	3,080
DORCHESTER	5,500	60	3,300
EDGEFIELD	3,600	56	2,010
FAIRFIELD	4,700	54	2,530
FLORENCE	19,600	53	10,430
GEORGETOWN	7,600	50	3,820
GREENVILLE	48,900	61	29,580
GREENWOOD	10,700	51	5,420
HAMPTON	4,300	41	1,750
HORRY	13,700	17	2,360
JASPER	2,500	47	1,180
KERSHAW	7,300	55	4,040
LANCASTER	8,800	48	4,220
LAURENS	11,400	34	3,900
LEE	4,600	48	2,210
LEXINGTON	12,100	45	5,410
McCORMICK	2,100	11	930
MARION	7,500	16	3,490
MARLBORO	7,000	37	2,630
NEWBERRY	8,000	10	3,220
OCONEE	9,100	30	2,720
ORANGEBURG	15,900	37	5,960
PICKENS	10,000	33	3,260
RICHLAND	40,900	55	22,500
SALUDA	3,600	32	1,130
SPARTANBURG	39,900	53	21,190
SUMTER	13,800	41	5,620
UNION	7,400	53	3,940
WILLIAMSBURG	8,800	46	4,070
YORK	18,500	18	8,860
<b>SOUTH DAKOTA</b>			
	195,300	29	57,080*
AURORA	1,300	12	160
BEADLE	6,800	10	680
BENNETT	800	...	...
BON HOMME	2,600	57	1,480
BROOKINGS	5,300	29	1,510
BROWN	10,400	16	1,630
BRULE	1,700	...	...
BUFFALO	400	...	...
BUTTE	2,500	...	...
CAMPBELL	900	12	110
CHARLES MIX	4,700	...	...
CLARK	2,500	...	...
CLAY	3,500	59	2,050
CODINGTON	6,100	19	1,170
CORSON	1,400	11	150
CUSTER	1,600	13	200
DAVISON	5,300	29	1,540
DAY	3,400	11	380
DEUEL	1,800	13	230
DEWEY	1,200	...	...
DOUGLAS	1,200	20	240
EDMUNDS	1,800	...	...
FALL RIVER	3,200	...	...
FAULK	1,500	11	160
GRANT	2,700	11	310
GREGORY	2,500	...	...
HAAKON	700	...	...
HAMLIN	2,100	23	490
HAND	1,800	...	...
HANSON	1,300	31	400
HARDING	700	...	...
HUGHES	2,400	...	...
HUTCHINSON	3,300	40	1,320
HYDE	700	...	...
JACKSON	500	...	...
JEREAULD	1,200	26	310
JONES	800	...	...
KINGSBURY	2,900	43	1,240
LAKE	3,100	61	1,900
LAWRENCE	4,800	...	...
LINCOLN	3,800	70	2,660
LYMAN	1,100	...	...
McCOOK	2,500	50	1,260
McPHERSON	1,700	11	190
MARSHALL	2,100	33	700
MEADE	3,200	...	...
MELLETTTE	800	...	...
MINER	1,700	61	1,030
MINNEHAHA	23,600	77	18,270
MOODY	2,500	48	1,200
PENNINGTON	17,300	16	2,730
PERKINS	1,800	12	220
POTTER	1,300	...	...
ROBERTS	3,800	21	930
SANBORN	1,400	17	240
SHANNON	1,100	...	...



**Get to the heart of the nation's rich timberland**

*. . . and discover a*

# HEART OF GOLD



Covering Oregon's 2nd Market  
Eugene — KVAL-TV  
Channel 13  
Roseburg — KPIC  
Channel 4

*. . . anyway you measure it, you'll find this combination a surefire prescription to boost sales in this rich market, reaching 130,190 families with spendable income of*

**\$681 Million**

Put the team to work for you with a call to your Hollingbery man, or Moore and Lund (Seattle-Portland).



## KVAL - TV - KPIC

EUGENE

ROSEBURG



From the Freedoms Foundation at Valley Forge 1955 Awards Report.

*"The awardee (s) ... were selected by the distinguished awards jury for their outstanding work for freedom, from multi-thousands of nominations submitted by the general public for evaluation."*



# For outstanding achievement

We are proud to announce that The Freedoms Foundation at Valley Forge has honored the Storer Broadcasting Company by presenting it the George Washington Honor Medal for the Storer 'Americana' trade paper advertising campaign, "Famous on the Local Scene, yet known throughout the Nation." We are humble in the knowledge that this is the first time a broadcasting company has been so honored.

## STORER BROADCASTING COMPANY

<b>WSPD-TV</b> Toledo	<b>WJW-TV</b> Cleveland	<b>WJBK-TV</b> Detroit	<b>WAGA-TV</b> Atlanta	<b>WBRC-TV</b> Birmingham	<b>KPTV</b> Portland	<b>WGBS-TV</b> Miami
<b>WSPD</b> Toledo	<b>WJW</b> Cleveland	<b>WJBK</b> Detroit	<b>WAGA</b> Atlanta	<b>WBRC</b> Birmingham	<b>WWVA</b> Wheeling	<b>WGBS</b> Miami

SALES OFFICES

**TOM HARKER**—vice-president in charge of sales } 118 East 57th Street, New York 22 • Murray Hill 8-8630  
**BOB WOOD**—national sales manager }  
**LEW JOHNSON**—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498  
**GAYLE GRUBB**—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter



$$b = \frac{S_{xy}}{S_{xx}} = \frac{\sum_{i=1}^M \frac{1}{P_i} (x_i - a)(y_i - a)}{\sum_{i=1}^M \frac{1}{P_i} (x_i - a)^2}$$

$$y = a + b(x - a)$$

Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

# NATIONAL TV SET COUNT BY COUNTIES

## South Dakota (continued)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
TODD	1,000	....	....
TRIPP	2,400	....	....
TURNER	3,500	66	2,320
UNION	3,300	82	2,710
WALWORTH	2,200	....	....
WASHBAUGH	200	....	....
YANKTON	4,300	58	2,490
ZIEBACH	700	....	....

## TENNESSEE

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
883,400 53 464,500			
ANDERSON	14,900	58	8,630
BEDFORD	6,600	49	3,240
BENTON	2,900	29	850
BLED SOE	1,700	36	610
BLOUNT	14,900	51	8,060
BRADLEY	8,500	43	3,660
CAMPBELL	8,000	31	2,490
CANNON	2,200	51	1,120
CARROLL	7,300	32	2,300
CARTER	10,700	48	5,180
CHEATHAM	2,100	65	1,360
CHESTER	2,700	41	1,090
CLAIBORNE	5,400	19	1,040
CLAY	2,000	33	660
COCKE	5,100	26	1,330
COFFE	6,900	52	3,620
CROCKETT	4,100	42	1,700
CUMBERLAND	4,500	19	840
DAVIDSON	95,300	71	67,280
DECATUR	2,400	20	470
DE KALB	2,600	41	1,080
DICKSON	5,000	56	2,780
DYER	8,800	49	4,350
FAYETTE	5,800	55	3,220
FENTRESS	3,200	19	600
FRANKLIN	5,100	24	1,480
GIBSON	13,700	34	4,620
GILES	6,800	14	980
GRAINGER	2,800	26	710
GREENE	10,300	24	2,510
GRUNDY	2,800	33	910
HAMBLEN	6,800	36	2,450
HAMILTON	60,200	55	33,410
HANCOCK	1,900	23	430
HARDEMAN	4,900	48	2,360
HARDIN	4,000	26	1,040
HAWKINS	7,300	23	1,680
HAYWOOD	5,900	52	3,040
HENDERSON	4,100	28	1,140
HENRY	6,500	28	1,840
HICKMAN	3,000	44	1,320
HOUSTON	1,200	41	500
HUMPHREYS	2,700	58	1,510
JACKSON	2,500	36	900
JEFFERSON	4,800	43	2,050
JOHNSON	2,600	31	800
KNOX	63,600	58	37,080
LAKE	2,700	34	920
LAUDERDALE	6,400	53	3,370
LAWRENCE	7,000	25	1,750
LEWIS	1,500	41	610
LINCOLN	6,400	21	1,350
LOUDON	6,100	48	2,920
McMINN	8,100	34	2,730
McNAIRY	5,000	39	1,960
MACON	3,400	44	1,500
MADISON	17,000	46	7,820
MARION	4,900	61	3,000
MARSHALL	5,000	45	2,250
MAURY	10,700	40	4,250
MEIGS	1,300	29	380
MONROE	5,500	48	2,620
MONTGOMERY	11,400	56	6,340
MOORE	1,200	14	170
MORGAN	3,100	27	840
OBION	7,900	33	2,620
OVERTON	3,900	22	840
PERRY	1,500	20	310
PICKETT	1,000	22	220
POLK	3,000	44	1,310
PUTNAM	7,800	41	3,200
RHEA	3,800	40	1,520
ROANE	8,100	51	4,120
ROBERTSON	6,900	59	4,090
RUTHERFORD	10,900	63	6,820
SCOTT	3,900	25	990
SEQUATCHIE	1,300	36	460
SEVIER	5,400	27	1,430
SHELBY	146,200	76	111,840
SMITH	3,600	43	1,550
STEWART	1,900	49	940
SULLIVAN	27,900	47	13,200
SUMNER	8,800	60	5,270
TIPTON	7,300	57	4,190
TROUSDALE	1,600	40	650
UNICOI	3,800	28	1,060
UNION	1,900	31	590
VAN BUREN	800	21	170
WARREN	6,300	39	2,440
15,300 55 8,480			
3,200 12 390			
7,500 27 2,060			
7,900 35 1,370			

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
WILLIAMSON	5,800	57	3,310
WILSON	7,400	53	3,960

## TEXAS

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
2,392,700 56 1,337,330*			
ANDERSON	8,200	22	1,830
ANDREWS	2,600	46	1,210
ANGELINA	10,400	27	2,860
ARANSAS	1,200	37	440
ARCHER	1,900	51	970
ARMSTRONG	600	52	310
ATASCOSA	4,700	54	2,530
AUSTIN	4,200	43	1,790
BAILEY	2,200	63	1,380
BANDERA	1,200	52	620
BASTROP	5,200	38	1,990
BAYLOR	2,200	40	880
BEE	4,900	42	2,050
BEXAR	139,900	76	107,020
BELL	22,800	53	12,180
BLANCO	1,300	42	540
BORDEN	200	58	120
BOSQUE	3,200	40	1,280
BOWIE	19,300	46	8,860
BRAZORIA	16,100	63	10,190
BRAZOS	11,000	30	3,300
BREWSTER	1,900	....	....
BRISCOE	900	39	350
BROOKS	2,700	17	460
BROWN	8,600	33	2,820
BURLESON	3,200	32	1,030
BURNET	2,800	38	1,070
CALDWELL	4,800	49	2,330
CALHOUN	3,000	18	550
CALLAHAN	2,400	46	1,110
CAMERON	38,800	37	14,320
CAMP	2,400	45	1,070
CARSON	1,900	53	1,020
CASS	6,400	51	3,230
CASTRO	1,600	37	600
CHAMBERS	2,300	58	1,330
CHEROKEE	9,300	24	2,190
CHILDRESS	3,500	23	800
CLAY	2,600	63	1,650
COCHRAN	1,700	54	930
COKE	1,200	25	300
COLEMAN	4,000	45	1,810
COLLIN	11,800	54	6,420
COLLINGSWORTH	2,300	21	490
COLORADO	5,100	44	2,240
COMAL	5,100	57	2,900
COMANCHE	4,100	16	660
CONCHO	1,500	28	430
COOKE	6,000	66	3,940
CORYELL	4,400	60	2,630
COTTLE	1,500	25	380
CRANE	1,400	49	690
CROCKETT	1,200	....	....
CROSBY	2,500	61	1,540
CULBERSON	500	31	160
DALLAM	2,400	68	1,640
DALLAS	226,000	77	175,140
DAWSON	5,800	33	1,930
DEAF SMITH	3,100	43	1,330
DELTA	2,000	23	450
DENTON	10,500	65	6,830
DE WITT	6,400	39	2,490
DICKENS	1,800	32	380
DIMMIT	2,400	30	720
DONLEY	1,600	49	790
DUVAL	3,300	27	900
EASTLAND	7,000	38	2,700
ECTOR	17,700	48	8,480
EDWARDS	800	15	120
ELLIS	12,300	66	8,120
EL PASO	59,900	71	44,510
ERATH	5,200	32	1,670
FALLS	6,700	42	2,840
FANNIN	8,100	32	2,620
FAYETTE	6,200	36	2,220
FISHER	2,600	36	940
FLOYD	3,000	61	1,910
FOARD	1,100	34	370
FORT BEND	7,500	50	3,780
FRANKLIN	1,500	29	440
FREESTONE	3,900	40	1,550
FRIO	2,700	51	1,360
GAINES	2,400	63	1,510
GALVESTON	37,900	55	20,970
GARZA	1,800	47	860
GILLESPIE	3,100	30	940
GLASSCOCK	200	44	90
GOLIAD	1,400	25	350
GONZALES	4,900	51	2,500
GRAY	7,400	54	4,000
GRAYSON	21,200	46	9,730
GREGG	18,900	45	8,490
GRIMES	3,800	44	1,670
GUADALUPE	6,900	70	4,800
HALE	9,200	59	5,440
HALL	2,800	19	530
HAMILTON	3,000	42	1,260
HANSFORD	1,200	61	740
HARDEMAN	3,000	41	1,230
HARDIN	5,700	33	1,890

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
HARRIS	287,100	72	208,140
HARRISON	12,200	36	4,360
HARTLEY	500	50	250
HASKELL	3,600	41	1,460
HAYS	4,500	53	2,400
HEMPHILL	1,300	26	340
HENDERSON	5,800	25	1,470
HIDALGO	44,500	37	16,380
HILL	8,600	63	5,400
HOCKLEY	7,000	56	3,910
HOOD	1,400	57	800
HOPKINS	6,200	28	1,710
HOUSTON	5,600	21	1,190
HOWARD	8,200	56	4,620
HUDSPETH	1,300	50	650
HUNT	11,300	71	8,060
HUTCHINSON	11,400	71	8,140
IRION	500	19	90
JACK	2,100	58	1,220
JACKSON	3,600	38	1,370
JASPER	5,300	27	1,430
JEFF DAVIS	500	....	....
JEFFERSON	62,000	52	31,990
JIM HOGG	1,300	37	480
JIM WELLS	7,700	19	1,480
JOHNSON	9,600	65	6,240
JONES	6,500	48	3,100
KARNES	3,900	46	1,780
KAUFMAN	7,300	63	4,610
KENDALL	1,700	65	1,100
KENEDY	100	28	30
KENT	500	29	140
KERR	4,200	31	1,300
KIMBLE	1,200	16	190
KING	200	22	40
KINNEY	500	13	70
KLEBERG	7,300	28	2,050
KNOX	2,600	38	990
LAMAR	11,900	13	1,500
LAMB	5,900	62	3,670
LAMPASAS	2,900	48	1,390
LA SALLE	1,900	38	720
LAVACA	5,700	44	2,530
LEE	2,500	38	960
LEON	2,900	20	590
LIBERTY	7,700	64	4,940
LIMESTONE	6,100	41	2,490
LIPSCOMB	1,100	19	210
LIVE OAK	2,100	44	910
LLANO	1,800	32	570
LOVING	100	22	20
LUBBOCK	39,900	60	24,020
LYNN	2,800	47	1,330
McCULLOCH	3,100	16	490
McLENNAN	10,100	57	22,740
McMULLEN	500	28	140
MADISON	1,900	44	840
MARION	2,400	33	790
MARTIN	1,400	53	740
MASON	1,600	19	300
MATAGORDA	6,400	42	2,710
MAVERICK	3,000	18	550
MEDINA	4,600	64	2,930
MENARD	1,100	18	190
MIDLAND	12,500	55	6,840
MILAM	5,900	37	2,180
MILLS	1,600	22	350
MITCHELL	4,100	27	1,090
MONTAGUE	4,700	60	2,820
MONTGOMERY	7,100	60	4,240
MOORE	6,300	66	4,150
MORRIS	2,500	53	1,330
MOTLEY	1,100	28	310
NACOGDOCHES	7,500	19	1,440
NAVARRO	10,600	47	4,990
NEWTON	2,400	32	770
NOLAN	6,100	14	2,710
NUECES	56,300	37	20,770
OCHILTREE	2,000	35	690
OLDHAM	400	59	240
ORANGE	11,800	44	6,590
PALO PINTO	5,800	54	3,140
PANOLA	4,400	25	1,080
PARKER	6,800	64	4,350
PARMER	1,800	22	400
PECOS	2,600	....	....
POLK	4,000	53	2,110
POTTER	29,700	78	23,230
PRESIDIO	1,600	....	....
RAINS	900	36	330
RANDALL	6,100	66	4,030
REAGAN	900	37	330
REAL	700	27	190
RED RIVER	5,500</		



# 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

SPONSOR'S

# RADIO and TV DIRECTORY

OF NEW YORK  
AND CHICAGO

1955-56 EDITION (revision #4)

*Journal copy of*

- \* Advertisers
- \* Agencies
- \* Air Lines and Railroads
- \* Associations
- \* Hotels
- \* Networks
- \* Researchers
- \* Representatives
- \* Services
- \* Stations
- \* TV Film Sources

NEW YORK 17— 40 E. 49th • MUrray Hill 8-2772

CHICAGO— 161 E. Grand • SU-

LOS ANGELES— 6087 Sunset

Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth

# NATIONAL TV SET COUNT BY COUNTIES

Texas (continued)

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
SCHLEICHER	700	22	160
SCURRY	8,500	27	2,340
SHACKELFORD	1,200	36	440
SHELBY	5,900	13	790
SHERMAN	700	65	450
SMITH	21,500	40	8,600
SOMERVELL	800	37	290
STARR	3,100	10	310
STEPHENS	3,000	26	770
STERLING	400	43	170
STONEWALL	900	33	300
SUTTON	1,000	....	....
SWISHER	2,400	46	1,100
TARRANT	147,000	71	105,100
TAYLOR	20,600	61	12,460
TERRELL	900	....	....
TERRY	4,000	63	2,510
THROCKMORTON	900	55	500
TITUS	4,800	34	1,640
TOM GREEN	20,000	51	10,280
TRAVIS	47,200	61	28,600
TRINITY	2,500	50	1,250
TYLER	2,900	25	730
UPSHUR	5,000	34	1,690
UPTON	1,700	35	600
UVALDE	4,600	25	1,160
VAL VERDE	4,200	....	....
VAN ZANDT	5,700	61	3,500
VICTORIA	9,700	28	2,760
WALKER	4,400	55	2,410
WALLER	3,000	59	1,780
WARD	4,300	18	800
WASHINGTON	5,300	45	2,370
WEBB	14,000	....	....
WHARTON	9,800	45	4,460
WHEELER	2,500	29	720
WICHITA	32,500	70	22,590
WILBARGER	5,800	54	3,110
WILLACY	6,400	28	1,800
WILLIAMSON	10,400	55	5,700
WILSON	3,300	52	1,720
WINKLER	3,800	23	870
WISE	4,400	57	2,510
WOOD	5,400	37	1,980
YOAKUM	1,100	52	570
YOUNG	4,700	51	2,400
ZAPATA	1,000	39	390
ZAVALA	2,700	24	650

## UTAH

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
BEAVER	1,300	....	....
BOX ELDER	5,500	73	3,990
CACHE	9,400	62	5,780
CARBON	7,200	30	2,170
DAGGETT	100	22	20
DAVIS	10,200	76	7,740
DUCHESNE	2,100	30	640
EMERY	1,400	....	....
GARFIELD	900	13	120
GRAND	500	....	....
IRON	2,600	....	....
JUAB	1,500	54	810
KANE	600	....	....
MILLARD	2,500	38	950
MORGAN	600	71	430
PIUTE	500	....	....
RICH	500	54	270
SALT LAKE	87,200	81	70,810
SAN JUAN	1,100	....	....
SANPETE	3,800	40	1,530
SEVIER	3,300	34	1,110
SUMMIT	1,800	58	1,040
TOOELE	5,300	68	3,620
UINTAH	2,800	....	....
UTAH	23,500	77	18,020
WASATCH	1,300	64	840
WASHINGTON	2,700	....	....
WAYNE	300	....	....
WEBER	27,400	78	21,450

## VERMONT

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ADDISON	5,100	53	2,710
BENNINGTON	7,700	54	4,130
CALEDONIA	7,100	54	3,830
CHITTENDEN	18,400	70	12,840
ESSEX	1,800	48	870
FRANKLIN	8,300	63	5,240
GRAND ISLE	800	55	440
LAMOILLE	3,000	59	1,770
ORANGE	4,700	27	1,250
ORLEANS	5,700	52	2,950
RUTLAND	13,200	59	7,840
WASHINGTON	12,000	63	7,520
WINDHAM	8,500	24	2,030
WINDSOR	12,600	37	4,660

## VIRGINIA

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ACCOMACK	912,700	59	537,760
APPLETON	10,000	31	3,060
BEVERLY	13,400	40	5,310
BRUNSWICK	7,500	57	4,280
CHARLES CITY	1,700	44	750
FRANKLIN	4,300	49	2,120

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
APPOMATTOX	1,900	45	850
ARLINGTON	69,600	80	55,470
AUGUSTA	17,400	41	7,190
BATH	1,500	39	590
BEDFORD	7,400	44	3,250
BLAND	1,400	42	590
BOTETOURT	3,900	41	1,580
BRUNSWICK	4,300	38	1,630
BUCHANAN	8,000	20	1,600
BUCKINGHAM	2,600	29	750
CAMPBELL	21,000	61	12,730
CAROLINE	2,600	55	1,420
CARROLL	6,800	30	2,030
CHARLES CITY	900	63	570
CHARLOTTE	3,100	37	1,160
CHESTERFIELD	13,300	63	8,340
CLARKE	1,800	57	1,030
CRAIG	800	59	470
CULPEPER	3,200	66	2,120
CUMBERLAND	1,600	38	600
DICKENSON	5,100	17	880
DINWIDDIE	13,400	66	8,820
ESSEX	1,400	66	920
FAIRFAX	32,300	79	25,420
FAUQUIER	5,400	66	3,590
FLOYD	2,600	38	990
FLUVANNA	1,800	51	920
FRANKLIN	5,700	44	2,500
FREDERICK	9,100	62	5,670
GILES	4,900	61	2,960
GLOUCESTER	2,900	56	1,630
GOOCHLAND	1,700	48	810
GRAYSON	5,600	34	1,880
GREENE	1,100	31	340
GREENSVILLE	3,800	39	1,500
HALIFAX	9,600	54	5,160
HANOVER	5,600	57	3,210
HENRICO	85,900	75	64,340
HENRY	12,400	56	6,920
HIGHLAND	800	43	340
ISLE OF WIGHT	3,500	49	1,710
JAMES CITY	2,700	74	1,990
KING AND QUEEN	1,400	55	770
KING GEORGE	1,800	55	990
KING WILLIAM	1,900	65	1,230
LANCASTER	2,300	47	1,070
LEE	8,000	21	1,660
LOUDOUN	5,100	74	3,790
LOUISA	3,000	49	1,460
LUNENBURG	3,400	40	1,350
MADISON	2,100	31	660
MATHEWS	1,800	70	1,260
MECKLENBURG	8,000	43	3,440
MIDDLESEX	1,900	61	1,160
MONTGOMERY	10,300	63	6,500
NANSEMOND	9,800	59	5,810
NELSON	3,200	45	1,440
NEW KENT	1,000	58	580
NEWPORT NEWS	45,400	71	32,190
NORFOLK	128,600	74	95,550
NORTHAMPTON	4,600	35	1,630
NORTHUMBERLAND	2,400	46	1,090
NOTTOWAY	4,300	57	2,460
ORANGE	3,100	42	1,290
PAGE	3,800	41	1,560
PATRICK	3,600	29	1,030
PITTSYLVANIA	26,600	39	10,400
POWhatan	1,200	41	490
PRINCE EDWARD	3,700	52	1,910
PRINCE GEORGE	6,900	65	4,490
PRINCE WILLIAM	5,200	76	3,930
PRINCESS ANNE	12,700	62	7,910
PULASKI	7,400	49	3,600
RAPPAHANNOCK	1,400	48	670
RICHMOND	1,400	64	890
ROANOKE	38,700	64	24,810
ROCKBRIDGE	7,100	35	2,510
ROCKINGHAM	12,400	47	5,790
RUSSELL	6,100	28	1,710
SCOTT	6,700	28	1,880
SHENANDOAH	5,600	49	2,720
SMYTH	7,100	35	2,460
SOUTHAMPTON	6,300	44	2,740
SPOTSYLVANIA	6,400	66	4,250
STAFFORD	3,200	51	1,620
SURRY	1,500	54	810
SUSSEX	2,700	56	1,510
TAZEWELL	11,500	30	3,400
WARREN	4,300	53	2,300
WASHINGTON	13,100	25	3,310
WESTMORELAND	2,700	58	1,570
WISE	13,600	30	4,030
WYTHE	5,800	37	2,150
YORK	3,300	59	1,940

