

SPRV 12-57 125000 HSS
H L JAY-RA 274
NBC
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

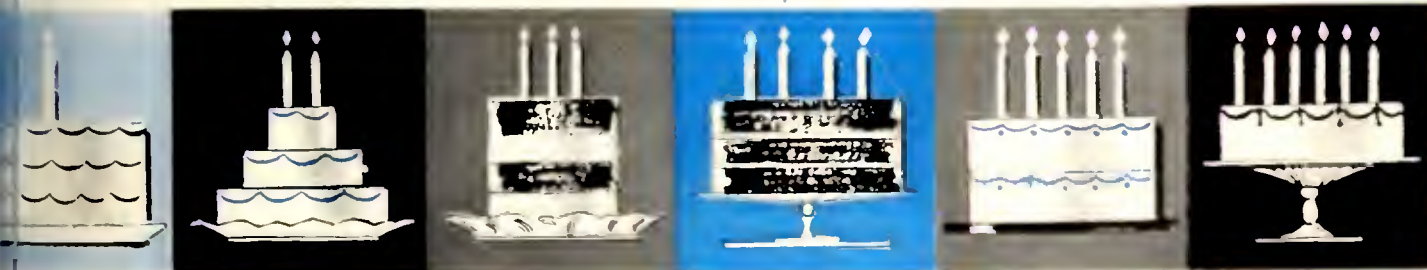
Our first place story gets older!

The only difference between the KOWH of 4 months ago . . . and the KOWH of today (under new ownership) is this:

June: KOWH in its 66th straight month of first place dominance.

Today: KOWH in its 70th consecutive month of first place dominance.*

All else is the same. Same broad coverage (660 kc.). Same selling power. Same general manager (Virgil Sharpe). Same helpful representative (Adam Young). Talk to one of them.



**Current all-day average Hooper: 35.0%. Pulse and Trendex make it unanimous.*

CAN U.S. TV EXIST HALF-FREE?

Admen join free tv forces in saying "no." SPONSOR finds. But minority feels "if you can't lick 'em, join"

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How to hypo an old product with air media

Page 40

Dichter on Dracula: the tv horror cycle

Page 43

Farm radio and television section

Page 47

OMAHA

Represented by Adam Young Inc.

DIGEST ON PAGE

eleventh in a series of 12 ads based on the signs of the zodiac



SCORPIO

INTUITIVE • IMAGINATIVE

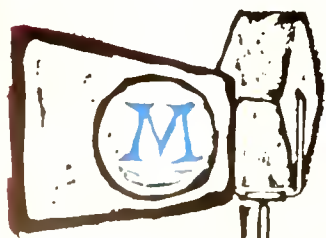
...and twelve months

out of every year stations

under the sign of MEEKER benefit by:

INTUITIVE intelligence of "Teamwork" in action — aggressive sales approach of seasoned men who have worked together for 12 years.

IMAGINATIVE interpretation of sales data through first-hand knowledge of represented properties. Meeker men periodically visit each station and market.



personalized
selling
of a
limited list

the meeker company, inc.

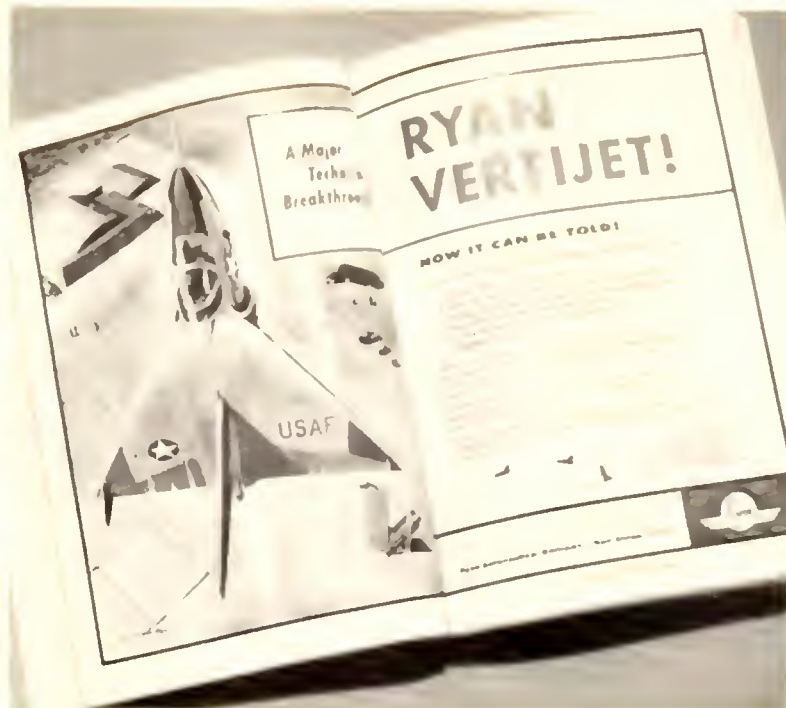
radio and television station representatives

new york chicago san francisco los angeles philadelphia

BBDO BULLETIN



Motion from the time of the caveman to the present is the subject of bright new television commercials for Timken Roller Bearing Company. Friendly little stick figures show how man has progressed from moving things the hard way to moving things the easy way—on Timken roller bearings. Timken will show these commercials next on one of NBC's Project 20 series, "The Innocent Years," scheduled for Nov. 21. BBDO Cleveland.