## WASHINGTON

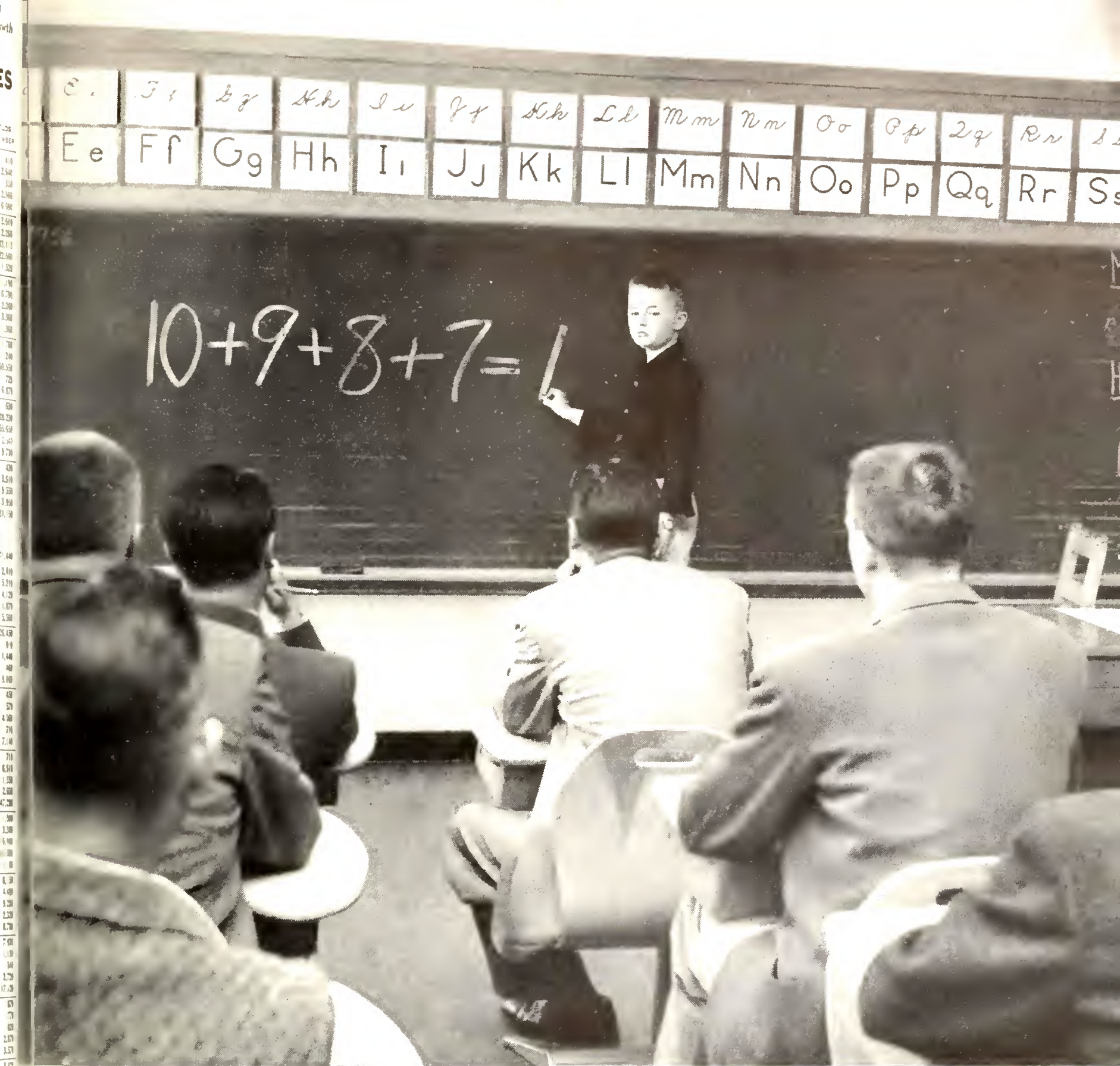
STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
ADAMS	815,100	60	490,480
ASOTIN	2,500	43	1,070
BENTON	3,600	35	1,270
BENTON	21,000	24	5,120
CHELAN	12,900	32	4,080
CLALLAM	8,400	61	5,080
CLARK	27,900	62	17,380
COLUMBIA	1,400	43	600
COWLITZ	17,800	45	8,030
DOTGLAS	3,700	24	900

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
FERRY	900	45	410
FRANKLIN	6,900	38	2,640
GARFIELD	900	38	350
GRANT	9,300	32	2,960
GRAYS HARBOR	17,200	39	6,690
ISLAND	4,100	73	3,010
JEFFERSON	3,300	68	2,260
KING	260,100	70	183,110
KITSAP	28,500	77	22,060
KITTITAS	6,400	24	1,520
KLICKITAT	3,700	32	1,190
LEWIS	13,800	49	6,790
LINCOLN	3,300	72	2,360
MASON	5,100	66	3,360
OKANOGAN	8,800	15	1,360
PACIFIC	5,400	33	1,760
PEND OREILLE	2,500	50	1,240
PERCE	89,300	68	60,550
SAN JUAN	1,200	60	720
SKAGIT	13,500	51	6,870
SKAMANIA	1,600	40	630
SNOHOMISH	43,100	66	28,230
SPOKANE	78,600	71	55,650
STEVENS	5,500	46	2,540
THURSTON	15,300	63	9,700
WAHKIAKUM	900	48	430
WALLA WALLA	12,600	31	3,910
WHATCOM	21,700	44	9,550
WHITMAN	8,700	45	3,950
YAKIMA	43,700	48	21,150

## WEST VIRGINIA

STATE & COUNTY	TOTAL HOUSEHOLDS	TV HOUSEHOLDS PER CENT	NUMBER
BARBOUR	496,300	55	271,440
BERKELEY	4,700	43	2,010
BOONE	8,000	65	5,210
BRAXTON	7,500	55	4,120
BROOKE	3,800	28	1,070
CABELL	6,900	81	5,560
CALHOUN	32,700	81	26,450
CLAY	2,100	39	810
DODDRIDGE	3,200	45	1,440
FAYETTE	2,100	22	460
GILMER	18,800	48	9,060
GRANT	2,100	21	450
GREENBRIER	2,200	26	570
HAMPSHIRE	9,200	44	4,060
HANCOCK	2,900	25	710
HARDY	8,800	81	7,140
HARRISON	2,300	31	710
JACKSON	22,300	29	6,510
JEFFERSON	3,600	43	1,550
KANAWHA	4,300	82	2,650
LEWIS	64,500	73	47,280
LINCOLN	4,600	22	1,000
LOGAN	4,700	71	3,360
McDOWELL	17,500	62	10,900
MARION	21,200	50	10,680
MARSHALL	19,400	58	11,160
MASON	9,000	68	6,150
MERCER	6,000	75	4,490
MINERAL	18,300	51	9,280
MINGO	5,700	41	2,320
MONONGALIA	10,800	63	6,780
MONROE	15,600	50	7,830
MORGAN	2,900	39	1,130
NICHOLAS	2,300	37	840
OHIO	6,500	42	2,720
PENDLETON	20,600	83	17,120
PLEASANTS	2,000	44	870
POCAHONTAS	1,600	48	770
PRESTON	2,700	30	820
PUTNAM	7,400	40	2,970
RALEIGH	5,000	71	3,570
RANDLOPH	22,700	37	8,420
RITCHIE	7,000	28	1,990
ROANE	3,000	31	920
ROANE	3,900	43	1,680
SUMMERS	3,900	45	1,960
TAYLOR	4,300	30	1,340
TUCKER	2,400	31	750
TYLER	2,600	41	1,060
UPSHUR	4,800	16	780
WAYNE	8,100	64	5,210
WEBSTER	3,900	34	1,340
WETZEL	4,700	43	2,040
WIRT	1,200	36	440





## Refresher Course...

These figures add up to another number one position for KING-TV in the Pacific Northwest.

Billboard's Fourth Annual TV Film Service Awards Poll ranked KING-TV tenth nationally for *effective and imaginative film programming*... ninth for *outstanding selling to national advertisers*... eighth for *sales efforts aimed at regional and local*

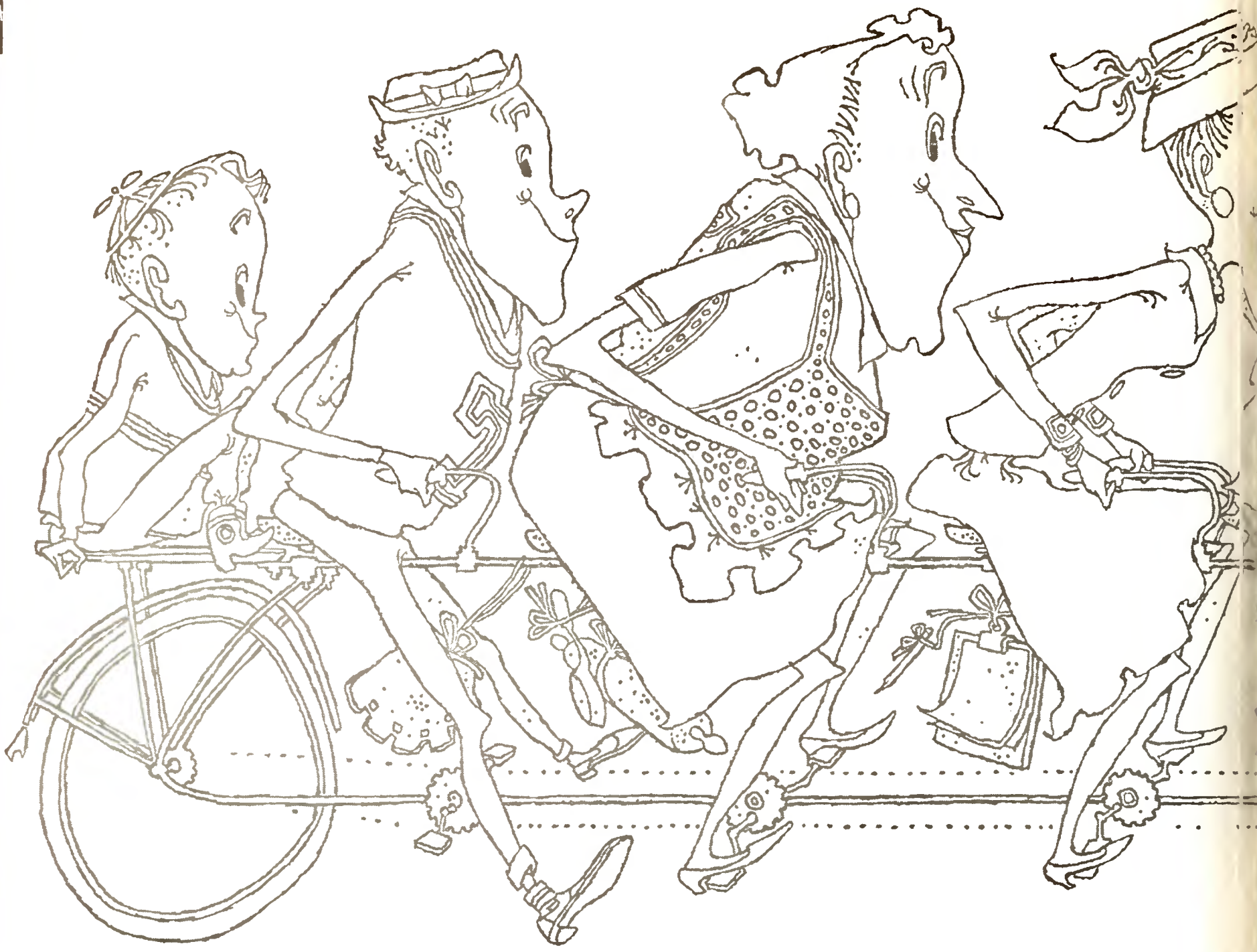
buyers... and, seventh for *exacting methods of film handling*.

KING-TV is the only Pacific Northwest station to win honors in this poll... proving again KING-TV's consistent leadership in the rich Seattle-Tacoma market.

FIRST IN SEATTLE TACOMA

ABC—Channel 5  
100,000 Watts—Blair TV

**KING-TV**



**Now they pal with**



*Support the Ad Council Campaigns!*





## Pallan on **KDKA!**

That dee-lightful dee-jay's *here!* Now any Monday through Friday, you're likely to find hundreds of Pittsburghers tuning 1020 on the radio dial. Whether it's afternoon (12:15 to 3 p.m.) or early evening (5 to 7:30 p.m.), they all want to pal with Pallan because Pallan is the big name in Pittsburgh radio.

Art Pallan's the affable, laughable spinner of songs with something-for-everyone appeal. Music for Momma to sing along with her chores, after-school tunes for teens, soothing songs for the

work-weary in early evening traffic. They all take their favorite time to pal with Pallan.

On KDKA, where else? Another top personality on Pittsburgh's number-one station, where "tops" have become a happy habit. Top power. Top coverage. Top programming. Top people. Put 'em all together—they spell top results for you. Profit with Pallan. Get full details from KDKA Sales Manager John Stilli, GRant 1-4200, or from A. W. "Bink" Dannenbaum, WBC General Sales Manager at MUrray Hill 7-0808, New York.

### **WESTINGHOUSE BROADCASTING COMPANY, INC.**

#### RADIO

**BOSTON**—WBZ+WBZA  
**PITTSBURGH**—KDKA  
**CLEVELAND**—KYW  
**FORT WAYNE**—WOWO  
**PORTLAND**—KEX

#### TELEVISION

**BOSTON**—WBZ-TV  
**PITTSBURGH**—KDKA-TV  
**CLEVELAND**—KYW-TV  
**SAN FRANCISCO**—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

**CHEYENNE**  
Wyoming  
**and**  
**SCOTTSBLUFF**  
Nebraska

**CBS**  
**ABC**  
**NBC**



**TWO FOR ONE**

Two TV Stations  
For The Price Of One  
In  
**SALES MANAGEMENT'S**  
New (Population 422,000)

Metropolitan Market.  
Both Sister Stations  
Offering The Best Of  
Three Networks.

**KFBC-TV**  
**KSTF-TV**

**George P. Hollingberry**  
National Sales Representative

**Charles P. Cahill**  
National Sales Manager

$$b = \frac{\sum_{i=1}^n \frac{y_i}{x_i} - \frac{1}{n} \left( \sum_{i=1}^n \frac{y_i}{x_i} \right) \left( \sum_{i=1}^n \frac{1}{x_i} \right)}{\sum_{i=1}^n \frac{1}{x_i} - \frac{1}{n} \left( \sum_{i=1}^n \frac{1}{x_i} \right)^2} \quad y = a + b(x - a)$$

**NATIONAL TV SET COUNT BY COUNTIES**

Important note: County tv home totals are as of June 1955 and in many instances are now obsolete. See page 46 for tv station changes which have bearing on set growth.

**Wisconsin (continued)**

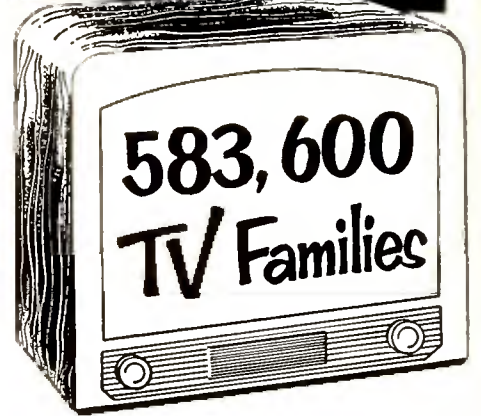
STATE & COUNTY	TOTAL HOUSEHOLDS	PER CENT	TV HOUSEHOLDS NUMBER
DOUGLAS	14,300	61	8,750
DUNN	7,800	60	4,700
EAU CLAIRE	17,300	60	10,410
FLORENCE	1,200	32	380
FOND DU LAC	20,600	66	13,550
FOREST	2,300	36	820
GRANT	12,500	41	5,130
GREEN	7,600	44	3,310
GREEN LAKE	4,700	46	2,180
IOWA	5,700	34	1,930
IRON	2,500	26	640
JACKSON	4,900	32	1,590
JEFFERSON	13,500	71	9,610
JUNEAU	5,500	25	1,370
KENOSHA	25,100	81	20,410
KEWAUNEE	4,800	64	3,070
LA CROSSE	21,100	53	11,230
LAFAYETTE	5,300	34	1,790
LANGLADE	6,100	53	3,230
LINCOLN	6,600	38	2,530
MANITOWOC	20,700	72	14,990
MARATHON	23,100	46	10,560
MARINETTE	10,500	54	5,650
MARQUETTE	2,700	37	990
MILWAUKEE	277,800	88	243,080
MONROE	8,800	42	3,670
OCONTO	7,400	63	4,670
ONEIDA	6,500	29	1,870
OUTAGAMIE	24,900	76	18,950
OZAUKEE	7,600	85	6,450
PEPIN	2,100	53	1,110
PIERCE	6,300	74	4,690
POLK	7,500	70	5,240
PORTAGE	9,300	46	4,280
PRICE	4,700	19	890
RACINE	35,700	83	29,670
RICHLAND	5,300	36	1,890
ROCK	30,700	57	17,380
RUSK	4,600	38	1,730
ST. CROIX	7,800	77	6,010
SAUK	12,000	28	3,360
SAWYER	3,000	39	1,180
SHAWANO	9,700	52	5,010
SHEBOYGAN	25,500	74	18,870
TAYLOR	4,800	33	1,560
TREMPEALEAU	6,900	64	4,440
VERNON	7,800	38	2,990
VILAS	3,000	19	580
WALWORTH	14,400	71	10,180
WASHBURN	3,300	42	1,390
WASHINGTON	10,700	86	9,220
WAUKESHA	28,700	85	24,280
WAUPACA	10,600	65	6,880
WAUSHARA	4,300	30	1,270
WINNEBAGO	29,100	60	17,430
WOOD	15,200	47	7,140

**WYOMING**

ALBANY	92,200	21	18,920*
BIG HORN	5,900	28	1,660
CAMPBELL	3,600	13	480
CARBON	1,400	....	....
CONVERSE	5,000	....	....
CROOK	1,700	....	....
FREMONT	1,200	....	....
GOSHEN	5,900	....	....
HOT SPRINGS	3,600	17	610
JOHNSON	1,800	....	....
LARAMIE	1,400	....	....
LINCOLN	15,700	58	9,090
NATRONA	2,400	21	490
NIOBRARA	13,300	18	2,390
PARK	1,200	....	....
PLATTE	5,200	13	660
SHERIDAN	2,400	19	470
SUBLETTE	6,200	....	....
SWEETWATER	900	....	....
TETON	6,300	....	....
UINTA	800	46	370
WASHAKIE	1,700	33	560
WESTON	2,100	22	460
YELLOWSTONE NL P	2,400	....	....
	100	27	30

.... Counties with less than 10% tv saturation. Total tv households in these counties are by state: Wyoming 1,650. \* State total includes counties with less than 10% tv saturation.

IS  
**PENNSYLVANIA'S**  
**4<sup>th</sup> TV MARKET**  
IN YOUR PICTURE



WJAC-TV is the Number One Station not only in Johnstown, but in Altoona as well, and this one-two punch covers an area that rates 4th in the rich state of Pennsylvania, and 28th in the entire country.

Well over half a million (583,600 to be exact) television families look to WJAC-TV for the best in television entertainment.

Add to this the free bonus of WJAC-TV coverage into Pittsburgh, and you have a total market for your sales message that just can't be overlooked, if you really want to tap the potential of Southwestern Pennsylvania.



Get full details from your KATZ man!





## agency profile

### Philip Feld

Director of film production  
Ruthrauff & Ryan, New York

"A commercial can be too entertaining," says Phil Feld, R&R's director of film production.

"Whenever tricky technique overshadows the message, you may get a film producer's masterpiece, but lousy sell. And let's face it, the client who buys a half-hour network show, for example, is providing 27 minutes of entertainment. Three minutes should be his in which to sell."

Feld is an articulate man in his early thirties, for whom film production is job and hobby both. After 10 years on "the production end," working on feature films, tv shows and commercials, he finds agency work comparably less of a "rat-race." Yet, his department turns out and supervises film for television clients billing some \$10 million, as well as for the U.S. Air Force which requires a vast additional operation for recruiting films and other non-commercial film work.

"I'm of that breed of film producer who feels that anything that can be done on the Coast, can be done in New York, and from a commercial point of view, usually better," Feld told SPONSOR.

"Hollywood cameramen are sometimes spoiled. They tend to tell a client, 'I've got a good shot. Leave me alone.' But the shot can be great without showing the product off to best advantage."

Feld makes it a rule to see any producer who has film to show ("he might have to wait three weeks, but I'll see him"), and keeps a projector nailed right to his desk to view exhibition film.

"Of course, you can't go by exhibition reels," he added. "After all, most producers work with free-lance talent, and there's no guarantee you'll get the same crew for your job."

At the same time, he feels no agency can afford to pass up screening work from new producers. "You never know when one may come up with a new idea. Too many agencies stress the importance of a producer having his own facilities. I don't care about that, as long as the producer's financially stable. Let him rent facilities. It's the personnel that counts."

In his Manhattan apartment, Feld's been known to shoot reel after reel of "indecent pictures" of his favorite girl, now age two-and-a-half. "They may be worth a lot of dough to some young man 20 years from now." ★ ★ ★

Not headline claims but the fine print comparison of rates, ratings,\* audience composition and location count most. Check the cost per thousand on strong NBR adjacencies on high powered WJHP-TV, Jacksonville, Florida.

\*For ratings, see Telepulse.

# SPONSOR-TELEPULSE ratings of top

Chart covers half-hour syndicated film pro

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 March 1956 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKETS		4-STATION MARKETS						3-STATION	
				N.Y.	L.A.	Boston	S. Fran.	Chicago	Detroit	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Balt.
1	1	<b>Highway Patrol (M)</b> ZIV	21.3	14.4	9.2	21.7	17.0	11.8	25.4	12.5	12.2	21.2	14.9	19.0	10.9
2	2	<b>Mr. District Attorney (M)</b> ZIV	19.0		14.3	21.0	16.0		14.9	11.8	10.2	22.9	14.4	21.7	16.5
3	4	<b>Waterfront (A)</b> MCA, ROLAND REED	18.8	6.7	11.1	18.2	20.8	11.7	14.5	6.0	22.3	16.1	22.7	20.2	18.9
4	7	<b>Annie Oakley (W)</b> CBS FILM	18.7	10.8	12.3	13.5	12.7	13.8	20.7	21.2	21.9	22.3	13.7	15.2	24.5
5		<b>Death Valley Days (W)</b> PACIFIC BORAX	18.6	7.8					11.8	11.7	5.0	22.7			12.5
6	3	<b>Amos 'n' Andy (C)</b> CBS FILM	18.5	9.7	20.9	15.5		8.9	13.7	10.0	9.9		18.0	23.4	11.5
7	6	<b>I Led Three Lives (M)</b> ZIV	18.2	3.6	14.3	19.4	17.7	16.2	17.5	21.4	16.3	20.4		17.4	
8	4	<b>Badge 714 (M)</b> NBC FILM	17.8	4.3	14.4	19.4	24.2	17.4	15.9	19.4	15.7	22.8	20.4		
9	8	<b>Superman (K)</b> FLAMINGO FILM	16.9	11.9	11.2	23.7	12.5	12.5	15.2	14.4	16.5	21.4	16.7	29.2	13.9
10	8	<b>Douglas Fairbanks Jr. Presents (D)</b> ABC FILM	16.8	12.1	12.2		18.2	10.5	10.2						

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	
				N.Y.	L.A.	Boston	S. Fran.	Chicago	Detroit	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Balt.
1	1	<b>Eddie Cantor (C)</b> ZIV	27.7												14.4
2	2	<b>Stars of the Grand Ole Opry (M)</b> FLAMINGO FILM, GANNAWAY PROD.	19.5		3.1		22.7								20.7
3	3	<b>Life of Riley (C)</b> NBC FILM, TOM MC KNIGHT	18.6		15.4		24.9	17.5		11.2		32.0			
4		<b>Hopalong Cassidy (W)</b> NBC FILM, WM. BOYD	14.8	7.7	8.8			9.2	13.2	23.2					14.5
4	3	<b>Man Called X (A)</b> ZIV	14.8		11.1			11.9			14.2	16.8	5.7		
6	7	<b>Jungle Jim (A)</b> SCREEN GEMS	14.2	8.8	10.3	13.0	11.5		26.2			13.1	12.0	18.7	
7		<b>Crunch and Des (A)</b> NBC FILM, BERMUDA PROD. LTD.	13.9				12.4				9.0		4.4	8.7	
8		<b>San Francisco Beat (M)</b> CBS FILM, DESILU PRODUCTIONS INC.	12.7	1.9	10.6		1.2	5.9	9.5				15.4		
9		<b>Gene Autry Show (W)</b> CBS, FLYING A PRODUCTIONS	12.6	5.4	4.2	15.9		8.2		10.3				14.2	
10		<b>I Search for Adventure (A)</b> GEO BAGNALL, JULIAN LESSER-SOL LESSER PROD.	12.1	2.2	10.6		21.4		7.9	12.5		22.5			7.4
10		<b>Judge Roy Bean (W)</b> SCREENCRAFT, QUINTET PROD.	12.1		3.3		9.2	6.4	12.9			19.4			
10		<b>My Hero (C)</b> OFFICIAL FILMS, DON SHARPE-MCCADDEN PROD.	12.1	1.5		7.9		6.5		4.4	8.0	9.4			

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 1-7 March. 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. \*Refers to last month's chart. If blank, show was not rated at all in last chart or



# Shows

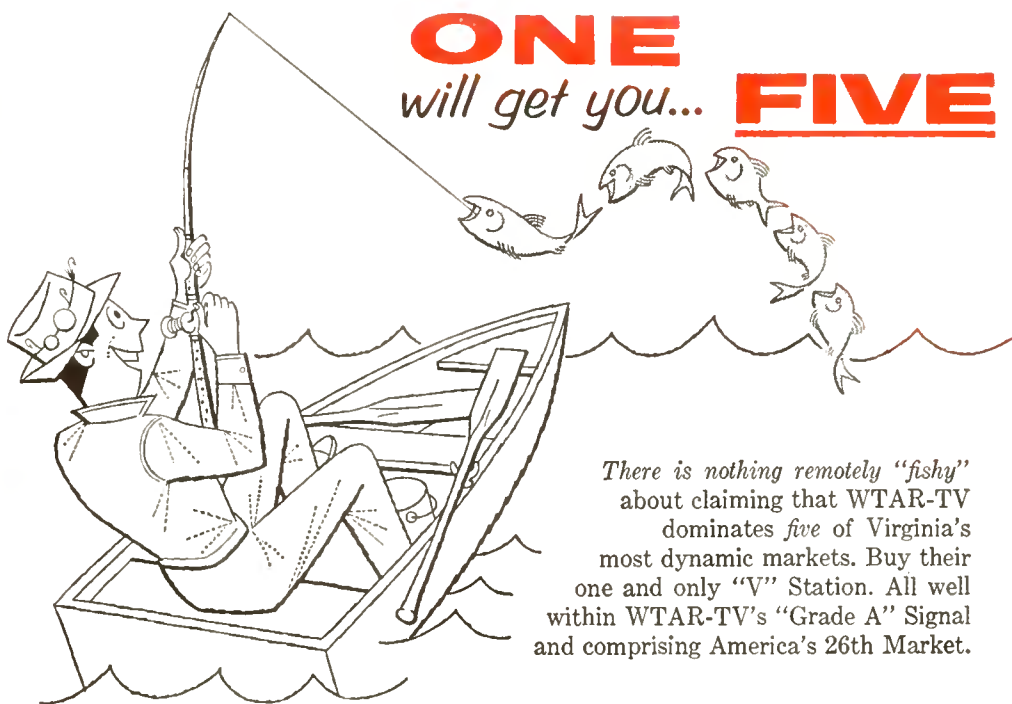
made for tv

1-STATION MARKETS			2-STATION MARKETS				
City	St. L.	St. L.	Birm.	Charlotte	Dayton	New Or.	Providence
13.2	14.7	27.8	50.0	37.5	38.3	20.8	
wtmj-tv 10:30pm	kwk-tv 10:00pm	wbrc-tv 10:00pm	wbtv 10:30pm	whio-tv 9:00pm	wdsu-tv 10:00pm	wjar-tv 10:30pm	
18.0	20.0	15.3	60.3	12.3	26.5	19.8	
wtmj-tv 11:00pm	ksd-tv 10:00pm	wabt 9:30pm	wbtv 8:00pm	wlw-d 10:30pm	wdsu-tv 10:30pm	wjar-tv 10:30pm	
21.4		18.5	61.3			12.0	
	kwk-tv 10:00pm	wabt 9:30pm	wbtv 8:30pm			wpro-tv 7:30pm	
20.5	16.8	19.5		14.8	35.5	20.0	
wtmj-tv 6:00pm	kwk-tv 4:00pm	wbrc-tv 6:00pm		wlw-d 6:00pm	wdsu-tv 12:00n	wjar-tv 6:30pm	
21.4		56.0		27.5	15.0		
			wbtv 8:00pm		wdsu-tv 10:30pm	wjar-tv 7:00pm	
23.4	21.4	26.0	31.8	48.3	20.5		
		wbrc-tv 10:00pm	wbtv 4:00pm		wdsu-tv 9:30pm	wpro-tv 7:00pm	
23.4	21.4		26.8	16.8			
wtmj-tv 10:00pm	ksd-tv 10:00pm		wlw-d 9:30pm	wjar-tv 10:30pm			
20.0		31.8	20.0	13.0			
	ksd-tv 9:30pm	wbrc-tv 10:00pm	whio-tv 10:30pm	wjar-tv 6:30pm			
6.5	12.8	33.3	13.5	25.3	17.5		
wisn-tv 3:00pm	ksd-tv 5:30pm	wbtv 5:30pm	wlw-d 7:00pm	wdsu-tv 5:00pm	wjar-tv 6:00pm		
15.5	20.7		12.5	43.0			
wxix 10:00pm	ksd-tv 9:30pm		wlw-d 7:00pm	wdsu-tv 9:30pm			

	57.0	28.8		
	wbtv 9:30pm	wdsu-tv 10:00pm		
	15.3	41.5	34.5	
	wabt 9:30pm	wbtv 6:00pm	wdsu-tv 5:00pm	
10.4				
wxix 6:00pm				
8.4		28.8		
wisn-tv 3:30pm		wbtv 5:00pm		
21.3		21.3		
		whio-tv 10:30pm		
17.5		31.5		
wabt 10:00pm		wdsu-tv 10:00pm		
		46.5		
		wdsu-tv 9:30pm		
		32.3		
		whio-tv 7:00pm		
15.2				
wtmj-tv 4:30pm				
8.7		50.3		
wtmj-tv 5:00pm		wbtv 10:00pm		

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

# ONE will get you... FIVE



There is nothing remotely "fishy" about claiming that WTAR-TV dominates five of Virginia's most dynamic markets. Buy their one and only "V" Station. All well within WTAR-TV's "Grade A" Signal and comprising America's 26th Market.

Here's how TELEPULSE for Nov. 1955 rates WTAR-TV's share of audience in Norfolk, Portsmouth, Hampton, Warwick and Newport News.

MORNING	AFTERNOON	NIGHT
WTAR-TV...81%	WTAR-TV...84%	WTAR-TV...77%
All others...19%	All others...16%	All others...23%

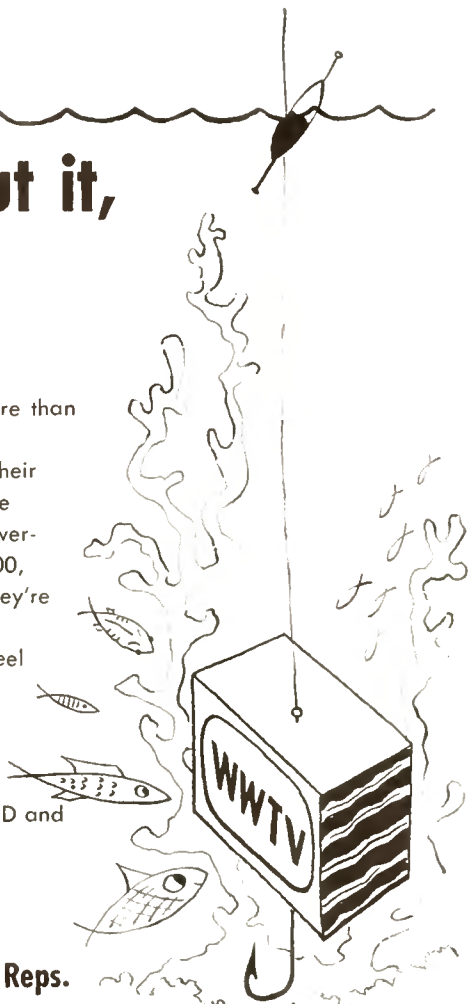


## WTAR-TV CHANNEL 3 NORFOLK, VA.

Represented by Edward Petry & Co., Inc.

# Nothing fishy about it, We're a'luring

Who would you confide in if you knew that more than half of Michigan's 9,000,000 money-spending vacationers were going to choose your area for their annual vacation? To whom would you pass on the information that they'll stay in the area for an average of 12.3 days... spend an average of \$286.00, per party of three... and that 72% admit they're influenced by advertising? We knew all kinds of statistical facts of this type and, frankly, didn't feel right about keeping it all to ourselves. So, we tossed the line to WEED Television and suggested they use it as a "lure". If you fancy yourself as a fisherman, this is one big one that needn't get away. Sidle up to any angler of WEED and ask about the ONE Television station that serves the MOST of Michigan's fabulous year-round playground.



CBS-ABC Channel 13 Nat'l Reps. WEED TV

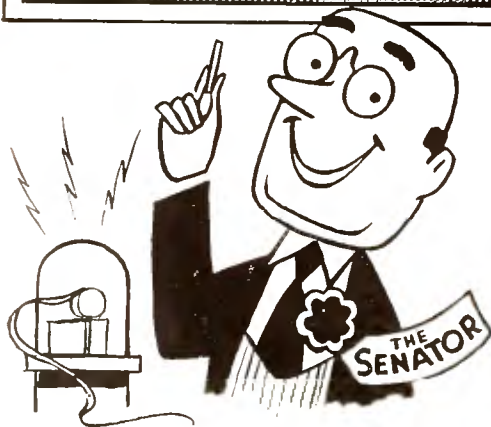
SPARTON BROADCASTING CO., Cadillac, Mich.

# KCRA-TV HITS

**39%\***

## SHARE OF AUDIENCE

MONDAY-FRIDAY: NOON-2 P.M.	
FEBRUARY*	
<b>KCRA-TV</b>	<b>39.4</b>
STATION B	13.8
STATION C	32.1
STATION D	19.1
<small>(ON AIR 2:30 P.M.)</small>	
MONDAY-SUNDAY: 6 P.M.-MIDNIGHT	
FEBRUARY*	
<b>KCRA-TV</b>	<b>38.7</b>
STATION B	31.5
STATION C	15.8
STATION D	11.9



NBC shows and strong local programs give KCRA-TV top ratings in the Sacramento TV market. Night AND day, KCRA-TV delivers more audience, works harder for you and your clients.

**KCRA-TV**

**Channel 3**

SACRAMENTO, CALIFORNIA

100,000 Watts Maximum Power

BASIC AFFILIATE

represented by Edward Petry & Co.

\* Sacramento Television Audience  
ARB: February 8-14, 1956

Continued  
from  
page 8

# AGENCY AD LIBS



around for very long—are looking to advance their people salary wise as well as via opportunity. This is the only way they can stay in business and prosper. They know people—good ones—are the very heart of their operation, present as well as future.

By pointing to their good people they have a fine way of displaying their wares. By proudly detailing the length of service of their people they present the most potent new business arguments there are. A sales pitch such as this must and will be rewarded. Few managements are too stupid to miss its basic truth.

On the other hand, the job jumpers in the business make it tougher for themselves each move they make. Anyone in a position to hire is bound to take a dim view of the prospect who has been a year each at five places in the past five years. Yet how commonplace this is! All the explanations in the world about personality conflicts, disagreement over advertising principles, loss of accounts, or better offers elsewhere cannot erase this impression. In fact, they only engrave it deeper.

Even the government is working hard to keep you where you are. A five thousand dollar raise puts considerably less in your jeans. And this comes usually with loss of benefits that accrue only after years of service. As for the fast buck and the other gimmicks, these can only be looked upon with a jaundiced eye. Those that offer 'em must be suspected.

Well, that's how it appears from where I sit and I may say I've sat there for seventeen years. It's the same Clark and Gibby simulated-walnut chair and I kind of like it. ★★★

## WHAT THEY SAY ON JOB-HOPPING

● SPONSOR spoke with several ad agency personnel people about this problem and discovered they prefer anonymity to infamy regarding their opinions. They attribute personnel turnover primarily to a desire for higher earnings. Closely aligned is the fact that people change agencies in the same way accounts do and then there is a matter simply labeled "personnel swiping."



... takes no mirror to see that

is first BY FAR in every Dallas rating:

**1. KLIF Hooper: 41.6%** average all-day Hooper share of audience (C. E. Hooper, Inc., Feb.-Mar. report '56).

**2. KLIF Trendex: 47.8%** average all-day Trendex share of audience (Trendex, Inc., Feb. '56).

**3. KLIF Pulse:** First in 115 of 143 quarter-hours (Pulse, Inc., Mon.-Sat., Dec.-Jan. '56).

KLIF . . . DALLAS

KELP . . . EL PASO

KNOE . . . MONROE

KNOE-TV . . . MONROE

WRIT . . . MILWAUKEE

KTSA . . . SAN ANTONIO

WTAM . . . GREATER ATLANTA

WNOE . . . NEW ORLEANS

\*FCC APPROVAL OF TRANSFER PENDING



**NOEMAC STATIONS**

NEWS

MUSIC

# KLIF



# By any test... KLZ-TV is Best in DENVER!



Again...  
Telepulse  
and A.R.B.  
Agree!

KLZ-TV has most viewers—Morning  
(Sign-on to 12 n)—Afternoon (12-6 p.m.)—  
Night (6-11:00 p.m.)—all week long.

KLZ-TV enjoys more  
quarter hour first place  
ratings than all other  
Denver stations combined  
Morning—Afternoon—  
Night—all week long.

KLZ-TV has highest rated  
local daytime news—  
nighttime news—weather—  
sports—syndicated shows.

Few TV stations, including those in 2 and 3 station markets,  
enjoy KLZ-TV's dominance in the 4-station Denver Market.

We want YOU to have the  
complete Denver television  
story. Make it a point to call  
your KATZ man or wire  
collect—Jack Tipton,  
General Sales Manager,  
KLZ-TV, Denver.



## TELEPULSE

### Top 10 Non-Network Programs KLZ-TV 8 OUT OF TOP 10!

Mr. D. A.	26.3	KLZ-TV
Guy Lombardo	25.6	KLZ-TV
I Led 3 Lives	25.0	Station B
Studio 57	24.6	KLZ-TV
Dr. Hudson	24.3	KLZ-TV
Life with Father	24.3	KLZ-TV
Life of Riley	24.3	KLZ-TV
Highway Patrol	24.3	Station B
Celebrity Playhouse	24.2	KLZ-TV
Death Valley Days	22.6	KLZ-TV

### Top 10 Network Programs KLZ-TV 6 OUT OF TOP 10!

\$64,000 Question	49.0	KLZ-TV
Ed Sullivan	45.7	KLZ-TV
I Love Lucy	45.4	KLZ-TV
Perry Como	37.3	Station B
December Bride	36.0	KLZ-TV
George Gobel	36.0	Station B
Studio One	35.7	KLZ-TV
Groucho Marx	34.0	Station B
Your Hit Parade	32.7	Station B
Playhouse of Stars	32.2	KLZ-TV

## A. R. B.

### Top 10 Non-Network Programs KLZ-TV 6 OUT OF TOP 10!

Dr. Hudson	38.6	KLZ-TV
Highway Patrol	34.1	Station B
Life of Riley	31.0	KLZ-TV
Buffalo Bill, Jr.	27.8	KLZ-TV
Sky King	27.8	Station C
Annie Oakley	24.7	Station C
Studio 57	23.7	KLZ-TV
I Led 3 Lives	23.1	Station B
Wild Bill Hickok	22.5	KLZ-TV
Guy Lombardo	22.4	KLZ-TV
Science Fiction Theatre	22.4	Station C

### Top 10 Programs KLZ-TV 8 OUT OF 10!

\$64,000 Question	62.8	KLZ-TV
I Love Lucy	51.2	KLZ-TV
Ed Sullivan	46.3	KLZ-TV
December Bride	44.7	KLZ-TV
What's My Line	39.6	KLZ-TV
Perry Como	39.2	Station B
Dr. Hudson	38.6	KLZ-TV
Disneyland	38.2	Station C
Jack Benny	37.3	KLZ-TV
Ford Spectacular	36.0	KLZ-TV



Main table with columns for days of the week (SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY) and stations (RKO, NBC, CBS, ABC, etc.). Each cell contains program titles and times.

TV ADVERTISERS: You are not covering South Bend-Indiana's 2nd market-unless you are using WSBT-TV!



Please don't take our word for it. Check the viewer reports in the South Bend Market either A.R.B. or Pulse. They all show that WSBT-TV completely dominates the South Bend market. The latest A.R.B. report (February, 1956) tells the same story. It shows that WSBT-TV carries the top 13 shows and 23 of the top 25! It also reveals that more viewers watch WSBT-TV during the prime daily viewing hours of 6:30 p.m. to 10:30 p.m. than watch all other stations combined!

Chicago stations are included in the A.R.B. report. They reach only a handful of viewers. It boils down to the fact that you just don't get television coverage in South Bend, Indiana without WSBT-TV!

This is Indiana's 2nd market in population, income, sales—and one of the Nation's richest. Get the whole story. Write for free market data book.

PAUL H. RAMBER CO., INC., NATIONAL REPRESENTATIVES

Notes and explanations to help you use this chart. Includes details on how to read the program listings and understand the abbreviations used.

Sponsors listed alphabetically with agency and time on air. Lists various advertising spots and their durations.

Continued list of sponsors and their advertising spots, including program names and times.

Continued list of sponsors and their advertising spots, including program names and times.

Continued list of sponsors and their advertising spots, including program names and times.

Continued list of sponsors and their advertising spots, including program names and times.

WSBT-TV SOUTH BEND, IND. CHANNEL 34



"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

For any situation involving important TV stakes TRY PULSE'S NEW

Overnight NATIONAL TV RATING

Accurate, Speedy Next-morning delivery!

Personal coincidental: Pulse will interview for you—one-time, exclusive basis, confidential—personal visits to homes right during telecast. Minimum sample of 1,500 completed interviews. Major markets, coast to coast, representative of all U.S. TV hours. Audience comp included.

For example:

Table with columns: Event, Men, Women, Teens, Children, Total per 100 homes, Rating. Rows include President's 'Decision to Run' Feb. 29, 1956 (Rating 59.3) and Emmy Awards March 17, 1956 (Rating 46.5).

This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"

Advertisement for U.S. Pulse TV featuring a large 'D' logo and the text 'Nothing takes the place of INTERVIEWS in the HOME'.