Vertijet, Ryan Aeronautical Company's fabulous new aircraft, adds a new dimension to air power. Like a big bat, *Vertijet* takes off straight up on jet thrust, levels off into high-speed horizontal flight, then reverses the procedure for a zero-speed landing. BBDO Los Angeles brings this dramatic news to Ryan Aeronautical's military and industrial audience with two-color advertisements in both trade and national magazines.



High fashion is the keynote in American-Standard's exciting new approach to plumbing advertising. Each advertisement features the simplicity and high-fashion colors of American-Standard bathroom fixtures in a crisp, high-fashion presentation. Designed to stimulate interest in a "new look" for bathrooms, this campaign supplements another series showing American-Standard fixtures in decorator-designed bathrooms.

COLORED gloves are now as long to the same color family as much a symbol of high fashion as the costume placed many more gloves into the woman's wardrobe. Newton J. P...

ATTENTION

grape stompers

Who needs grapes! You'll stomp for pure joy when you see and drive the '58 De Soto at your De Soto dealer's Nov. 1. Remember the date for the '58! De Soto is coming nov. 1

Grape stompers, igloo architects and jungle thinners were a few of the offbeat occupations used in a "personals" series to tease the announcement date of the 1958 De Soto. For a full week before the new De Soto's debut, this fun-loving campaign appeared in newspapers across the country. Then, on November first, the car with "the exciting look and feel of the future" went on display. Public opinion: De Soto's great in '58!

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING
 NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Can tv exist half-free?

37 How admen and broadcasters view potential threat to free tv; startling finding: some admen, hip-deep in tv, don't think the bell tolls for them

How to hypo an old product

40 White King Soap Co. built a 300% share-of-market increase for its home cleanser product. Here's what accounted for new sales standing

Dichter on Dracula

43 Dr. Ernest Dichter, "Mr. Motivations," takes a look at the gathering cloud of tv horror films and why they're hitting the ratings jack pots

BPA—Ideas at work

46 The one-year-old Broadcasters Promotion Association just held its second annual convention in Chicago. Two-day agenda is covered hour-by-hour

Farm radio and tv 1957

47 SPONSOR's sixth annual review of the farm air media (1) sums up the market and its current trends, (2) reviews recent audience research, (3) chronicles the work of the farm director, (4) examines what clients are doing, (5) puts the spotlight on the NATRFD and its new sales presentation and (6) provides a cross-section list of farm stations

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In Upcoming Issues

AT&T: Science at work in effective media buying

How a company whose stock in trade is science uses it (1) as subject matter for its prime tv presentation; (2) to plan air media advertising

The latest facts and figures on radio

Total number of sets in homes, sets produced this year, saturation figures, number of stations: spot radio; updated client list in web radio

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Copyright 1957

Sponsor Publications Inc.

Family Radio Reaches Them All!

Ratings show Bartell Group stations FIRST . . . and reach more members of the family. "Radio For Family Life" requires talent and imagination. No short cuts. More work — but worth it!



BARTELL GROUP FAMILY RADIO

is based upon service and entertainment for the whole family . . . Emphasizing optimism, happiness, generosity, decency, patriotism . . . Homely virtues, basic values in family life.

Bartell It... and Sell It!

THE
BARTELL
GROUP
RADIO FOR FAMILY LIFE

- Kcbb**
1170 in SAN DIEGO
- woky**
920 in MILWAUKEE
- WILD**
1030 in BOSTON
- Krux**
1360 in PHOENIX
- wude**
850 in BIRMINGHAM
- wake**
1340 in ATLANTA