RURAL AND URBAN COVERAGE PULSE, Inc., 15 West 46th St., New York 36 Telephone: Judson 6-3316

SPONSOR

Daytime 30 April 1956

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 30 April 1956

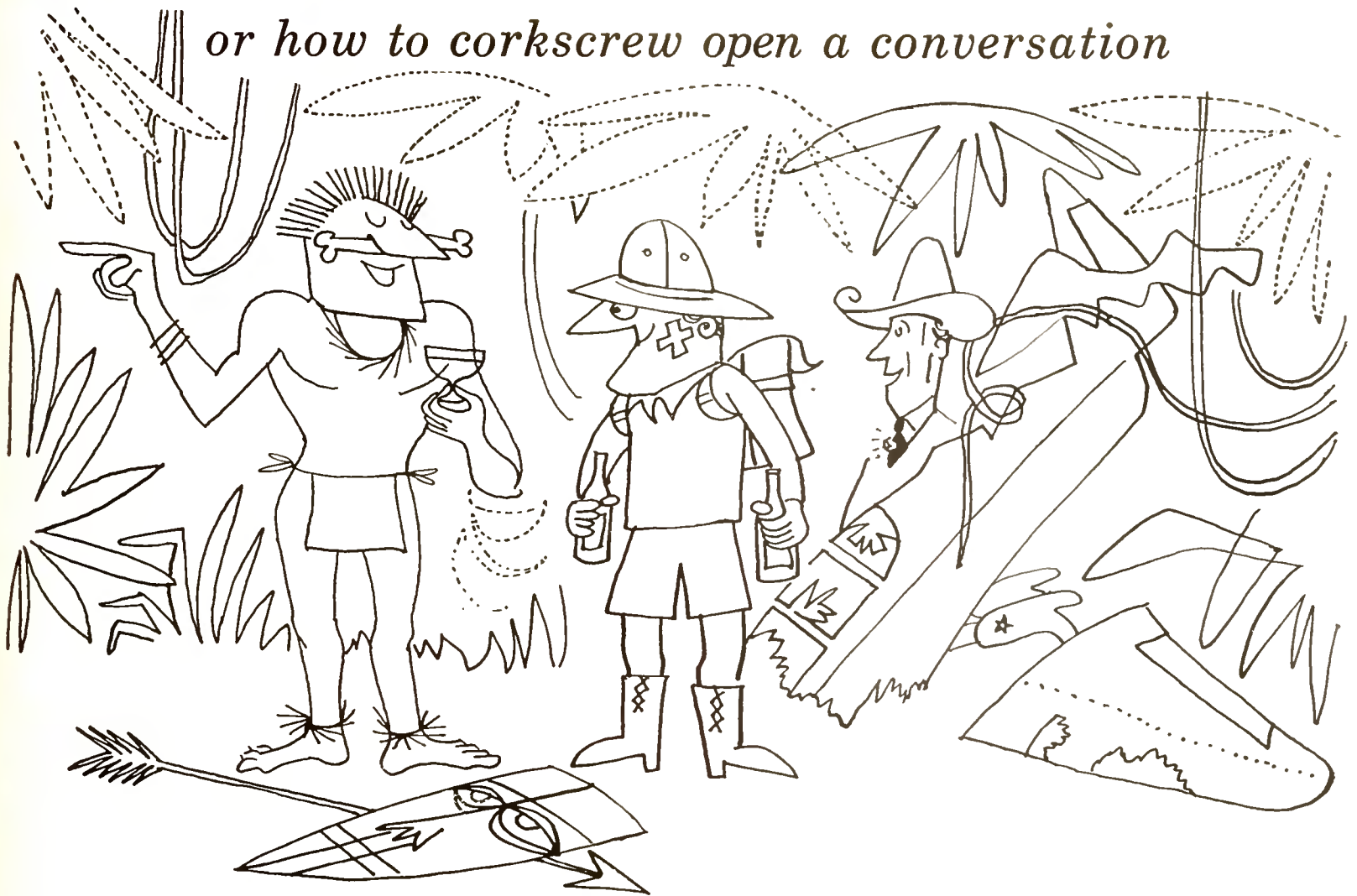
Main grid table showing TV program schedules for Sunday through Saturday. Columns include Day, Time, Network, Program Name, and Sponsor. Rows are organized by time slots (e.g., 10-10:30, 10:30-11:00).

SPONSOR



## DRY HUMOR

*or how to corkscrew open a conversation*



A NOVICE South American explorer was bragging to an old-timer about the wonderful survival kit he had assembled for his jungle onslaught. "If the plane fails and I have to parachute into the wilderness, I'll be able to survive for weeks until I can get out," he commented.

"Have you got a bottle of gin and a bottle of vermouth?" the old hand asked.

"Hell, no—that's silly. But I got brandy for snakebite, you know, and tins of rations, and a collapsible boat and . . ."

"Never mind all that stuff. Take gin and vermouth!"

"But that's ridiculous . . . I don't need gin and vermouth in the jungle."

"You want to get out, don't you?"

"Sure."

"Well, do as I say. When you're forced down, just take out the bottle of gin and the bottle of vermouth and start mixing. Before you're through, some jerk will be standing over your shoulder saying 'That's not the way to make a Martini.' All you got to do then is have him show you how to get out."

In the Texas Panhandle, folks use whisky. And KGNC.



NBC AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

Spatis



# Booming

Your message in SPONSOR will help you cash in on the upsurge in TV and radio spot buying. Is your station *right* for more national spot business?



10th Year of Usefulness to TV and Radio Advertisers

# SPONSOR Asks...

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

## Should daytime tv commercials differ from those to be used at night



Arthur Bellaire  
V.p. in charge of  
Tv-Radio Copy  
BBDO, New York

### SOME SHOULD; OTHERS NEEDN'T

● Some should. Others needn't. Take the average film spot. If the product has broad appeal, the commercial should be so created as to be effective at any hour of the day or night. If it is a product for women, it will naturally be given woman-appeal regardless of whether it is spotted near women's daytime programs or with the general-audience programs at night. If it is strictly a man's product, the same applies. The fact that it may be adjacent to sports programs was not necessarily what influenced the copy writer to give his commercial a male appeal.

In live commercials, however, the copy writer is much more aware of his time-period and format from the outset of his planning. The same sales arguments and demonstrations would prevail, but the technique would vary.

Commercials directed to children may or may not differ from general-audience commercials for the same product. Live commercials for kids' shows—different, of course, from general-use commercials.

But notice, on film, how many of the same animated commercials bang away at kids during kids' hours and then at adults later in the evening. To me, this proves something: While children are a good target for advertising—while they play back sales points and, when the chips are down, create one whale of a scene for you in the super-market and buy what you tell them to buy—they are no less selective than adults on their second purchase. They have to be pleased with what they buy, the same as adults.

Children also resemble adults in their aversion to the childish approach. To be effective, an animated commercial for kids must tell a good story and even sometimes border on the sophisticated. Maybe that's why adults often like the same commercials.



Mary Harris  
N.Y. Manager, Radio-TV Production,  
McCann-Erickson, New York

### DAYTIME AUDIENCE IS NARROWER

● A proposition phrased in this manner has a vaguely disquieting effect on one who has spent a good many years working in the daytime field. The temptation is to groan and wonder if, after all this time, there is still this question in anyone's mind.

Yet, the answer, of course, has to be "yes" and "no." Daytime tv commercials should be exactly the counterparts of their nighttime cousins in their fidelity to a copy theme and their relationship to a basic campaign.

It goes without saying that their preparation and planning is based on all the knowledge that has been amassed by research and marketing, that final versions have been subjected to the same screening and discussion as nighttime commercials. In this respect, they do not differ a whit one from the other.

Nor do they differ technically. If a daytime star is available to do the sell live, and the contractual set-up is such that he or she can be prevailed upon to handle the material, then by all means the star does the sell. If art work is involved, it ties in with everything else seen on the air at any time around the clock. Musical themes, jingles, voices, trick effects should all be utilized as fully as possible.

But the similarities only go so far. Daytime commercials are different. They must appeal to a far narrower audience than nighttime; largely they must appeal to the woman and housewife. Therefore, they are fighting harder to get her full attention than a sales message which comes on at 9 p.m. when she's relaxed and surrounded by her family and ready to absorb whatever comes along.

Very often the "viewer" is in another room altogether, or going about chores with only occasional fixed concentration on the television screen. Therefore, audio copy must be more sustained. It must rely less on visual gimmicks.

One further thought. If the commercial is to be part of a serial program, by all means do it on film. There'll never be time to produce a live show in tandem with live commercials, so better not attempt it.





Sherman E. Rogers  
Copy Chief  
Anderson & Cairns, New York

**ADDRESS THE FAMILY AT NIGHT**

● The daytime commercial should be different from the nighttime even as day is surely different from night. Each engenders its own set of circumstances just as the sun illuminates the day while the moon and stars create a totally unrelated atmosphere at night.

So it is with daytime tv viewing as opposed to night. The day provides the opportunity to talk to each individual viewer on an intimate basis; the night provides an occasion to address the entire family collectively—the group audience.

Which obviously dictates the use of quite different techniques.

Take the housewife. Her usual day may include cooking, cleaning, caring for the children, plus the countless other household details with which she is preoccupied. More often than not, she is alone. This is no time to intrude with the trick or speech designed to capture the attention of a multiple audience. The reaction induced would be patently adverse.

But if she is addressed on the basis that she, and she alone, is the *vis a vis*, not only will the tone of the address be different, but her sympathy will be enlisted and her reaction will be favorable—if the accent is placed upon exactly what the subject means to her personally.

Now, night. Here you have the group gathered 'round the set. *Knowing* you are talking to a group, design the commercial for group effect: what your subject means to each member of the family as well as to the family as a whole.

In a word, "chat" with the woman during the day. "Arrest" the attention of the group at night! ★ ★ ★

*now* **WOLF** *is*

**FIRST** *in homes*

Share of Radio Audience—C. E. Hooper, March-April, 1956  
(Latest) (8 AM-10:30 PM Monday thru Saturday, 10:00 AM-6 PM Sunday Daytime)

TOTAL RATED TIME PERIODS	RADIO SETS IN USE	STATION A	STATION B	STATION C	WOLF	STATION E
	9.8	21.8	16.4	10.8	29.5	19.7

**FIRST** *in cars*

Car Listening—C. E. Hooper, November 1953 and April 1954 (Latest) (7:00 AM-7:00 PM, Monday thru Friday)

TOTAL RATED TIME PERIODS	RADIO SETS IN USE	STATION A	STATION B	STATION C	WOLF	STATION E
	34.5	14.9	16.6	11.2	35.2	21.5

**FIRST** *in points of sale*

Business Establishments—C. E. Hooper, October 1955  
(Latest) (9:00 AM-5:00 PM, Monday thru Friday)

	RADIO SETS IN USE	STATION A	STATION B	STATION C	WOLF	STATION E
OVERALL	28.2	20.7	10.9	14.3	38.9	13.4

**RATING** for **RATING...**

**RATE** for **RATE** in

**CENTRAL**

**NEW YORK** it's.....



SYRACUSE, N. Y.

National Sales Representatives  
**THE WALKER COMPANY**

# KMPC HITS HOME!



In Los Angeles  
KMPC has more  
in-home listeners  
than any other  
independent!

The Pulse, Jan.-Feb. 1956

# KMPC

710 kc LOS ANGELES  
50,000 watts days 10,000 watts nights

Gene Autry, President

R.O. Reynolds, V.P. & Gen. Mgr.

REPRESENTED NATIONALLY BY  
AM RADIO SALES COMPANY

## New developments on SPONSOR stories



**See:** Can FCC end seller's market in tv?

**Issue:** 2 April 1956, page 25

**Subject:** Successful uhf station begins operating first Eastern satellite

Earlier this month, the first satellite station east of the Mississippi went on the air. An offshoot of WCDA-TV (channel 41), WCDB-TV (channel 29) adds an estimated 75,000 families to the coverage of the parent station in the Albany-Schenectady-Troy, New York, area.

In order to promote its satellite, the station advertised via seven newspapers, bus cards, radio and tv announcements, display banners and dealer-retailer mailings.

According to WCDA-TV, the satellite would not be today were it not for the success of this uhf station—success which includes conversion of 66% of the sets in the three-city market.

Channel 6 had been operating in the market for five years, when WCDA-TV (then WROW-TV) entered. The vhf channel had been an outlet for shows from the four major nets.

However, channel 41 began operations programming a combination of CBS and ABC Tv shows unable to clear satisfactory time on the vhf outlet. It backed up the net schedule with local films and features. Air time was from 5:00-11:15 p.m.

Now a full-time operation, WCDA-TV recently signed a CBS basic optional contract. August, 1956, will see it and its satellite airing all CBS shows in the capital district.

Much of this is attributed to management's decision to absorb heavy financial losses during the past year. Consequently, the station can point to the following figures:

	% of vhf	% of conversion
Feb. 1955 ARB.....	17	51
Feb. 1956 ARB.....	42.5	66

★★★



**See:** How sponsors profit with premiums

**Issue:** 13 August 1951, page 32

**Subject:** Stetson China: An example of premium promotion

When SPONSOR made its first premium study, emphasis was on box-top handouts and awards to members of radio-tv audiences.

Today, in supermarkets, hardware stores, at gasoline stations, the trend has grown to the extent that nationally advertised products themselves serve as premiums.

A recently published brochure by the Stetson China Co. highlights the theme "The gimmick that moves your goods—making a premium work."

In it are presented 18 methods of using Stetson China to increase sales and "move merchandise at the manufacturer, jobber and dealer levels."

In order for the plan to be of value to almost any type of business, Stetson outlines methods such as the following: Direct premiums given as something "extra" to the customer at point of purchase; self-liquidating offers used in the advertising of manufacturers' products; the coupon plan to "force" brand loyalty; as gifts to customers who contact further potential customers; also in the form of party plan, home service route, door-to-door sales rewards. ★★★



Continued  
from  
page 24

## SPONSOR BACKSTAGE



stations taking them into April of 1957. They've promised delivery of the net's prototypes by late summer, and delivery of commercial models to stations beginning in February of 1957. The networks, according to Ampex brass in Chicago, are paying \$75,000 each for the prototypes and the stations will pay an amount "not in excess of \$50,000" for each machine.

Of course, I've only speculated here on RCA's reaction, and haven't mentioned Bing Crosby Enterprises, Inc. or others who've been working on tv tape developments. BCE, or for that matter, some relatively dark horse operator, may still come up with the next important tv tape recorder developments. The industry will be watching, with as close to bated breath as it can manage, tv tape recorder developments in the next 12 months and the effects of these developments on any number of key phases of the industry. (See separate coverage of tv tape recorders this issue page 30.)

I must admit that a feeling of gazing upon black magic enveloped me on several occasions during the Convention. Down in the lower level, for example, DuMont was showing its Vitascan equipment. Here in a studio lit to about the equivalent (to the naked eye) of deepening dusk, the Vitascan was laying a brilliantly colorful, beautifully lit picture on the tv tube. When the operator extinguished the lights in the studio altogether, and still delivered the same bright, perfect color picture to the tube it seemed to me again that minor miracles were being perpetrated.

I did not mean in this piece to discourse entirely on the technical and equipment developments of the NARTB Convention, though there is little doubt that many of these will have vital bearing on advertisers and agencies in television for years to come in many ways. On the non-technical and non-equipment front, of course, there were many exciting and interesting developments, too: FCC Chairman George C. McConnaughey proposed a "crash research development program on uhf tv to be carried on by a private non-profit corporation." McConnaughey and his fellow Commissioners gave some interesting answers to some pertinent questions at a session on Tuesday, not the least of which was Mc's opinion (supported by other commissioners) that broadcasters on the management level had not exercised their right or assumed proper responsibility in connection with editorializing on issues of public interest. This was Mc's reply to a question by Red Quinlan of WBKB, Chicago.

ABC's John Daly gave a truly brilliant talk on "Freedom of Information" on Tuesday. Come to think of it, Tuesday was quite a day for rapidly-progressing, hard-fighting ABC. For it was on that same day that ABC President Bob Kintner was given the NARTB's Keynote Award, which is presented annually to an outstanding member of the industry. ★ ★ ★

## Wilmington Del.

Over 600,000  
population  
with  
extra high  
spendable  
income is

## A Market Worth Winning

## WAMS

1000 watts  
Day and Night

The station with exclusive  
sports coverage (Baseball,  
Basketball, Football)

## Makes it Easy to Win

with this extra  
high local  
listener interest

## At Low Cost

It's the most  
economical buy  
in the area!

ROLLINS BROADCASTING INC.

National Sales Mgr: Graeme Zimmer

New York Office: 565 Fifth Ave., El 5-1515-6-7

Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

## CHICKEN FEED

SPONSOR: Birdsey Flour & Feed Mills      AGENCY: Day, Harris, Hargrett & Weinstein, Inc.

CAPSULE CASE HISTORY: *The Plant City Birdsey Flour and Feed Store offered a free baby chick with each pound of chick starter sold. Six announcements were used on a Friday and Saturday. By Saturday afternoon, the dealer's entire supply of baby chicks had been given away with 6,000 pounds of feed. Price of six announcements was \$10.80; volume of feed sold came to slightly over \$300. Customers came from as far as 200 miles away for this special offer.*

WPLA, Plant City, Fla.

PROGRAM: Announcements



## WINDOW FANS

SPONSOR: Sears, Roebuck      AGENCY: Direct

CAPSULE CASE HISTORY: *With summer temperature at 95 degrees, Sears, Roebuck of Omaha sponsored 12 one-minute announcements, all of which were aired within the 6:00-7:00 p.m. hour. All commercials stressed that each \$69.95 fan ordered would be delivered and installed that evening. In a short time, the 59 fans in stock were sold out. No other advertising medium was used by the company. The cost of the 12 announcements was \$120—or \$10 per announcement.*

KOWH, Omaha, Nebr.

PROGRAM: Announcements

## GUITARS

SPONSOR: Summer's Music Store      AGENCY: Direct

CAPSULE CASE HISTORY: *Early in 1956, Summer's scheduled 20 announcements for the following 10-day period, promoting Friday, the 13th, as black cat day at the store. Featured in the promotion were records and guitars. Early on the sale day, 600 record packages at \$1.00 each had been sold—also, 18 guitars at \$15.95 each. According to the sponsor, results were more than satisfactory, particularly since the 20 announcements represented a cost of \$60, a sales gross of \$887.10.*

WCHO, Wash. Court Hse., Ohio

PROGRAM: Announcements

## BREAD

SPONSOR: Homekraft Bread      AGENCY: Merle Bl

CAPSULE CASE HISTORY: *Homekraft scheduled single one-minute announcement per day through a six-day period, offering a pamphlet of holiday bread recipes. Subsequently, 1,008 requests were received. In addition many of Homekraft's stores had a demand heavy enough to warrant reprinting the pamphlets. Because of these results, the sponsor purchased a year-long campaign adjacent to a KLX newscast. Only medium used by Homekraft Bread was radio. Cost of the original announcements was \$60 or \$10 per announcement.*

KLX, Oakland, Cal.

PROGRAM: Announcements

## POTATOES

SPONSOR: Jobbers Outlet Food Store      AGENCY: Direct

CAPSULE CASE HISTORY: *With a special purchase of Michigan potatoes on hand and a weekend coming up, Harold Dalman, manager of Jobbers Outlet, called the station to find out if he could sell the potatoes before they became a storage problem. He ordered 15 30-second time signals for Friday and Saturday, offering the product at 39¢ a peck. He cleared the entire stock of over 300 pecks by mid-Saturday. Cost of schedule: \$26. He grossed 4.5 times his advertising investment.*

WHTC, Holland, Mich.

PROGRAM: Announcements

## RECORDS

SPONSOR: Record Shop      AGENCY: Direct

CAPSULE CASE HISTORY: *A long-playing record, "The Investigator," had just arrived in Seattle when it was played on New Releases from the Record Shop. The next morning, the shop experienced its greatest "run" on a single recording in its history. Within a week volume on the record had reached \$540. According to the Record Shop, the program is institutional in nature and not designed for immediate sales, which made the merchandising results "remarkable." Cost: \$21.*

KISW-FM, Seattle, Wash.

PROGRAM: New Releases

## CARS

SPONSOR: John DeNooyer Chevrolet      AGENCY: Direct

CAPSULE CASE HISTORY: *Advertiser's objective was two-fold: (1) to maintain new car sales and (2) to move excessive used car stock held over from December. During February, a usually slow month for DeNooyer, nine announcements per day, six days a week were scheduled. In addition to unexpected new car volume, 43 used cars were sold—an amount almost equal to mid-summer sale volume. Cost per used car unit was \$11.65 to the sponsor. Overall campaign cost for the entire month was \$500.*

WTVB, Coldwater, Mich.

PROGRAM: Announcements





## PRIME MOVER\*

Any campaign in Greater New Haven, be it a commercial product, or a community improvement, finds WAVZ in the lead . . . finds WAVZ producing dramatic results all the way to a successful conclusion.

*\*"The most effective force in any undertaking."*

— Webster's New International Dictionary

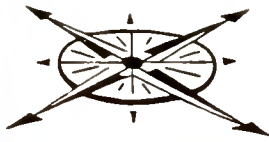
Representatives: National: Forjoe  
New England: Kettell-Carter



152 TEMPLE STREET, NEW HAVEN, CONN.

Daniel W. Kops, Vice-President and General Manager ● Richard J. Monahan, Commercial Manager

# round-up



## **Boston drivers' record requests reach WHDH by telephone**

Last week-end a young lady on the SPONSOR staff, visiting Boston, got stuck in the evening traffic jam at Kenmore Square. Not a very unusual occurrence, except that this time our young lady brought back reports of a brightly painted auto bearing the words "WHDH Request Wagon." A pretty driver asked her what record she'd like to hear played, phoned in the request from the wagon, and in a few seconds it was being heard amidst the confusion of the traffic.

Station manager Bill McGrath later pointed out that WHDH is beaming details of the roving "request wagon" to its audience at regular intervals so that listeners can be on the lookout for it while driving through Boston. ★ ★ ★



Listeners request songs from the open road

## **Stations, sponsors create promotion and sales ideas**

Buick dealers in the Buffalo, N. Y. area, did three-minute commercials from WBEN-TV's mobile unit during sponsorship of the National Invitational Basketball Tournament. Thruway Plaza, western New York's largest

## **Public service programing draws good response**

Here are a few service programs that have attracted attention:

**ADOPTION:** WCCO-TV, Minneapolis, Minn. Homeless children, between the ages of one and 10, visit the Dave Moore show twice a week with the sanction of the Minnesota Department of Public Welfare. Viewers who are interested in adopting any of the children are told whom to contact at the end of each show.

**AID TO THE BLIND:** WIBW-TV and Radio, Topeka, Kan. SITE, a research organization to assist the blind, was aided by a simulcast of an auction of merchandise donated by Topeka merchants.

**CANCER CRUSADE:** WWDC, AM and FM, Washington D. C. The station used half of its identification time on am and fm and also scheduled announcements to promote the Cancer Crusade.

**FOSTER PARENTS:** WPLY, Plymouth, Wis. Walter Kalata, station's program director and star of *Alotta Kalata*, is garnering listener contributions to support children through the Foster Parent's Plan for War Children.

**THE LAW EXPLAINED:** WNEW, New York, N. Y. *The Law On Trial* will air law student's arguments concerning current legal questions. Opener was "The Problem of the President's Successor in Case of Illness."

**MENTAL HEALTH:** KDKA-TV and radio, Pittsburgh, Pa. *Ed's Open Door* is a daily five-minute program concerned with the problems of mental health. It's handled by the station's Director of Community Service Programing Ed Schaughency.

**POLIO DRIVE:** WTIC, Hartford, Conn. A \$140,223 check was handed over to the local March of Dimes chapter by WTIC and the *Hartford Courant*, as the proceeds of a two-and-a-half-week campaign.

**SOCIAL SERVICES:** KEYD-TV, Minneapolis, Minn. *Twin City Heartbeat*, a series of half-hour dramatic programs, is devoted to explaining the workings of public and private welfare agencies.

**TRAFFIC SAFETY:** WTOP-TV, Washington, D. C. Six Savings Bond prizes go to elementary school children under 14 for best slogan in annual contest. It is publicized daily over *Pick Temple's Giant Ranch* in cooperation with the local traffic council.

suburban shopping center, was the scene of the open-air pitch. A fully equipped Buick was displayed while viewers and "in-person" onlookers were told they could drive it away for the price decided upon by the local dealer association.

## **Gruen jingles**

A library of jingles has been created for the Gruen Watch Co. by Raymond Scott. In 30-second and minute segments, there are enough so that any dealer who chooses to use a set will be guaranteed an exclusive in his territory.

## **WDVA nursery**

To promote their own station and to assist at the American Automobile and Appliance Show held in Danville, Va. last month, staffers of WDVA became baby-sitters for five days. Using a sunken loading ramp as a nursery pen, WDVA'ers took charge of as many as 70 children at a time. At the entrance WDVA set up a nine-foot-high *papier mache* shoe in which it housed facilities used for remote broadcasts during the show.

## **Three-way promotion**

3,500,000 letters reached CKNW, New Westminster, B.C., during 1955 by "mail boxes" placed in 48 Super Valu stores. The letters were mostly applications by customers who wished to participate in CKNW's *Fiesta Jackpot*, an at-home audience quiz show. Prizes were also offered to the store managers who put up the most original displays of products advertised on the *Fiesta* program.

## **Use truck posters**

Product and program promotion is being accomplished through the use of posters displayed on delivery trucks. In Atlanta, 150 Coca-Cola trucks are carrying billboards calling attention to *Coke Time*, broadcast over WAKE, Radio. In Grand Rapids, Mich. 50 trucks of the Muller Grocers-Baking Company carry posters promoting their *Count of Monte Cristo* show over WOOD-TV. ★ ★ ★

## **New trade publications are worth a spot on your shelf**

A number of useful directories and handbooks have been published recently. Among them is "a directory of film services in N.Y.C." prepared by the Circle Film Laboratories. Of pocket size, it lists the names, addresses and phone numbers of over 600 varied services. Included are pro-



ducers, distributors and equipment dealers. It's available through Circle Labs, Box S. 33 West 60th Street, N.Y.C. 23.

"How to Make Radio Campaigns Move Goods in Local Markets" is a concisely-written booklet on exactly what the title says. It is also available free of charge by writing to the publishers, Westinghouse Broadcasting Co., Box S, 122 East 42nd Street, N. Y. C.

*Who's Who and What's Where at TV Film Producers and Distributors* has just been released in its Spring 1956 edition. Available from the Broadcast Information Bureau, Box G, 535 5th Ave., N.Y.C. This one's \$25 including regular supplements during the year.

Also, don't forget the 1956 BUYER'S GUIDE obtainable for \$2.00 from Sponsor Services, Box RSS, 40 E. 49th Street, N. Y. C. ★ ★ ★

**Storer's Cleveland Station Initiates New Call Letters**



Civilians and military at Storer dedication

Downtown Cleveland's Euclid Avenue, normally deserted on Sundays, was packed to overflowing on 15 April as the new WJW Radio and Tv building was dedicated. The ceremony took place concurrently with a gala salute to the armed forces which contributed six military bands, parading personnel and formations of military aircraft. In charge of the festivities which marked the change of channel call letters by the Storer Broadcasting Co., was Storer promotion man Bob Nashick assisted by promotion-operation manager Dick Wright.

Present for the ceremonies and pictured above (l-r) were: Anthony Celebrezze, Mayor of Cleveland; George B. Storer, president Storer Broadcasting; Ohio's Governor Frank J. Lausche and Ben Wickham and Jack Kelly, WJW's managers of Tv and Radio respectively. ★ ★ ★

**Briefly . . .**

Steve Allen, apparently in search of amusements to occupy his time, has signed up with *Cosmopolitan* to write a monthly column. ★ ★ ★



In the Baltimore market  
one station\*  
delivers the most listeners  
at the lowest cost per thousand

**WFBR** Baltimore's Best Buy  
REPRESENTED BY JOHN BLAIR AND COMPANY

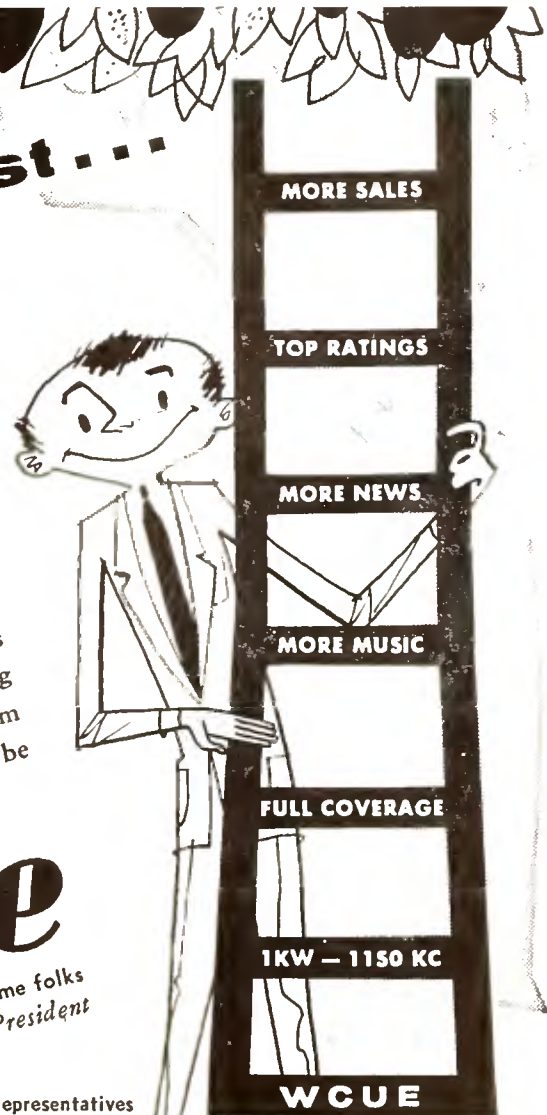
be our guest . . .

Better use our ladder, when Ohio's 4th market is the plum you're after. Better check our top ratings . . . better get tuned to our music . . . better learn about "Contact", our live-wire news service. WCUE's mobile broadcast unit takes the neighbors to the scene of the news. It cruises the city and speeds down the highways, never misses a thing. When you're reaching for our particular sugarplum market . . . use our ladder, be our guest!

**Wcue**

Akron's only independent — we're home folks  
TIM ELLIOT, President

John E. Pearson Co., National Representatives



## DRANO AND WINDEX

(Continued from page 39)

continuous upswing since 1950, even in the face of incipient competition in Drano's line and fairly strong competition for Windex. Furthermore, while net sales for the company as a whole slipped from \$22.3 million in 1954 to \$19.5 million in 1955, company president Roger Drackett says:

"Drano and Windex responded to increased sales and advertising pressure by climbing to an all-time high in volume and profit."

(The company's over-all decreases were attributed to the reduced volume of sales from their other products, soybean oil and meal and by lower prices for these products.)

It was in spring 1955 that Y&R first translated the two products' print ad-

vertising into two film commercials each: one demonstration and one cartoon film, based on the magazine and newspaper ads. About half a dozen years ago, Y&R hired a free-lance cartoonist who created Daphne, the Drano maid for Y&R's print ads. In the film commercial, the agency used Bill Baird puppets to animate Daphne. The Windex cartoon commercial, on the other hand, is a drawn story based on the print theme: "It only takes a little squirt to clean windows with Windex," and shows a small boy at work.

To push the theme of frequent use, current Drano commercials end with these lines from the musical jingle:

"To keep your drains okay  
Once a week on Drano day  
Put good old Drano down the  
drain."

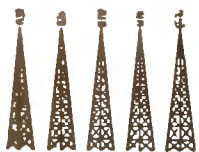
Convenience is the major theme for

Windex. "After all," admits Y&R, "There's no such thing as washing your windows as a preventive to dirt. But we talk about the ease of using Windex, and we also mention other parts of the house besides windows that can be cleaned with the product."

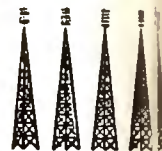
The 40-second Windex demonstration film, after the standard jingle, follows the housewife through the house with this copy:

"Watch Windex clean this window! So easy! Just spray . . . and wipe . . . and there you are. No extra cloths, no messy buckets or sponges. Windex never leaves gritty dust on the window sill. And that waxey film other cleaners often leave, attracts dirt and dust—Windex does away with that too! So Windex-clean windows stay cleaner longer. Use Windex on picture glass, glass table tops, the television screen!"

In the case of Don McNeill's *Break-*



# 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
OKLAHOMA CITY	KETA-TV <sup>3</sup>	13	9 April	316	1440	-----	KWTV WKY-TV KTVQ <sup>2</sup>	363,285	Oklahoma Educational Television Authority

### 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
BRISTOL, VA.	WCYB	5	11 April	100	1,975	-----	-----	Appalachian Bcstg. Corp.
ELMIRA, N. Y.	-----	18	7 April	15.1	700	WTVE <sup>2</sup>	-----	Central New York Bcstg. Corp.
PRESQUE ISLE, ME.	WAGM	8	11 April	11.8	354	-----	-----	Aroostook Bcstg. Corp.

### 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
BOWLING GREEN, KEN.	13	14 April	95.6	699	\$266,038	\$200,000	-----	Sarkes Tarzian Inc.
KALISPELL, MONT.	8	14 April	.106	198	\$28,192	\$36,000	-----	Northwest Video Inc.
VICTORIA, TEX.	19	7 April	20	322	\$190,500	\$70,000	-----	Alkek Television Co.

## BOX SCORE

U. S. stations on air ..... **463**

Markets covered ..... **296**

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 2 April and 14 April 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 (not above ground). †Information on the number of sets in markets where not designated as such is 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. †Community would support proposed lower-power station at least three years, or until such time as it becomes self-sustaining. ‡Presently off air, but still retains permit. †Non commercial. †Above ground.



fast Club, Y&R frequently provides fact sheets with dozens of alternate copy points in order to let the star and other talent on the show express their own personalities in the pitch. Often the orchestra and singer Betty Johnson do the product jingles live while Fran Allison and other performers pitch in with copy points during the announcement.

"We've found the show a good buy," says Y&R. "It's built its rating steadily and we now reach an average of more than 1.4 million homes with the commercials. We get exposure in many smaller markets where we couldn't afford it before."

No newcomer to the air media, Drackett used radio back in 1936-1938, just prior to appointing Y&R as its agency. After a nine-year hiatus from radio, Drackett went back on the air with the quarter-hour *Dorothy and Dick* show on MBS for two annual 13-week cycles from 18 September 1948 to 28 July 1949.

In August 1948 a virtual revolution occurred in Windex's business: for decades virtually a generic term in the glass cleaning business, Windex suddenly faced its first major national competitor—Gold Seal's Glass Wax (now handled through Campbell-Mithune). During Glass Wax's first year, Windex, which had enjoyed continuously rising sales, suddenly faced a dip. However, Glass Wax advertised relatively heavily in national media and soon upped the total sales of all regional and national glass cleaners. From fall 1949 onward, Windex itself benefited from its competitor's advertising and began a spot radio campaign with the theme: "I'm changing back to Windex spray because. . ."

By 1952, Windex and Drano both were active spot radio users, buying generally into local women's shows with well-established personalities. That year, Y&R added nine tv markets to its 65-market radio lineup. The pattern of buying in tv, as in radio, continued to be local homemaker shows and women's service shows until spring 1955.

"At that point we felt that greater circulation would compensate for the loss of the personalized pitch," says Y&R.

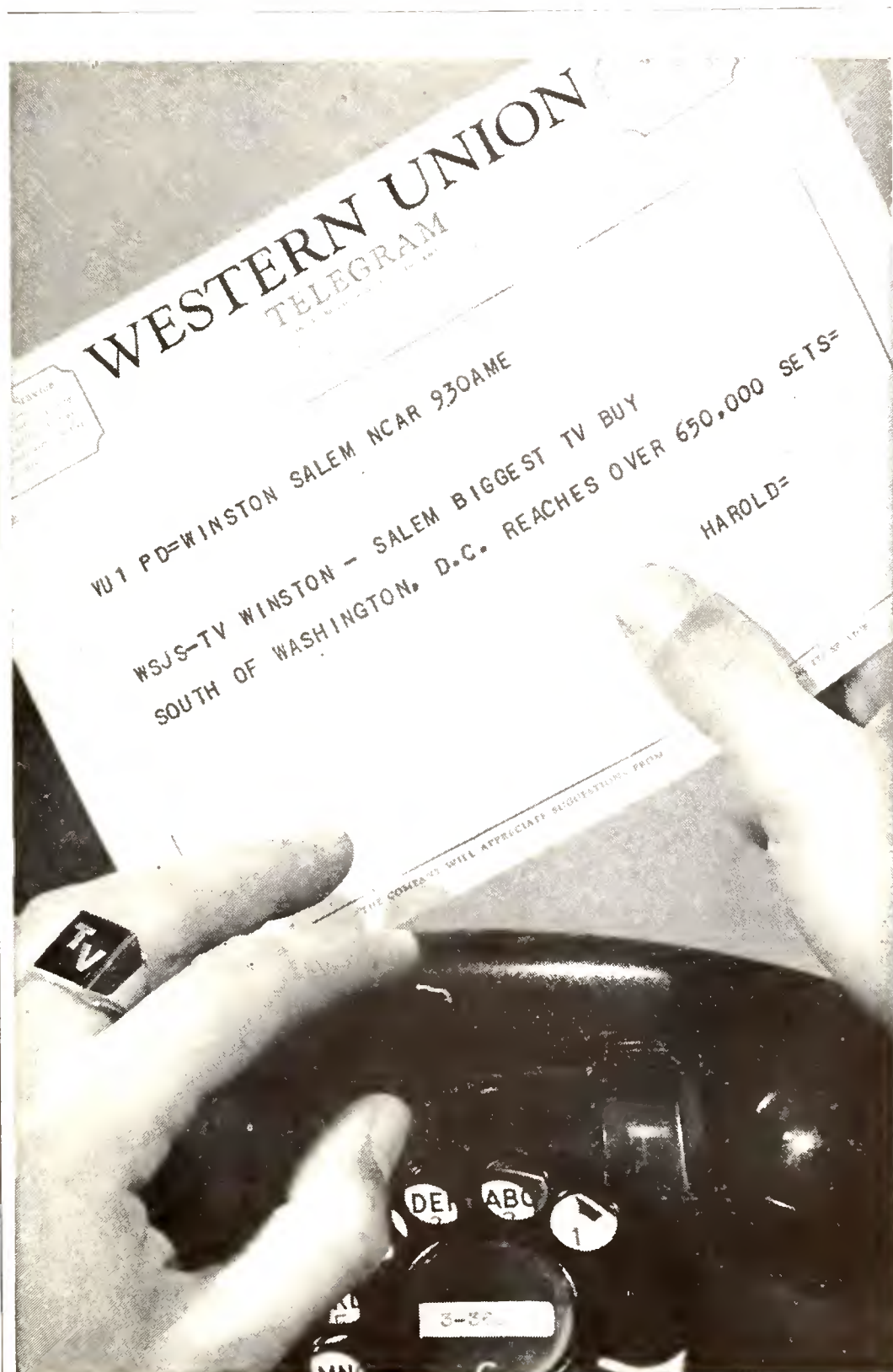
Both products showed positive response to spot radio and tv advertising: Drano, despite competition from

Simoniz's Plumite, a spot radio-tv advertiser through SSCB, and Windex despite high-pressure advertising (alternate-week sponsorship of Perry Como on NBC Tv) on the part of Glass Wax.

By fall 1955, the Drackett Co. decided to increase over-all company sales volume and add to the product line by introducing two additional consumer products: Twinkle, for copper cleaning, was put on the market in January 1956 and Dāzy, an air freshener, was introduced in fall 1955

(both through Ralph Jones Co., Cincinnati). Currently the firm is pushing these two products with newspaper, magazines, radio and tv. Dāzy secured national distribution in the grocery field in September 1955, riding on the distribution of the primary Drackett Co. products.

In the grocery chains and supermarkets that are the main retailers of Drano and Windex, these two products can generally count on two annual promotion drives: spring and fall. Those are the times when floor waxes.



**WSJS-TV**  
316,000 WATTS



AFFILIATE FOR  
WINSTON-SALEM  
GREENSBORO  
HIGH POINT

CALL  
HEADLEY-REED  
REPRESENTATIVES



furniture waxes and other household cleaners come in for extra displays, better shelf space and advertising and promotion support from the retailers.

"We've found, strangely enough, that the consumer buying pattern does not conform to these two seasons," Y&R told SPONSOR. "In fact, there's surprisingly little in the way of a seasonal sales curve, though spring cleaning and fall moving time does show up in slight sales upswings. However, we gear our advertising to reaching the housewife on a year-round basis."

Radio-tv advertising is bought on a 39-week basis from October through June, while newspaper and magazine advertising continues through the summer. Drackett generally uses women's service magazines like *Ladies' Home Journal*, *Good Housekeeping*. In newspapers and Sunday supplements the two products generally buy a one-third page or two-thirds of a page together, with the two cartoon ads placed one above the other.

"By buying space for both at the same time, we can get better positioning, than if we split the ads into two little ones." Dollard explained. ★ ★ ★

## 15% . . . HOW THIN?

(Continued from page 35)

vice their account. If there were enough leeway in the agency business for the elimination of commissions on package shows, then this would indeed be a wonderful business. The only thing is I don't know about it. We operate on a very simple rule of thumb as far as our overhead in connection with the servicing of any important client is concerned. We generally allocate about 50% of the total income from an account to direct service and about one-third for indirect overhead. Theoretically, this should leave us with a gross profit of 2.5% before taxes. This is something we have been striving to attain for years and haven't yet succeeded. The best we have ever been able to do is 1.5%. If we had to eliminate commission on tv package shows, we would have to charge fees that would be the equivalent of this income—or fold up shop.

You refer to an electrical appliance advertiser who states that "1% of

billings equals 8% of gross income and that's a pretty solid return in any business." It is hard for me to believe that this man really believes this grotesque notion. He is confusing gross income with gross sales, which are two entirely different things. If a company does \$100,000,000 worth of business and the cost of their materials and labor is 60%, the gross income is the difference, \$40,000,000. If it made \$1,000,000 profit, it would be making 2.5% on gross income but only 1% on sales. I don't know of any industrial business in the whole wide world that doesn't figure its profit margin on sales and in the advertising business, billing is sales. To the best of my knowledge, there isn't a single industrial business that doesn't make anywhere from two to 10 times the profit that the advertising agency business makes.

If advertisers feel that they have a justifiable complaint, then this is perhaps due to the fact that they are not really getting the quality or quantity of service that they are entitled to and the agency is indeed making unconscionable profits. In such instances, they should take the necessary steps either to get the required service or cut the agency's commission. But, as a matter of principle, to expect every agency that is already working on a minuscule profit to give up a substantial part of its income is to invite the agency to curtail its service or to go broke. And I am sure that no advertiser would advocate either. Advertising agencies are in business for profit, the same as their clients. And I think every client wants to see his agency make a normal, legitimate profit.

As I have said before, I have never considered the traditional agency commission arrangement as sacrosanct. While the bulk of our business is done on this basis and we are very happy with it, we have had enough experience over the years with other forms of compensation to be able to say unequivocally that there are better systems, but they must be tailor-made to the specific requirements of each advertiser. We have arrangements that are based on percentage of sales, or a straight fee, or a cost plus, or a combination of all three, but in every case, our income is at least equivalent to 15% of the client's expenditure. We would be happy to



## **PAL** says:

In the November 1955 PULSE survey . . . . .

WPAL takes the **NUMBER I** position for 13 quarter-hours

WPAL takes the **NUMBER II** position for 12 quarter-hours

WPAL takes the **NUMBER III** position for 7 quarter-hours

Man! For an independent daytimer in a five-station market . . . . . that's really livin'!

You can live with us, if you like. . . .

**w-PAL**  
of Charleston  
South Carolina

Represented by  
Forjoe & Company



work out special arrangements with any client but in no instance would we, or could we afford to accept less than the equivalent of 15%. The fact of the matter is that unless our income is more than 15%, we are hard put to make a legitimate profit. We discuss these matters frankly with all our clients and, though we have frequently had to charge fees in addition to all the commissions that we earn, our clients have invariably understood the necessity of additional compensation for the additional marketing and merchandising services we perform. If we were deprived of the income from package shows, our fees would simply have to go up accordingly.

This controversy is of such great importance to the industry that you are to be commended for using your publication as a forum for airing it. Personally, I would think it would be a wonderful idea if you or some other important organization in the field were to set up a public forum in which all the pros and cons could be thoroughly debated. ★ ★ ★

## STARTING FILM SHOWS

(Continued from page 37)

the market at that time to show an increase. Phil Silvers maintained a steady 22.5, and *Little Rascals*, with 7.0 and 6.5, averaged 6.8.

To client Mohr, the moral was obvious: When you launch a new show, it's just as important to presell the viewer on the program as it is to sell your product on the show itself—and it takes the same careful planning.

As for Ernest Jones' now famous "Honeymoon-is-over" remark, Mohr and a sizeable number of other GM agencies are disproving it every day. General Motors dealers, for example, account for 52% of all Ziv shows sold to car dealers. Chevrolet dealers alone are the single largest group of Ziv show buyers among automotives, accounting for 27% of Ziv's total auto volume. ZIV shows are sponsored locally by auto dealers in a total of 48 major markets. Ford-Lincoln-Mercury dealers are other big users of ZIV syndications, as are local dealers handling Chrysler family of cars.

However, Grandpa Mohr will be first to point out that there's a system to making tv advertising pay off in audience and sales. ★ ★ ★

## RADIO COMMERCIALS

(Continued from page 33)

that there's no one rule or formula for creating a successful radio commercial.

Generally, however, there's an overall trend toward more production values. Jingles are getting longer, music is used to underscore copy points, sound effects are there to help gain attention and memorability for the commercial. Radio copywriters are getting closer to production and casting.

One interesting example of successful characterization are Y&R's Piel's commercials, starring Bob and Ray as the Piel Brothers. Agency copywriter Ed Graham Jr. wrote the commercials with all media in mind, but found that his two characters came across as "radio-visually" without pictures as on tv. Here's a sample of the approach, unaided and unabated by sound effects and music:

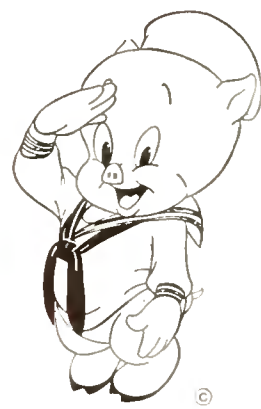
BERT: "Your attention please, listeners. . . Bert Piel, with a boue to pick!"

HARRY: "Excuse me, Bert. Friends

### 2nd in a Series on Chicago TV's Top Participation Programs



## "Lunchtime Little Theater"



One of the greatest success stories on Chicago television has been developed by WGN-TV's "Lunchtime Little Theater".

In eight months, "Lunchtime Little Theater" increased its audience 438%! The program's average quarter hour audience of 176,000 homes topped all other stations for the full hour, 12 Noon to 1:00 P.M., during the first three months of this year.\*

Featuring three live personalities, a peanut gallery, and first run Looney Tunes, "Lunchtime Little Theater" has averaged more than 7,000 pieces of mail per month during the first three months of 1956!

For further information on Chicago's top participation programs, write to Mr. Ted Weber, WGN-TV Director of Sales, 441 N. Michigan Avenue, Chicago 11, Illinois.

\*ARB

©Sunset Productions, Inc.

Telecasting With  
MAXIMUM POWER  
From The  
HIGHEST TOWER

**WGN-TV**  
**Chicago 9**

. . . Harry Piel speaking . . . My brother and I make . . . most likely you've heard it . . . Piel's Light Beer."

BERT: "The most delicious brew ever to come down the pike!"

HARRY: "Yes, and we believe in our product so strongly that we hate to think of anybody missing out on its enjoyment."

BERT: "To come right to the point, listeners. Harry and I have found out . . ."

HARRY: "Don't ask us how. . ."

BERT: ". . . that, although our sales continue to skyrocket, certain among you are actually sitting right in front of your sets, blatantly drinking beers other than Piel's."

HARRY: "One of you was reported sipping Brand X at the very moment Bert and I were doing our commercial."

Straight sell? Certainly. Copy points come across the airwaves fast and thick, but Y&R feels listeners "stay with it" because they've come to know the characters, recognize their voices and expect to be amused by them. Result: Piel's entire campaign in all media, and packaging and labeling as well is being built on the two

Piel Brothers characters.

There's no one way to sell a product on radio. J. Walter Thompson's Joe Stone, copy chief on Ford, combines a knack for second-guessing hit songs with jingle writing and produces commercials that d.j.'s play on the air. (For a diary of Ford's jingles, see SPONSOR 10 January 1955.)

"Remember, you don't have to be ashamed to sell," says Joe Stone. "The only thing to be ashamed of is being boring. Listeners know how to lock out dull commercials before they hear them. What they want is news, a genuine offer or to be amused. The first two points do the selling. Being amusing is the sugar coating."

Once Stone decides what's likely to be on the Hit Parade in a couple of months, he gets the rights to the song and puts Rosemary Clooney, Mitch Miller and an 11-piece orchestra on it. The result, sung to "Where Will The Dimple Be?" is Rosemary warbling:

*"Oh the kissin' cousin of the  
Thunderbird*

*Arrives September twenty-third.*

*That's when the big new Ford bows in.*

*In power and style it's Thunderbird  
kin.*

*Lifeguard design in this Ford you'll  
see*

*Friday's when it will be."*

And, adds Stone, he can get in more hard-selling copy points by using jingles than if he had an announcer droning on endlessly.

Music is used somewhat differently by Kudner for the Buick "spring fashion" campaign. The copywriting began with a search for a song to serve as introduction to a series of commercials that the dealers would use. Jim Ellis wrote the tune and words, found the reaction so favorable, that the radio sound was used as a base for the tv commercials.

*"Your spirits will soar*

*Like never before*

*At the thrill of the ride,*

*The colors and style"*

*"You'll feel so alive*

*In the Buick you drive*

*Mile after mile after mile,*

*Come along to the Buick spring*

*fashion festival!"*

Is it always music or a voice that makes a commercial outstanding? Not necessarily. Sometimes an idea can be strong and appealing enough to rule out need for fancy production. Such an idea is the one now being used by Pepsodent (through FC&B) in all media. "You'll wonder where the yellow went, when you brush your teeth with Pepsodent."

Terry Macri, who wrote the theme, actually didn't think of it in terms of any one medium. "When we talked about a new Pepsodent campaign, the agency held meetings with the copywriters in New York, Chicago and LA," she told SPONSOR. "All of us submitted ideas. The 'yellow' theme was one of four we finally tested on a consumer panel, and it won out."

Terry felt that there was a trend to buck: "The patent medicine approach seemed overworked," she says. "We felt that a straightforward beauty-appeal or looks-appeal story would get more attention. Fairfax Cone felt that the phrase would be perfect on the air."

A classic of simplicity is Doyle, Dane & Bernbach's Levi Cinnamon Raisin Bread commercial. It's a play on two voices, but unlike the Piel's announcements, there's no direct attempt to get over specific copy points. A kid's voice is heard saying, "Mommy, I want Weevee's Cimmumum waisin bwead."

"Not bwead, bread," corrects a

**For a real Sales KNOCKOUT  
in the Detroit area**

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

**CKLW-TV  
channel 9**

**325,000  
WATTS**

**CKLW  
radio 800 kc**

**50,000  
WATTS**

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

**THE  
MOST POWERFUL  
RADIO AND TELEVISION  
COVERAGE  
IN THE  
MARKET!**

Adam J. Young, Jr., Inc.,  
National Rep.

Guardian Bldg., Detroit  
J. E. Camprau  
President



woman's voice. "Bread," says the boy.

"Not waisin, raisin."

"Not cimmumum, dear. Cinnamon. It's Levi's, not Weevee's. Now all together."

"I want some Weevee's cimmumum waisin bwead."

The announcements are now heard some 40 times daily in New York and have already attracted widespread comment, not to mention sales increases for Levi.

Doyle, Dane & Bernbach copywriter Mrs. Kay Robinson who created the Levi commercials feels that "direct sell" doesn't have to mean hammering a point home.

The Tareyton campaign is an example of a radio jingle strong and effective enough to be the basis of the tv commercials. Tareyton's agency, M. H. Hackett Co. started the radio commercials with Raymond Scott's musical jingle, then visualized the idea on tv, because the radio campaign had proved to be effective salesmanship. Here's how the jingle goes:

*"The taste is great in a Filter Tip Tareyton*

*All the pleasure comes thru in a Filter Tip Tareyton;*

*Smokes milder, smokes smoother, draws easier—*

*Yes, the taste is great in a Filter Tip Tareyton."*

While there are innumerable and varied examples of effective radio copywriting designed to jar radio listeners out of their tv lethargy, there's no set of rules that a copy chief can furnish his new copywriters with and guarantee a sensational result. However, the pitfalls in radio writing stand out as a guide to clients and agency men alike. These are some of the points copy chiefs warn about:

1. *Don't cram in too many copy points.* Copy chiefs generally agree that it's better to let the listener's imagination dwell on two or three sales points that relate to the mood of the commercial, than "to talk into him until he drops off."

2. *No amount of production can make up for the lack of a selling idea.* It's almost as easy to overload a radio commercial with production values as it is tv. The sound effects can become so fascinating that the commercial ends up selling listeners on fog horns instead of toothpaste.

3. *Make sure your characterizations and the voices you pick are suitable to the product.* "An interesting

voice can be attention-getting if it's generic to the product," says FC&B's Howard Connell. "Probably 70% of the listeners who hear Commdr. Whitehead's Schweppes commercials don't understand a word of what he's saying, but they remember the difference in the sound and, more important, the name of the product."

4. *Don't write 1946 radio copy.* Radio stations and networks are more flexible today than 10 years ago in programing concepts and creative approaches. To make your commercial stand out, take advantage of new production techniques and programing developments.

5. *"There's no interest like self-interest" means the listener, not the client.* Don't tell listeners how proud the company is of its new product, tell them what it will do for them.

6. *Avoid overworked phrases.* The 1956 listener is more blasé than he was in 1946, and there are lots of words that'll make him tune out from the start. Here are just some examples: "Yes, folks," "here's news," ". . . and remember, ladies . . .", "a revolutionary new . . .", "call this number now. . ."

7. *Don't talk generalities.* Radio listeners are used to seeing products on tv. Radio copy must be written to evoke a picture. "Put the listeners' imagination to work," says Granger Tripp, of JWT. In other words, don't say the steak's hot, say it's sizzling. Don't forget, radio can evoke taste and smell cheaper and better than on tv.

8. *No one believes superlatives.* The radio listener's pretty sophisticated today. He's geared to Hollywood "colossals," tv "spectaculars." It's hard to jar him with exaggerated product claims. "The best ever" means less to him than a specific advantage the product might have.

9. *Don't shout him into action, persuade him.* No amount of "call your nearest dealer now," or "hurry to your local PX store" will get a listener out of his armchair if the copy story didn't appeal to his self-interest and imagination. Such closings can undo the selling the opening and middle of the commercial did.

10. *Don't let your commercial die.* People tend to remember best what they hear last, and you can mar the strongest commercial opening with a weak and dull end. Treat the commercial as a whole, with the same dramatic unity a play requires. ★ ★ ★

# Farm Homes in the Del.-Md. "Broiler Belt" Have Extra Buying Power

•\$15,000 income per farm  
family indicated in  
Sussex County

## The Only Sure Way to Reach and Sell Them is WJWL

Georgetown, Del.  
1000 watts 900 kc

- The Only interference-free coverage in the area
- The Only daily advertising medium in the area
- The Only top-interest farm home programming in the area

ROLLINS BROADCASTING, INC.  
National Sales Mgr.: Graeme Zimmer  
New York Office: 565 Fifth Ave., EL 5-1515  
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

## CORONATION ANNOUNCEMENT

Grand Junction,  
Colorado

May 1, 1956

*On this, our 30th birthday,  
KFXJ—AM & TV, in Grand  
Junction are being crowned.*



*The old KFXJ-TV identifica-  
tion is moving to our Mont-  
rose, Colorado channel 10 tv  
station.*

*Rex G. Howell*

Pres. & Gen. Mgr.

WE'RE GOING  
STEADY WITH  
\* CBS-TV



\* On April 14th Permanent Affilia-  
tion contracts were signed

Your "follow-thru" Stations for  
complete

Merchandising  
Promotion  
Services

Also operating  
**WEOA-CBS RADIO**  
EVANSVILLE, INDIANA

## FIRST FEW MINUTES

(Continued from page 41)

am advocating an approach that will combine all three elements in the most effective way.

What, then, is proper and right for the opening? I can't repeat the three elements enough: Starting the show, identifying the sponsor, and creating a corporate or product image. The order in which these points are listed indicates a completely new approach to creating openings that, by and large, most tv copywriters have not yet grasped. Today, most copywriters approach the problem of coming up with a new opening with this thought sequence: They say to themselves, "How can I get strong sponsor identity, create a corporate or product image . . . and still start the show?" (I feel like I am out on a limb giving them the benefit of doubt about even considering starting the show. If it's thought of at all, it's thought of last.) This entire approach must be shelved because it is as old-fashioned as the old show curtains in theaters with advertisements on them. A new approach is required. Copywriters must acquire a new thought sequence. They must say to themselves, "How can I get an entertaining, captivating, audience-holding show opening . . . and still get strong sponsor identity and create a corporate or product image?"

This change in thinking will not lessen the effectiveness of the sponsor identification or the image he wants to create. Far from it. If anything, it will enhance both elements considerably. Because with the new approach more exciting, more memorable ways of handling both of these points will emerge.

As an example of this approach in practice, let's look at an opening that follows it implicitly. The program is *Navy Log* and one of its alternate week sponsors is the W. A. Shaeffer Pen Company. First of all, this opening starts the show in an exciting and dramatic manner. It also identifies the sponsor in a strong manner and creates a vivid product image: Namely, that the white dot on Shaeffer pens stands for a lifetime of dependable service.

How do they accomplish this? The opening begins with a shot of the superstructure of a Navy ship at dusk. A signal light aboard the ship streaks across the darkness with its Morse code blinking. This circular white

light becomes the white dot symbol on Shaeffer pens and the name "Shaeffer" is supered over the ship.

From the moment the opening begins, the show is underway. The shot of the ship and the blinking light are in keeping with the show and are interesting and attention-getting. The use of the signal light to symbolize the Shaeffer white dot makes a memorable impression. Superimposing the name "Shaeffer" over this dot identifies the sponsor and strongly associates the name with the image. The person or persons who created this opening found a way to pull sponsor identification and a product image right out of the program itself. These two elements are almost an intrinsic part of the show—not a separate and isolated part of it.

Compare this new approach with the old one. Chances are, an opening following the old approach would come out something like this: The opening would start with a closeup of a hand writing with a Shaeffer pen. Over this would be supered the name of the sponsor. Then the camera would zoom in on the white dot on the pen while the announcer explained its meaning. Then the camera would pull back to reveal that the hand with the pen was making an entry in a Navy logbook.

By old standards this opening would be acceptable. It identifies the sponsor, creates a corporate image and finally starts the show. But it takes ten or fifteen seconds before getting the entertainment underway. Starting the show is almost an afterthought. Sponsor identity and product image are not



"For my birthday, KRIZ Phoenix suggests a pocket radio."



nearly so memorable in this treatment—they stand alone, almost completely apart from the show.

The example of *Navy Log* is not the only program on tv with an opening which follows this new approach. There are others, but very few. One very effective opening uses the star of the show. *You'll Never Get Rich* begins with a closeup of Phil Silvers' face. He bellows out an Army drill command. Then over this is zoomed up a superimposition of a package of Camel cigarettes. Silvers, in character as Sgt. Bilko, starts the show the first second that it is on the air. And simultaneously the viewer shifts from neutral to high and is once again receptive.

Another program, *Playwrights '56*, sponsored by Pontiac, opens in still another way. This is a prestige, hour-long dramatic show. Besides getting across their name, Pontiac wants to create an image of a car which is modern in design, power and comfort. This particular opening begins with a dramatically lighted wire sphere revolving full screen. Over this scene is supered *Playwrights '56*. The viewer is first captured by the show—by the dramatic appearance of the sphere which is both interesting and exciting to watch. It says visually, "This is a modern, prestige, dramatic program." Then over this sphere is supered the name "Pontiac." This identifies the sponsor and, because of the association with the sphere, creates a strong image that the Pontiac car is completely modern in every respect. Here, again, the viewer is with you from the moment the opening begins.

Since this new approach is more effective, you are probably saying to yourself, why isn't it adopted by all writers? One reason why the change is so slow in coming about has already been suggested: The feeling that if the opening is charged against commercial time it must "sell." The other major reason, I believe, is that most writers are tenaciously hanging on to the school of thought that says the use of technical tricks in film and live television will give the viewer all the entertainment that is necessary in the opening. This is the school that believes if enough zooms, wipes, irises, etc., are used—the show is underway. The viewer, however, does not share this opinion. He is bombarded with these devices in practically every film commercial he sees. Unless there's

more to it than tricks, the viewer feels that it is sound and fury indicating nothing. Sooner or later, the writers who stick with this school of thought are going to realize that these technical tricks are not entertaining in themselves—but can only enhance a basic showmanship idea.

As a case in point, the *You'll Never Get Rich* opening zooms up over Bilko's face a Camel package. This optical film trick adds excitement and interest to the opening and to the product. But if Bilko were not there and the show simply began by zooming up a pack of Camels, your reaction would probably be "So what?" The former uses a basic showmanship idea, the latter only a technical trick.

Perhaps the most technical trick of all is animation. Animation can be entertaining or it can be dull; it can start a show or not start it. It simply depends on the basic showmanship idea that animation is called upon to implement. A very effective opening is made by animation for *You Bet Your Life*. The show opens with an arrangement of interesting, strange marks on the screen. These marks move around and form Groucho's face complete with cigar. Then these marks form the words "You Bet Your Life" and rearrange again to create "DeSoto-Plymouth Dealers." The very manner in which this entire animation sequence is carried out imparts to the viewer a touch of Groucho's type of humor. The opening is fun and entertaining—and it starts the show pronto.

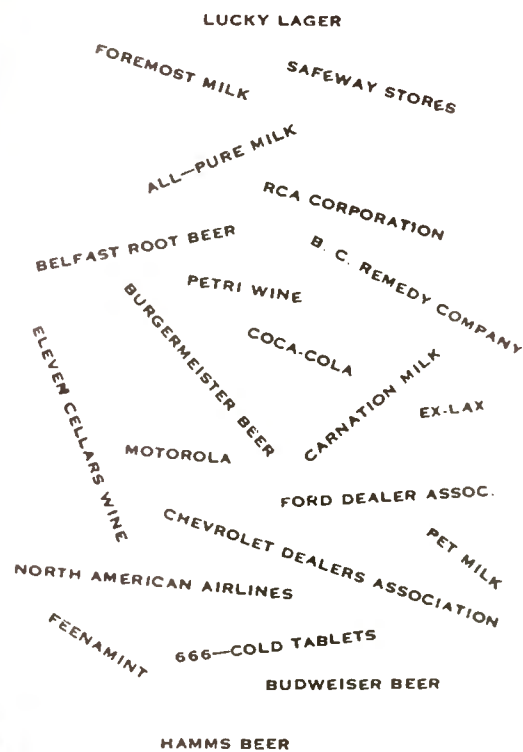
In every instance it is better to be idea-strong than technique-strong. The basic idea of the opening will suggest the technique; rarely will the technique suggest the basic idea. If this were not true, cameramen would create movies instead of writers.

Thus, writers of tv openings should discard their old ideas about techniques and "sell" in so far as the opening is concerned and adopt the new approach: "How can I get an entertaining, captivating, audience-holding show opening . . . and still get strong sponsor identity and create a corporate or product image?"

The correct answer to this question lies somewhere within the show, the star of the show, or some abstract representation of the show. Pulling the three basic elements of show openings from these sources will start the program rolling immediately. ★ ★ ★

In The West

# The Best Negro Market Buy!



94% NEGRO  
PROGRAMMING  
K SAN  
SAN FRANCISCO

RICHARD BOTT, Station Manager

Represented Nationally by  
Stars National Inc.



**FAVORITES**  
on the Family's  
"Watching Machine"



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



In The 11-County Core  
of Our Coverage Area —

**Pulse\* Proves  
Audiences Prefer**

**WRBL-TV 4 CBS  
CHANNEL ABC**

\*Area Telepulse, Nov. 1955

Share of Audience

DAYTIME		NIGHTTIME	
WRBL-TV	64	WRBL-TV	62
Station B	27	Station B	27
Misc.	9	Misc.	11

The top 48 weekly and multi-weekly shows are on WRBL-TV

**CALL HOLLINGBERRY CO.**

## COMPARAGRAPH NOTES

(Continued from page 88)

Staley Mfg., R&B: CBS, alt M 10:15-30 am  
State Farm Inc., NL&B: NBC, F 10:50-11 pm  
approx  
Sterling Drug, D-F-S: ABC, partie M-F 3-5 pm;  
F 9:30-10 pm  
Studebaker-Packard, R&B: ABC, M 8-8:30 pm  
Sunbeam, Perrin-Paus: NBC, T 8-9 pm, 2 wks  
in 3  
Sylvania, JWT: CBS, Sat. 7:30-8 pm  
Texas Co., Kudner: NBC, Sat 9:30-10 pm  
Toni Co., North: CBS, alt M 8:30-9 pm; alt W  
8-8:30 pm; alt Th 10-10:15 am; Th 3:30-45  
pm; alt Th 10-10:30 pm; NBC, Sat 9-9:15  
pm; Burnett:  
U.S. Rubber, F. D. Richards: NBC, Sun 7:30-9  
pm, 1 wk in 4  
U.S. Steel, BBDO: CBS, alt W 10-11 pm  
Time, Inc., Y&R: ABC, Th 7:15-7:30 pm  
Union Underwear, Burnett: ABC, partie M-F  
3-5 pm  
Wander Co., Tatham-Laird: NBC, W 10:15-30 am  
Warner-Hudnut, K&E: NBC, alt Sat 10:30-11 pm  
Welch Grape Juice, DCSS: ABC, T 5:15-5:30 pm  
Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm  
Western Union, Albert Frank-Guenther-Law: ABC,  
Th 9:30-10 pm  
Westinghouse, McCann-Erickson: CBS, M 10-11 pm  
Whirlpool, K&E: NBC, T 8-9 pm 2 wks in 3  
Whitehall Pharm., Geyer: CBS, M-W-F 6:30-  
6:45 pm & 7:15-7:30 pm; NBC, W 10:30-11  
pm  
White Owl, Y&R: NBC, alt Sun 10:30-11 pm

## WHEEL OF FORTUNE

(Continued from page 44)

Fred Norman, Grant, Chicago  
Arthur Pardoll, FCB  
Harry Pick, DFS, Chicago  
Grace Porterfield, B&B  
Frank Reed, SSCB  
Lee Rich, B&B  
Clay Rosslund, Campbell-Mithun,  
Chicago  
Virginia Russett, Russell Seeds,  
Chicago  
Jeanne Ruzek, Grant, Chicago  
Al Sager, Connor Assoc., Aurora, Ill.  
Elenore Scanlon, BBDO  
Gertrude Scanlon, BBDO  
Paul Schlesinger, Tatham-Laird,  
Chicago  
Genevieve Schubert, Compton  
Reggie Schuebel, NCK  
Armella Selsor, North, Chicago  
Betty Share, BBDO, S. F.  
Keith Sheffer, Erwin, Wasey  
Frank Silvernail, BBDO  
Jerry Simons, Lionel & Simons, L. A.  
John Sisk, Kudner  
Justin Smith, Grey  
Helen Stanley, Burnett, Chicago  
Herb Stott, H. B. Cohen  
Jim Strenski, Robertson, Buckley &  
Gotsch, Chicago  
Vera Tabeloff, FCB, Chicago  
Wm. Thomas, Fitzgerald, New Orleans  
Hal Tillson, Burnett, Chicago  
Ev Vanderploeg, Meyerhoff, Chicago  
Paul Venze, Venze, Chicago  
Clyde Vortman, Zimmer, Keller,  
Calvert, Detroit  
T. V. Watson, JWT, Chicago  
Charlie Weigert, Venze, Chicago  
Ed Wertheim, E. Taylor Wertheim

Fred Wescott, D'Arcy, Chicago  
Jim West, Kastor, Chicago  
Bill Winter, Ad Assoc., Phoenix  
John Winterringer, Vance Shelhamer,  
Yakima  
W. G. Wootser, Al Paul Lefton, Phila.  
Jim Zitsuk, Tatham-Laird, Chicago

## VIDEO TAPE

(Continued from page 31)

splicers available for rejoining tape.

**Q.** How long does the tape last and what does it cost?

**A.** Ampex states a reel of tape can be used and erased at least 100 times. A reel of tape running 65 minutes costs \$160 to \$200 at present. (A kinescope for an hour show costs about \$140 per print but film stock cannot be reused.)

**Q.** Can pictures be recorded without a tv camera?

**A.** No. You need the tv camera to pick up the optical image and translate it into a tv signal. Then the recorder puts this signal on tape—either directly from the camera, from a tv receiver, from transmission lines or from microwave relay.

The company states "the limitation of picture quality will be in the home receiver rather than in the quality of transmission" from tape. And it's the number of lines transmitted which determines the picture clarity. The picture a tv station can transmit has a maximum of 340 lines; the average home receiver can receive only 275 lines; the Ampex recorder reproduces over 320 lines.

**Q.** What's the background of the Ampex Corp.?

**A.** Ampex tape recorders were the first to be used in network radio when Bing Crosby pioneered recorded programming on ABC in 1948. It is a ma-

**1st in Power  
and Coverage  
1,000,000  
WATTS**

**WILK-TV**  
Wilkes-Barre  
Scranton  
Call Avery-Knodel, Inc.



major supplier of broadcast recording equipment and in addition manufactures a variety of scientific instruments. Annual sales run about \$10,000,000 and the company is in a state of rapid expansion.

**Q.** Will it be possible to use the tape recorder as a substitute for film?

**A.** The Ampex tape recorder is designed specifically as a substitute for one type of film—the kinescope recording. Ampex' Charles D. Ginsburg, senior project engineer, said tape is superior to film because it reproduces all the gradations of black and white possible in live television. Film does not cover this complete range. None of the dozens of experienced broadcasters queried by SPONSOR disagreed with Ampex' contention that its tape process was greatly superior to kinescopes.

Naturally the next question coming to mind was: What about tv film programming?

This is SPONSOR's conclusion after talking to syndicators, Ampex and many others.

Some day tape may very well replace film shot for tv. But many problems must be solved first. Not the least of these is the question of union jurisdiction which is bound to arise.

All in all, the use of tape for film syndication is probably some years off—assuming it ever becomes practical. What would be necessary is development of a device for making many duplicates from the master tape at reasonable cost and speed. There isn't any such yet. Ampex has not begun to develop a duplicator and SPONSOR's impression is that with black-and-white recorder production and development of color, Ampex has plenty on its mind at the moment.

Phil Gundy, personable Ampex executive who sold \$4,000,000 worth of equipment in the marathon five days of the NARTB Convention, told SPONSOR it might take 18 months to develop a duplicator. If there was considerable demand for a duplication system evidenced, Ampex might move faster.

But demand isn't likely to come until stations are equipped with tape recorders in large numbers. And that will probably await eventual price reductions where many of the small market stations are concerned. (CBS Tv's William Lodge estimates cost might come down to as little as \$25,000 per installation within a year or two.)

So there's the making of a lengthy cycle ahead before demand for a duplicator grows. Until most stations have tape recorders, syndicators are unlikely to jump wholeheartedly into tape as a method of recording. It would probably not be economical to issue film shows in two forms—film for those stations without tape recorders, tape for those already equipped.

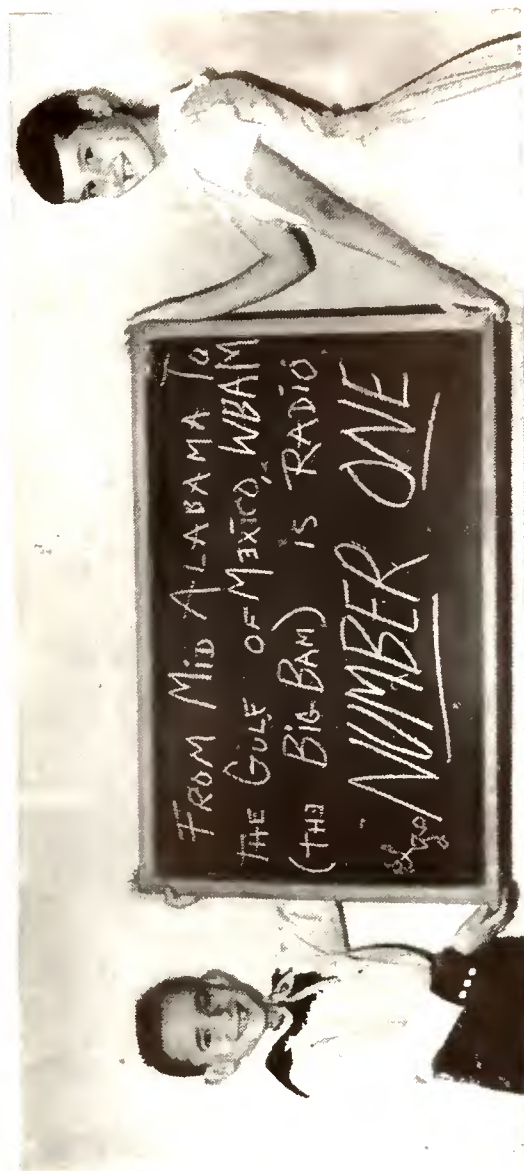
Even if the production advantages inherent with tape encourage film people to put up with a mixed distribution system, there are other questions no one can answer today. What happens when RCA brings out its tape recorder? There would then be two or more types of recorders in use at stations. If that be the case, syndicators might have to provide tapes of their programs in two or more versions a la the different speeds in the record industry.

How this would be done, whether by simultaneous taping of the show using two or more recorders or by duplication from one master print, no one can speculate as yet. And to add to it, over the next few years syndicators will have their hands full making another transition: to color. It may well be, however, that tape is inherently even more economical for color than for black and white.

**Q.** Why should film men be interested in tape?

**A.** You can get an idea of just how interested they are from this fact. As soon as news of the Ampex demonstration broke, the company's officials in Chicago had long-distance calls from studio executives in Hollywood. The Hollywood people were willing to jump into planes and come right to Chicago to see tape; they felt it was that exciting. They were discouraged from doing so because of some of the factors mentioned above.

But this is what excited Hollywood: With tape, tremendous economies become possible. You shoot a scene and immediately know what you have. If it's good, you keep it. If it's bad, you erase and start all over. There's no waiting two days or more for "rushes." You don't have to shoot many times to make sure you got a good one. You don't have to recall the cast and dress the set all over again if the scene misfired. No one was ready to hazard a guess as to the amount of savings but all of them agreed there could be very considerable savings indeed.



**NO FOOLIN'**

O  
N  
APRIL  
FIRST



We changed our  
name from:

**KXOB**

to



"... the happiest  
sound in town"

(Stockton and the San Joaquin  
Valley, that is)

REPRESENTATIVES:

San Francisco - Los Angeles  
McGAVREN QUINN CO.

Elsewhere

JOHN E. PEARSON CO.



Of course you couldn't hope to achieve sufficient quality for theatres using an electronic system. Not today, anyway. But what might happen is that the tape recorder would be put to work with a dual hookup like that of the Electronicam which uses both a film and a tv camera simultaneously. The tv camera would feed to the tape recorder and at the end of the scene the director could check his tape to see what he got.

It may be that in tv film as well the recorder will be used this way for making production more efficient rather than to replace film.

**Q.** *How about film commercials?*

**A.** Naturally when it comes to commercials designed for use in network shows there won't be any difficulty in switching to tape—where it's considered desirable. The networks will all have tape equipment.

Tape could be used on shows where commercials are live now to provide safety against those slips of the tongue or props which occasionally plague even the most seasoned talent. Taped commercials could be done minutes before air time, allowing for late changes.

Since there's some difference in tape

quality and this might be noticeable in comparison with an otherwise live program, you can't tell now to what extent live commercials will go on tape. There is the possibility, however, that shows now on live will themselves move to tape and then naturally the commercials would come along.

**Q.** *What about commercials now on film?*

**A.** Some of these may move to tape because of the inherent production advantages. Of course if the commercials are to be used for spot tv as well, you'd have the same problem mentioned above in discussion of syndication, film people pointed out. What do you do for the stations who don't yet have recorders?

But assuming it's a commercial meant for network only, tape would be alluring. This is especially true for the straightforward pitch with few optical effects. Once you get into the complex commercial treatment full of wipes, dissolves, zooms, however, you may not be able to work in tape. It's true that many optical effects are possible electronically—and at no cost for processing. But film people doubt you will ever be able to do all the optical tricks electronically.

**Q.** *Will live network programs shift to tape?*

**A.** If producers become convinced that the quality is virtually indistinguishable from live, drama shows in particular may move to tape. This would mean an end to actors blowing lines in front of millions of viewers or getting carried away into a fit of bad language as happened to a performer who overdid the mood of his character recently. There'll be no more cap guns which refuse to fire when the hero plugs the spy—an almost inevitable flub you see in live tv today.

There would be production as well as quality advantages, producers have told SPONSOR (see "Video tape: programming revolution on the horizon," SPONSOR 21 March 1955). The actors would not have to go through so much rehearsal. There'd be less tension, hence a quicker transition to smooth performance. And if a line is missed in the middle, you can cut it out and substitute.

Talent conflicts would be easier to solve, avoiding a situation in which the actress you happen to want is tied up rehearsing for another show.

You'd save money by reducing rehearsal time. On a series, in particular, you might be able to "shoot" shows for 13 weeks in six or seven weeks and make a more favorable deal with the talent in return for freeing their time.

You might be able to cut down on sets to a degree as well. The "Cameo Theatre" approach in which you build only enough set to suggest the scene might be increasingly feasible. You wouldn't have the danger of the camera slipping and exposing unpainted wall; if it did, you'd do it again.

One fly in all this ointment might be public reaction—and talent reaction. The public is conditioned to seeing drama done live. Some might sense a canned feel in the tape. And the talent themselves might not give the same warmed-up performance they give when in front of an audience.

**Q.** *If shows now live go on tape, would they be syndicated?*

**A.** You answer this one. Nobody knows yet. But it's a thought to keep in mind.

**Q.** *When will tape go into use on the networks?*

**A.** CBS Tv plans to put its tape recorders into use to replace kinescopes on the West Coast this fall, in September or October. The date isn't certain. As William Lodge, CBS Tv engineering v.p., put it, anytime you get a new piece of equipment in you have to allow time for thorough checking and experiment.

NBC Tv will receive its prototype units soon after CBS and will undoubtedly want to go through its own checking process. ABC Tv had not placed

# West Virginia's

# Charleston —

# Huntington

CBS TELEVISION

# Station

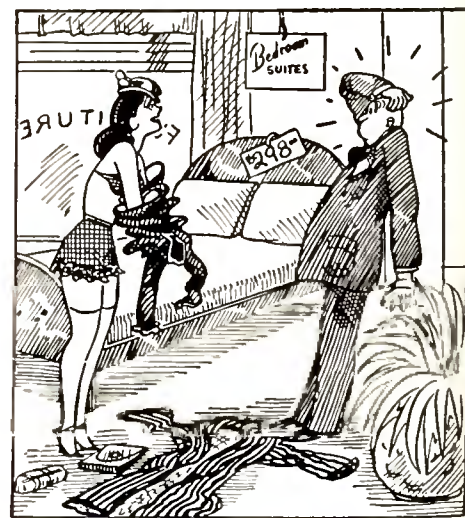
# Channel



National Reps: The Branham Company

Phone collect (rep or station)  
for availabilities

Phone 6-5358 Charleston, W. Va.  
Phone MU. 2-4606 The Branham Co., NYC



"You said on KRIZ Phoenix I could try it out before buying."



an order for the Ampex recorders at presstime but an engineering executive told SPONSOR the network would undoubtedly move to tape though there had been no decision to do so as yet.

**Q.** *What will stations do with tape recorders?*

**A.** Probably the biggest use will be to cut production costs. Instead of keeping full camera crews at work throughout the broadcast day, many stations may be able to adopt a one-shift system. During the day camera crews would put most of the day's local live programming and commercials on tape. Then in the evening instead of keeping men standing by to insert an occasional live commercial, the station could run from tape. There'd be exceptions, of course. You'd still have late news and weather to do live. But the pattern would be one of greatly enhanced efficiency, broadcasters who bought tape recorders at the Convention told SPONSOR.

Station managers said over and over again that the more they thought about the tape recorder, the more ideas came to mind.

Many of the broadcasters were looking forward to development of portable tape equipment for use in covering news and special events. Some thought they could put the tape recorder on their mobile units as is and eliminate film. They'd get their story without the cost of processing or the delay.

Local commercials on tape were another intriguing application suggested by station people. Auditions of new shows for local clients could be put on tape as well, avoiding the nervousness which overcomes performers when they know Mr. Prospective Sponsor is watching.

One of the most intriguing ideas came from H. W. Slavick, general manager of WMCT, Memphis, who bought Ampex unit number 17. He feels a viewing room could be set up in New York, possibly under TvB auspices in cooperation with the national representatives, to sell local live tv shows. Timebuyers would be brought into the room to see tapes of local shows. (It's an idea reminiscent of NBC Spot Sales' Electronic Selling concept in which groups of buyers see closed-circuit broadcasts of local shows.)

**Q.** *What about a national newsreel service?*

**A.** CBS Newsfilm is exploring such a

service. Its plans go this way: When enough stations have tape recorders, newsreel pictures taken by the usual film techniques would be put on the cable to the network's affiliates. This would be during hours when the cable is not in use for network shows, probably in late afternoon. The cost of using the cable would be small since it is kept "hot" all day anyway. (Whether there would be added charges from AT&T was not known.)

Affiliates with tape recorders would pick the signal off the line and use it that evening. Non-CBS affiliates who are interconnected might switch into the CBS line at a set time for the newsreel feed although details have not been worked out.

**Q.** *What else can tape do?*

**A.** At this stage, you can come up with hundreds of speculative answers. Main point for admen, SPONSOR believes, is to recognize that tape is here and that it has revolutionary possibilities. After that it's a matter of looking carefully at your own needs. Could tape be used to localize national commercials with dealers coming into studios to record tape "tags"? Could be? Will some national, regional or local advertisers develop campaigns in which stations tape interviews with local consumers as part of the commercial? Could be?

There are endless "could be's." It's a question now of learning the practical potentialities of tape—and making them work at a price. ★ ★ ★

## NARTB CONVENTION

(Continued from page 43)

patterns, emphasis on certain markets. Some of spot radio's points of superiority, according to RAB:

- Radio reaches the entire market, providing as much as "95% coverage of the increasingly important retail trading zone where metropolitan daily circulations often dwindle into nothingness."

- Radio offers buyers more of an opportunity to pinpoint the exact audience the advertiser seeks to reach.

- It offers a lower cost-per-1,000 families, "only about a fifth as great, on the average, with daytime radio about 75c per 1,000 and nighttime radio about 93c per 1,000 homes. Newspaper costs-per-1,000 homes ran \$3.73 to \$5.16."

- Advertisers also get "better localization through the instant adaptability of radio to prevailing local conditions."

The theme of Kevin Sweeney's network radio vs. magazines and television presentation was simply this: "The only real measuring stick of a mass medium is mass circulation and, by that key measurement, network radio is far superior to magazines," and the "superior medium when an advertiser wants coverage in every county, a single campaign to merchandise, the prestige of a national effort and the convenience of one order."

In magazines, he said, "even the best-read four-color page ads fail to build up enough impressions to make a real dent in most metropolitan markets." For example, one four-color page in a top-ranking magazine for a tire manufacturer reaches only 18,000 men in Detroit, where there are 1,044,300 prospects; an ad for a nail polish reaches only 3,380 women in Buffalo, where there are 389,600 prospects. Network radio, on the other hand, offers greater selectivity as well as "far lower costs, frequency, authority and prestige."

RAB released for the first time some

LOWEST COST-PER-1000 IN COLUMBUS

**lowest cost-per-thousand**

in  
Columbus, Ohio

WVKO

cost-per-1000  
is 49% lower  
than closest rival

WVKO

delivers 5.4  
average between  
8 am and 5 pm

Pulse: Dec.-Jan. '56

WVKO

**Columbus, Ohio**

Use the slide-rule  
and call Forjoe



results of its survey on the Pepsodent spot campaign showing that after eight weeks of "wondering where the yellow went" 34.2% of the consumers and 49.4% of dealers knew of the jingle through radio alone—in television markets.

RAB contended advertisers can get from radio "huge, television-like audiences," as evidenced by (1) a 25-participation network schedule which netted 82,981,000 listener-impressions in a single week and (2) a week-long cumulative radio audience of as many as 85.2% of the families in the top 29 tv markets as the result of a single schedule of announcements.

**TvB:** The biggest Convention news from TvB came when it revealed new research pitting newspapers against television. President Oliver Treyz reported results of an early-March test which compares television's audience and newspaper readership on a quarter-hour-by-quarter-hour basis.

In this first single-yardstick measurement of the competitive media (termed "an exploratory study" and "a start."), Pulse surveyed a representative sample of 7,700 homes in the Chicago metropolitan area. Week-

long facts show that Chicagoans spend five times as much time with tv as they do with newspapers. In the average week, for every 68 hours and 57 minutes of tv viewing there are only 12 hours and 19 minutes of newspaper reading.

Tv lost out to newspapers during only one period in the entire week. On Sunday before noon, newspapers reached 300,000 persons every quarter hour. Tv during this same time was seen by almost as many, however, some 224,000 people. All other time periods during the week gave tv a marked margin over newspapers by as much as 15 to one.

On Monday through Friday mornings, 134,000 persons read newspapers during the average quarter hour, but television netted 511,000 to gain a four to one edge. On weekday afternoons, tv's advantage is even greater with 157,000 persons reading newspapers and 835,000 watching tv. On Saturday morning, newspapers got 161,000 readers, but tv attracted 426,000 viewers. And on Saturday afternoon, newspapers were read by 169,000 people every 15 minutes when television was watched by more than one million.

Newspapers hit their highest quarter-hour "rating" from 6 to 9 p.m., Sunday through Saturday, with half a million people. During these same hours, television pulled an average audience of 2,300,000 every 15 minutes—five times as great. In the last evening hours from 9 to midnight, newspaper reading dipped to less than 100,000 with tv holding strong at 1,568,000—15 times as many.

In surveying reading and viewing habits, Pulse researchers used the association-recall interviewing technique in homes of the representative sample. Interviewers returned as many as two times if no one was home, and questioned each person as to newspaper reading and viewing activities of the previous 24 hours. Both children and adults are represented in the survey.

The association-recall technique progressed from the general to the specific. Interviewers determined initially what the person had done during the previous 24 hours, covering such activities as arising, eating breakfast, leaving the house, etc. These personal activities were then separated into natural time segments and related to any newspaper reading or television viewing which occurred during

these times. Interviewers at that point ascertained such specifics as the amount of time spent with newspapers and/or television, the paper read or station watched, the actual time of the day or night spent with each medium. Out-of-home newspaper reading was included in the newspaper totals.

The single-market figures for Chicago are reflected in every tv market, Treyz said, as well as in total U. S. viewing. The average home now tunes to tv six hours and two minutes daily every day of the week, for a weekly viewing total of 1,481,570,000 hours.

In TvB's book, the phenomenal growth in national tv billing—from \$39 million to \$785 million in seven years—means television has superseded newspapers as the No. 1 medium. TvB gives this rundown on national (measurable) newspaper and tv advertising volume.

	Television	Newspaper
1949	\$ 39 million	\$476 million
1950	116	533
1951	251	549
1952	350	562
1953	465	643
1954	623	635
1955	785	750

TvB dramatized its report with use of giant screens and rear-projection devices as well as sound effects. There were two "narrators," Ollie Treyz and Gene Accas, TvB operation director.

The presentation focussed on spot tv and reported the varying cross-country sales conditions which lead manufacturers to buy spot.

Invited guests, in addition to broadcasters, included Chicago admen. Agency and advertiser people elsewhere will also see the presentation which was planned to be shown around the country.

**Tv Code:** The national advertiser who uses television has a stake in the medium which makes him almost as sensitive to public criticism as station management. And all during recent attacks on television, admen have kept an eye peeled on NARTB's Television Code. At the Convention WIS-TV's

**CHANNEL 2 WISCONSIN**

**THE LAND OF MILK AND HONEY**

**CHANNEL 2 CBS 100,000 GREEN BAY**

**100% NEGRO PROGRAMS**

**WSOK**

**IN NASHVILLE, TENNESSEE**



G. Richard Shafto, chairman of the Television Code Review Board, gave the Code's fighting answer to its critics. Said Shafto:

"We have done far too little to educate the viewing public to the existence of the Television Code. We have underplayed our sincere efforts to keep our own house clean. It should be abundantly clear to all of us that we must regulate our own affairs—or be regulated—that we must be our own public relations men—or others will fill that void, too."

He urged that broadcasters intensify efforts to publicize the Code, suggesting that stations air no less than three Code announcements daily and that station executives explain workings of the Code to local groups whenever they have the opportunity.

Failure to comply with the Code is a minority problem which affects the great majority adversely, he pointed out. Broadcasters who over-commercialize, as he phrased it, "are collectively, but ironically enough through individualism, placing the entire broadcasting industry in grave danger of government regulation."

The biggest Code problem as far as program content is concerned at the local level is film, said Shafto. He reported that a meeting was planned with film representatives to work out a solution and that recommendations will be made at the June NARTB Television Board meeting.

Members of the Television Code Board in addition to Shafto are: William B. Quarton, WMT-TV, vice chairman; Mrs. Hugh McClung, KHSL-TV; Roger Clipp, WFIL-TV; and Richard A. Borel, WBNS-TV. The director of Television Code affairs is Ed Bronson and Chuck Cady is assistant director.

**Film:** For the first time this year television film won a place on the NARTB Convention program in a panel session which included discussion from: Joe Floyd, KELO-TV, Sioux Falls, S.D.; Harold See, KRON-TV, San Francisco; George Shupert, ABC Film Syndication president; and Michael Sillerman, Television Programs of America v.p.

Sillerman demonstrated the importance of film in television with dramatic figures like these:

"1. Film now provides more than half the television programing taking place in the United States.

"2. Since the start of the current tv season, no fewer than six programs in the Nielsen 'Top 10' have been film shows."

Sillerman stated that in 1955 Hollywood produced 2,835,000 feet of film for theatres compared with 10,538,000 feet for television.

George Shupert warned that unless syndicators can make a profit on their programing they may not be able to continue to offer top-drawer first-run programs. He suggested stations could help syndicators operate more economically by: (1) choosing reliable syndicators and placing faith in their assertions that they operate on a one-price basis in any given market; (2) reporting salesmen who make unethical offers to the syndicator's home office; (3) paying bills promptly; (4) taking good care of prints and returning them promptly; (4) playing a film show only as many times as the contract calls for; otherwise syndicators may end up having to pay talent for the extra run; (6) bringing the syndicator's knowledge and experience into play.

Harold See, chairman of the NARTB Tv Film Committee, urged syndicators and producers to work together as a group to set good taste standards for tv film shows. He said industry-wide standards can't be achieved through negotiations with individuals.

Joe Floyd contended syndicators charge what the traffic will bear. Speaking for small market stations, he said quality programing is needed no matter what the size of the market is. But small market stations, he said, can't pay prices charged in big markets.

**ECC:** George C. McConnaughey, FCC chairman, gave broadcasters a closeup on his approach to the allocation question in a luncheon address. These were the highlights:

1. He called upon the television industry to set up a crash program of research on uhf to be financed by the industry. It would be aimed at developing improved uhf receivers and transmitters. "Once this development program has been completed," he said, "the Commission and the industry will have a sound technical basis for making a long-term decision on uhf."

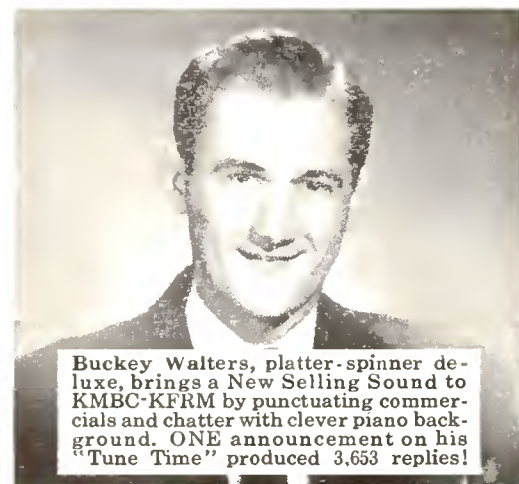
2. He said that as far as the allocations question is concerned the Commission "will not be stampeded into hasty, ill-advised action in a frantic attempt to ward off barbs of critics."

3. He ruled out the possibility of shifting television over to uhf entirely as a solution to the uhf problem. ". . . this could easily turn out to be another case," he said, "where the operation was 100% successful and the patient died."

McConnaughey stated there was wide disagreement among witnesses before the Senate Commerce Committee as to uhf compared with vhf. Some said it was vastly inferior to vhf; others contended it was equal. McConnaughey himself believes the truth lies between these extremes and it's essentially for this reason that he suggested the industry research uhf intensively. He said:

". . . the Commission's task may well turn out to be that of finding a practical means to keep uhf alive while the incomparable genius of American inventors and scientists can determine whether the medium is worth saving. . . ."

It's apparently to shorten the time during which the FCC must hold uhf up by its boot-straps that McConnaughey proposed the industry-supported research program. ★ ★ ★



the New Sound of

**KMBC - KFRM**

The big news in Kansas City radio is the New Sound on KMBC-KFRM! By completely overhauling old programming concepts, KMBC-KFRM have introduced a new type of radio service that's tailored to today's audience demands. New variety, new personalities, new formats, new impact—they're all woven into every hour of every broadcast day. This inspired local programming, combined with the best from the ABC Network, produces radio that sells as it serves! Your Colonel from Peters, Griffin, Woodward, Inc. can tune you in on the New Selling Sound of KMBC-KFRM.

**KMBC of Kansas City**  
**KFRM for the State of Kansas**

**1st in the Heart of America**

Get the Sensational  
New Facts About . . .

# The ONLY All-NEGRO Station in the Big Chicago Area

# WBEE

Harvey, Ill.

**MORE** broadcasts to  
**MORE** Negroes who  
actually **Buy More**

ROLLINS BROADCASTING, INC.  
National Sales Mgr.: Graeme Zimmer  
New York Office 565 Fifth Ave., EL 5-1515  
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

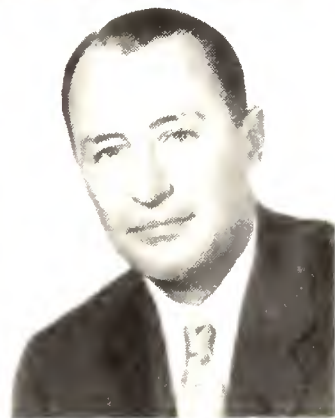
## Newsmakers in advertising



**John B. Poor**, who has been executive v.p. of MBS since January 1955, has been elected president of the 560 station network. Thomas F. O'Neil, president of Mutual since 1952, was elected chairman of the board. Poor joined the O'Neil radio-tv interests in 1947 as a member of a Boston law firm representing the Yankee network. In August 1952 Poor was named general counsel to General Teleradio Inc., and a year later was elected v.p. Poor is an alumnus of Harvard Law School and Wesleyan University. He is a member of the American and Boston Bar Associations, the American Juridicature Association and the RTES.



**Ted Oberfelder**, until mid-April v.p. of the American Broadcasting Company in charge of tv network's owned-and-operated stations, has been elected president of Burke-Stuart Co., Inc. Oberfelder brings to his new position nearly a quarter century of experience in the broadcasting industry. He was director of advertising and promotion for Hearst Radio; director of advertising and promotion for WCAU and later for WFIL, both in Philadelphia. In 1945 he joined ABC as manager of audience promotion.



**James A. Dearborn** has moved from director of sales planning for American Airlines to assistant to William Lewis, president of Kenyon and Eckhardt. Dearborn's specific job will be to supervise the development of K & E's regional offices. Long prominent in the aviation and transportation industries, he served as chairman of the Air Express Advertising Committee and of the Air Mail and Air Parcel Post Advertising Committee and was a frequent speaker on marketing before various air groups. He attended Duke University and Harvard's Graduate School of Business Administration.



**Vincent F. Aiello** has been elected v.p. and copy chief, and a member of the executive committee of Kudner Agency, Inc. A native of Brooklyn, N. Y., Aiello earned his B.S. in Business Administration from Boston University in 1936, after spending several years actually working in sales promotion. In 1942, he entered his first agency position with Paris and Peart. Later he went to Grey Advertising. Aiello became a member of the Kudner copy staff two years ago and was elected to its board of directors last December. He continues as senior writer on the Buick account.



# Fighting for Sales in **BATON ROUGE?**



**Put "The Champ" to Work for You!**

## **OPERATING CHAMPION**



In the latest Telepulse, WAFB-TV has a leadership of nearly 5-to-1 in the Baton Rouge Area.

## **MERCHANDISING CHAMPION**



WAFB-TV has a merchandising record second to none.

## **ROUND 1**



First place winner in "Lucy Show" competition with a double first prize for special merchandising job.

## **ROUND 2**



First place in Screen Gems, Inc. contest on program promotion.

## **ROUND 3**



Finished in "top four" in promotion contest sponsored by "Frank Leahy and His Football Forecasts."

## **ROUND 4**



WAFB-TV's only entry was second place winner in 1956 Billboard promotion contest for "network programs."

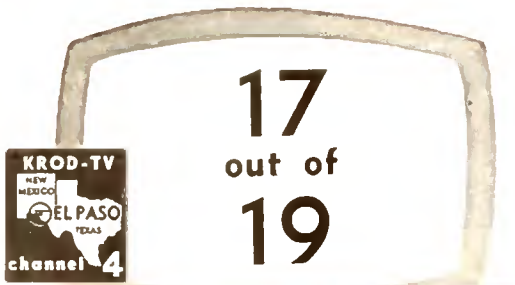
# **WAFB-TV**

**CHANNEL 28**  
affiliated with WAFB, AM-FM

CBS—ABC—DUMONT

200,000 WATTS

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



**TOP AMERICAN  
ADVERTISERS  
USING PROGRAMS  
IN THE EL PASO  
MARKET ARE ON  
KROD-TV**

**KROD-TV**  
CHANNEL 4  
EL PASO TEXAS  
CBS - ABC



AFFILIATED with KROD-600 kc (5000w.)  
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the **BRANHAM COMPANY**

**BMI**

**Stories  
from the  
Sports Record**

Continuities for May

Music and sports team up in this series devoted to eye-witness accounts of dramatic action on the winter sports scene.

May's continuity package contains 12 fifteen-minute programs featuring the sports of the Spring Season . . . baseball, track, boxing, . . . along with some of the great anecdotes of the world of sports.

Your Station Program Department should be receiving this script package regularly. If not, please write to BMI's Station Service Department for "Stories from the Sports Record."

**BROADCAST MUSIC, INC.**

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

## ADVERTISERS' INDEX

Blair & Co.	58
Broadcast Music, Inc.	116
Crosley Broadcasting	14-15
Golden Gate Hotel	116
MCA-TV	51-54
McClatchy Broadcasting	13
Mid-Continent Group	FC, 16
NBC-TV Network	10-11
Noemac Stations	81
Pulse, Inc.	86
Sponsor	71, 90-91, 118
Storer Broadcasting	68-69
Westinghouse Broadcasting	60-61
CKLW, Detroit	104

KAKE-TV, Wichita	57
KBIG, Hollywood	6
KBTW, Denver	49
KCRA-TV, Sacramento	80
KDKA, Pittsburgh	74-75
KFAB, Omaha	9
KFBC-TV, KSTF-TV, Cheyenne	76
KGNC, Amarillo	89
KING-TV, Seattle	73
KJOY, Stockton	109
KLZ-TV, Denver	82
KMBC, Kansas City	113
KMOX, St. Louis	20-21
KMPC, Los Angeles	94
KPQ, Wenatchee, Wash.	8
KPRC-TV, Houston	IFC
KREX-TV, Grand Junction, Colo.	106
KRIZ, Phoenix	106, 110
KRMG, Tulsa	12
KROD-TV, El Paso	116
KSAN, San Francisco	107
KTHS, Shreveport	7
KVAL-TV, Eugene, Ore.	67
KVLC, Little Rock	22

WAFB-TV, Baton Rouge	115
WAGA-TV, Atlanta	89
WAMS, Wilmington	95
WAVZ, New Haven	97
WBAM, Montgomery	109
WBAY-TV, Green Bay	112
WBEE, Harvey, Ill.	114
WBT, Charlotte	26
WCHS-TV, Charleston, W. Va.	110
WCUE, Akron	99
WEOA, Evansville, Ind.	106
WFBR, Baltimore	99
WFMY-TV, Greensboro	65
WGN-TV, Chicago	103
WGR-TV, Buffalo	108
WILK-TV, Wilkes-Barre	108
WILS, Lansing	23
WITH, Baltimore	BC
WJAC-TV, Johnstown, Pa.	76
WJHP-TV, Jacksonville, Fla.	77
WJWL, Radford, Va.	105
WNAC-TV, Boston	12
WNBF-TV, Binghamton	5
WNDU-TV, South Bend	24
WOLF, Syracuse	93
WOW-TV, Omaha	IBC
WPAL, Charleston, S. C.	102
WPEN, Philadelphia	3
WRBL-TV, Columbus, Ga.	108
WRC, Washington, D. C.	19
WRGB, Schenectady	63
WSAZ-TV, Huntington	117
WSBT-TV, South Bend	85
WSJS-TV, Winston Salem	101
WSOK, Nashville	112
WTAR-TV, Norfolk	79
WVCO, Columbus, Ohio	111
WWTW, Cadillac, Mich.	79

**GIVE YOUR  
Convention  
or  
Sales Meeting  
the  
GOLDEN  
Opportunity to Succeed!**



The GOLDEN GATE resort hotel provides the GOLDEN setting for the most exacting convention tastes. Among its many modern features will be found:

- 3 Convention Halls accommodating 1500, 400, and 600 persons
- New Banquet Hall seating 1200 persons
- Meeting Halls for smaller groups from 20 up
- Complete adjustable stage and motion picture projection booth
- Colorful Coffee Shop — Dining Room and Cafeteria — 3 intimate Cocktail Lounges
- 650 Luxurious Hotel, Motel — Apartment and Villa accommodations
- 4500 Additional room accommodations available on ocean adjacent to the Golden Gate

And when sessions are over, relax! Sun and swim in the 3 swimming pools or the refreshing surf. Enjoy the friendly atmosphere of 3 cocktail lounges, and appease your appetite in the oceanfront dining room, a separate cafeteria, or the Convention Hall coffee shop. Delight in the tempting, savory, varied cuisine, served in settings to suit your mood at the moment.

Thrill to surf, ocean-pier or deep-sea fishing . . . Prove your skill on the putting green at the 3 nearby golf courses . . . Play shuffleboard and tennis, or less active games in the game rooms. Water shows, dancing and other planned entertainment round out the varied activity list.

European, modified American or full American Plans are available. Write, wire, or call the Convention Manager, The Golden Gate, Miami Beach, Florida.

*The*  
**GOLDEN GATE  
HOTEL**

John M. Duff, Jr., General Manager

**On the Ocean at 194th Street  
MIAMI BEACH, FLORIDA**



# STANDOUT...



That's what *your* product message can now be in this great Industrial Heart of America when you enlist the help of WSAZ-TV's new, *fully-equipped* facilities for color telecasting. As the nation's 12th non-network-owned station to install complete color equipment, WSAZ-TV now offers viewers in five states the standout programming of network color shows, plus films, slides and *live local color production*.

Take full advantage of WSAZ-TV's exciting, new colorcasting. The nearest Katz office can paint you the whole bright picture.

Huntington-  
Charleston,  
West Virginia  
CHANNEL 3  
Maximum Power  
NBC BASIC  
NETWORK  
affiliated ABC



**T E L E V I S I O N**  
also affiliated with Radio Stations WSAZ,  
Huntington & WGKV, Charleston  
Lawrence H. Rogers, Vice President and  
General Manager, WSAZ, Inc.  
represented nationally by  
The Katz Agency

# ASK YOUR NATIONAL REPRESENTATIVE

*You're on the verge of a decision, and a problem.*

*What business papers to pick for your station promotion?*

*It's no problem to kiss off, for your choice can have a telling effect on your national spot income.*

*But where to get the facts?*

*The answer is simple. Ask your national representative.*

*He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.*

*His is an expert opinion. Don't overlook your national representative.*

## SPONSOR

**The magazine radio and tv advertisers use**



## REPORT TO SPONSORS for 30 April 1956

(Continued from page 2)

- Says shady film deals rare** Head-on defense against charges of unethical price cutting by film distributors was made at NARTB Convention by ABC Film President George Shupert. Speaking at panel discussion representing first time film distributors have had official spot on Convention agenda, Shupert maintained shady offers were rare, urged that salesmen who make such offers be reported to home office. Station can believe reliable suppliers when they say there is one price per market, Shupert said.  
-SR-
- KSAL's golf enthusiast** You think admen are enthusiastic golfers? R. J. Laubengayer, who owns KSAL, Salina, Kansas, recently shot a 71—and he's 71 years old.  
-SR-
- Radio-tv jobs agency** What is thought to be first full-scale industry employment agency opened doors 23 April in Washington, D.C. New firm is called National Radio and Television Employment Service. It will seek to provide personnel for agencies, stations, related services. Owner is William Sawyer, director of Northwest Radio and Tv School in Portland, Ore.  
-SR-
- ARF set figures present problem** With ink on ARF tv county set count figures barely dry, problem of updating has raised its head. Top agencies, at least 3 publications have already gone ahead on updating 10-month-old figures using variety of methods. While ARF figures fill bill as single, reliable source of set data, multiplicity of updating efforts leaves industry with no authoritative material. For details, see story starting on page 27.  
-SR-
- Biggest radio-tv station sale** Sale of Consolidated Tv and Radio Broadcasters, Inc., to Crowell-Collier was described as biggest tv-radio station transaction in history of industry. About \$16 million is involved. Acquisition of Consolidated brings 3 video, 4 radio stations to Crowell-Collier stable in major diversification move. Announcement was made 24 April, one day after publishing house announced it had acquired KULA-TV, KULA, Honolulu. Consolidated stations include: WTCN-TV, WTCN, Minneapolis; WFBM-TV, WFBM, Indianapolis; WOOD-TV, WOOD, Grand Rapids; WDFD, Flint.  
-SR-
- Is tape sewed up by AFTRA** While SAG reaction to arbitration decision rejecting AFTRA jurisdiction over Du Mont Electronicam hinted decision may help it in inevitable showdown with AFTRA on video tape, trade is doubtful. AFTRA already has agreement with 3 tv webs giving it jurisdiction over equipment that "transmits, transfers or records matter into electronic energy." AFTRA is not expected to regard decision as binding on new Du Mont contract, which comes up for renewal soon. With unveiling of Ampex video tape recorder, AFTRA-SAG showdown may not be far off, may affect web sponsors soon.  
-SR-
- Fee tv men plead with Senate** Testimony by fee tv proponents before Senate Commerce Committee had air of desperation, sounded like they felt cards were now stacked against it. James Landis, Skiatron counsel, pleaded with Committee to "exert at least its moral influence" for fee tv. Paul Raibourn, board chairman of Paramount's Int'l Telemeter Corp., made "an American appeal for the doctrine of competition." Raibourn said if tv webs cannot face fee tv competition, question is raised whether they deserve to survive in their present form.

## SPONSOR SPEAKS



### Watch color now

You have to spend time watching color television, as we've been doing of late, to really sense the fabulous opportunity it represents for every advertiser. Color, in programming, rivets attention. It rivets attention to commercials, too, but more than that it is just a step removed from setting up a store window in every home which has a color set.

We bring up these points, which are surely not new, because it's so easy in the press of current problems to forget about what's coming. But color is no longer something to think about tomorrow. There's plenty of evidence that this is the real kickoff year and that next year the big growth spiral will be on (see "NARTB Convention highlights," page 42).

It's important, therefore, for advertisers to study color from every angle. Study it in commercials and in relation to your package. (Many advertisers have been redesigning packages of late

— not because the colors in their present packaging represented a problem for color transmission but with an eye to choosing colors with the most impact.)

The one obvious way admen can study color is by watching color. There's an opportunity to do this on the office color set on occasion or when working with color commercials. But probably the best way to study color is in the place your audience watches — at home. Many admen already have color sets and it's our belief that many more will be getting them this spring.

You too often hear of professionals in television who "never watch tv." This is a mistake in any case, and in particular with color we believe it essential that admen study its potential at close range.

\* \* \*

### Radio copy a step-child?

Initiative, hard work and judgment all go into the buying of many spot radio campaigns. But no matter how good the media thinking is, a real payoff is impossible without copy that hits home.

And, frankly, we doubt if as much attention proportionately is being paid to radio copy in many agencies today as is devoted to media strategy. We can't give you a mathematical breakdown on the energies devoted to radio copy today in ratio to campaigns of the same size a few years ago. But we will state this unequivocally. As you make the rounds at agencies today and speak to copy people, many show little interest in the challenge effective radio copy presents.

One statement that sticks in our minds came from a copy chief who said that radio copy could be relegated to "anyone" in the shop. He, and others, almost seemed to feel radio commercials were an annoyance to be kissed off in between other chores.

This attitude can negate days and weeks spent in buying time. And it is so wrong.

Perhaps the greatest challenge to the copywriter today is to build radio commercials which—through the high level of saturation provided by their media departments—have the opportunity to become national "buywords" over night.

There are dozens of cases where radio copy has, through ingenuity and sparkle, created the impact which many associate only with the more glamorous of the two air media. The Pepsodent campaign is a case in point.

You don't need ratings or research to measure the effectiveness of this particular spot radio campaign. Just listen to the television comedians. They are using punchlines built around Pepsodent's "you'll wonder where the yellow went," with the frequency of jokes about Bridey Murphy. That's your index to how deeply a basically radio campaign can penetrate in a short time.

It's our belief that copywriters should be sold on radio's potential for them as craftsmen who enjoy creating words with impact.

There would be tangible benefits for all if there were some way of getting copy people together to remind those who've forgotten what great radio copy can do.

## Applause

### PM turns the tables

There's no end to creativity — whether it comes to communications with the public who buys your product or the advertising media who help sell it. And we're enthusiastic about Philip Morris' approach to communicating with stations.

At the NARTB Convention in Chicago this month Philip Morris turned the tables on broadcasters who so often entertain admen by setting up a hospitality suite. PM was probably the first client ever so represented at an NARTB Convention.

Philip Morris' objective was to tell

broadcasters what it was looking for in the way of television availabilities and it brought a team of buyers along from its three agencies. In addition to T. S. Christensen, assistant advertising director who organized the suite, and Hamish Maxwell, PM's tv advertising coordinator, these buyers were on hand: Isabel Ziegler, N. W. Ayer; Rex French, Leo Burnett; John Collins, Benton and Bowles.

Christensen commented to SPONSOR that Philip Morris went to the NARTB Convention rather than "send out a cast of thousands all over the country." And this is just what intrigues us

about the idea. You'd literally have to put a team of agency people on the road for weeks to see as many people as was possible in the few days of the Convention.

We commend Philip Morris for the idea and we also wonder why more agencies and clients don't make similar use of the Convention. In some cases, we even get the impression agencies veto plans of timebuyers to come to NARTB Conventions. The buyers know, and we hope more advertising people will recognize, that the Conventions are an ideal place to strengthen buyer-seller relationships.

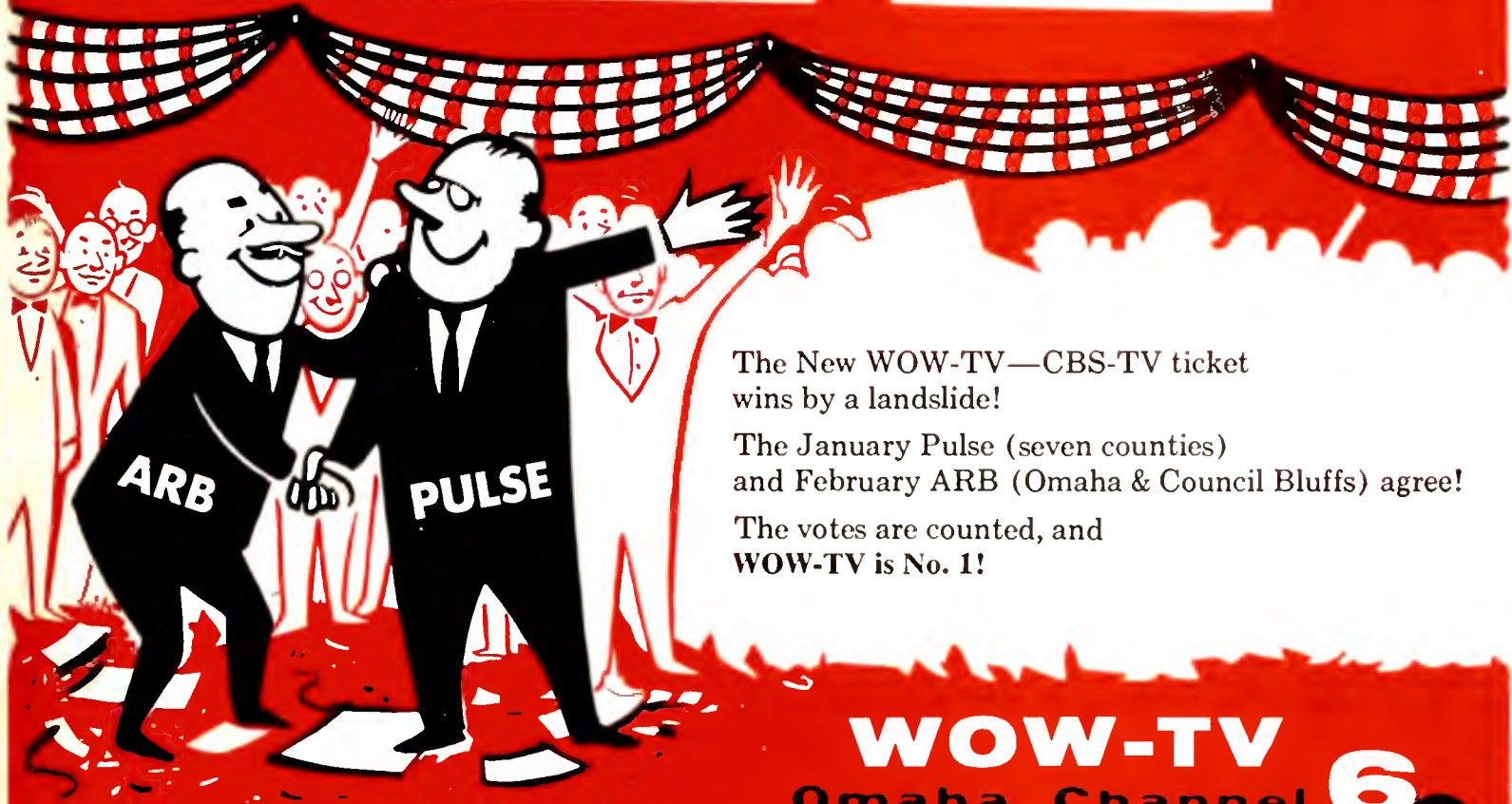


# In Omaha, WOW-TV - By a LANDSLIDE!

QUARTER HOUR FIRSTS		
	WOW TV	OTHER STATION
PULSE	193	97
ARB	265	192

Because Pulse lists average rating for each Mon.-Fri. daytime quarter hour, it reports less total quarter hours than ARB.

TOP 15 SHOWS		
	WOW TV	OTHER STATION
PULSE	11	4
ARB	13	2



The New WOW-TV—CBS-TV ticket wins by a landslide!  
 The January Pulse (seven counties) and February ARB (Omaha & Council Bluffs) agree!  
 The votes are counted, and WOW-TV is No. 1!

**WOW-TV**  
 Omaha, Channel **6** 

FRANK P. FOGARTY  
 Vice President & General Manager

FRED EBENER  
 Commercial Manager

BLAIR-TV  
 Representatives

KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>	<b>K</b>	<b>K</b>	<b>W</b>	<b>W</b>
<b>C</b>	<b>C</b>	<b>H</b>	<b>H</b>	<b>P</b>	<b>P</b>	<b>O</b>	<b>O</b>
<b>M</b>	<b>M</b>	<b>E</b>	<b>E</b>	<b>H</b>	<b>H</b>	<b>W</b>	<b>W</b>
<b>O</b>	<b>O</b>	<b>N</b>	<b>N</b>	<b>O</b>	<b>O</b>	<b>W</b>	<b>W</b>
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
CBS	CBS	CBS	CBS	ABC		CBS	CBS

Represented by KATZ AGENCY INC. JOHN BLAIR & CO. BLAIR TV, INC.  
**MEREDITH Radio and Television STATIONS**  
 affiliated with *Better Homes and Gardens* and *Successful Farming* magazines

**Now our story is stronger than ever!**

# **More Viewers Per Rating Point!**

Another station has begun telecasting in the rich market of Richmond, Petersburg and Central Virginia. We welcome it and wish it luck. This change points up more clearly than ever the *overwhelming dominance of WXEX-TV*. Let's see where we stand:

WXEX-TV, basic NBC-TV station in the Richmond area, has *maximum power*, 316 KW. That's *dominance!*

WXEX-TV has *maximum tower height* — 1049 ft. above sea level and 943 ft. above average terrain — over 100 ft. higher than any competitor. That's *dominance!*

Because its unique tower location carries its maximum power to heavily populated communities that no other TV station in this market can reach, WXEX-TV *delivers more viewers per rating point*. That's *dominance!* That's *payoff!* That's *your best buy—by far!*

# **DOMINANT**

**in Richmond, Petersburg & Central Virginia**

# **WXEX-TV**

Tom Tinsley, *President*

**CHANNEL 8**

Irvin G. Abeloff, *Vice President*

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington, Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.