Sold Nationally by ADAM YOUNG, Inc.
for WOKY, The KATZ Agency

AMERICA'S **FIRST** RADIO FAMILY
SERVING 10 MILLION BUYERS



PUBLIC NOTICE

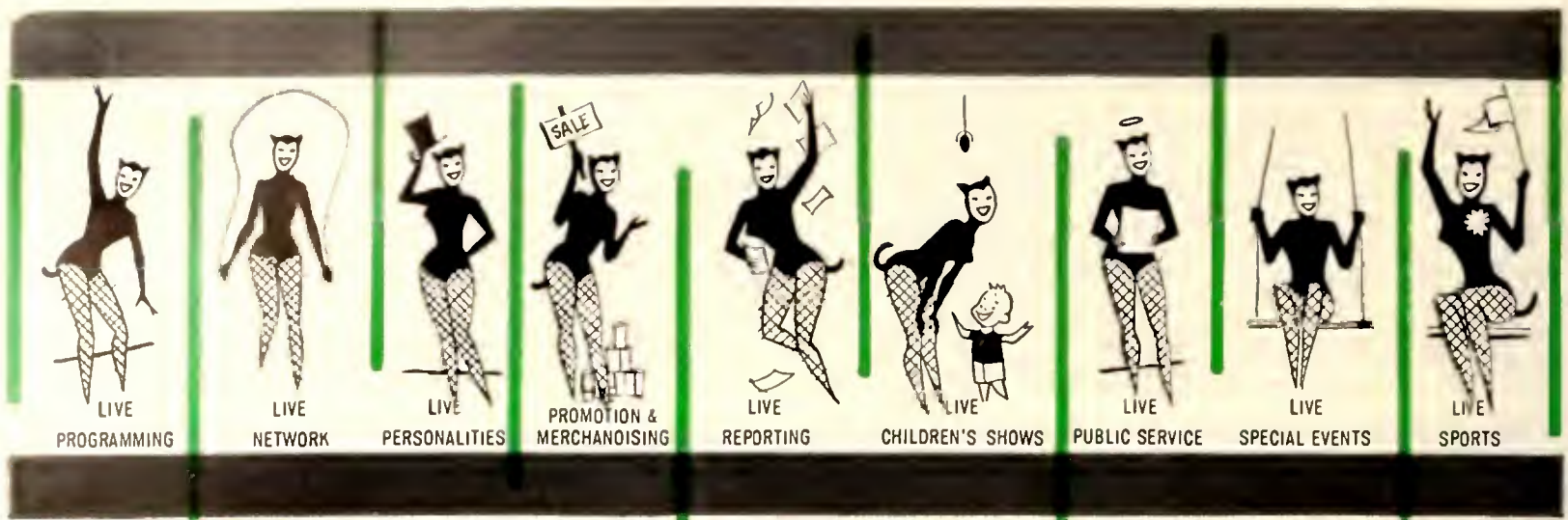
Signs are unmistakable. Milwaukee audiences and advertisers alike love WXIX.

Typical object of affection is WXIX weathergirl Judy Marks, whose regularly scheduled five-minute forecast—*Judy and the Weather*—is a rain-or-shine must for Milwaukee families. A *must* for sponsors, too! Writes Donald E. Semling, president of the R-O-W window manufacturing company: “This WXIX renewal speaks for itself. Judy has given us sustained sales help we have long sought in the Milwaukee market. Dealer response has been so enthusiastic that *we feel WXIX and Judy must be part of our operation from now on.*”

Become a WXIX booster yourself. You’ll find Milwaukee’s high regard for WXIX (and vice versa) creates the perfect climate for profitable selling.

Channel 19, Milwaukee • CBS Owned • Represented by CBS Television Spot Sales

WXIX



THE STATION WITH NINE LIVES

In tune with Texas' taste —
closer to Houston's heart —
the right combination of
shows and showmanship.



P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett
NATIONAL REPRESENTATIVES:
Geo. P. Hollingbery Co.
500 Fifth Avenue, New York 36, New York



KTRK-TV
THE CHRONICLE STATION, CHANNEL 13

NEWSMAKER of the week

The Pulse, that broadcast yardstick which grew in 11 years from four to 1,100 clients, held its annual luncheon on 23 October in New York's Plaza Hotel. Aptly enough, the 342 guests heard as speaker NBC TV's Steve Allen, himself the victor and the victim of countless fading battles.

The newsmaker: Dr. Syd Roslow, the former U.S. Department of Agriculture researcher who started Pulse in 1941 and built it into a \$1 million-a-year property, has seen a lot of changes in audience research scope in the years since then, and foresees a lot more in the years ahead. "We started out as nose-counters," Roslow says in recalling the year he and his wife, Irma, were out ringing doorbells with their staff of 20 interviewers on behalf of four New York radio stations—WNEW, WOV, WEOF and WABC.

Today with well over 3000 interviewers doing studies in more than 200 markets—in Europe, Mexico, Canada, Alaska, Puerto Rico and Hawaii—Pulse has gone way beyond mere nose-counting. Qualified analyses of audiences, their reactions to both commercials and shows are commonplace. "Aud," predicts Roslow, "the next 16 years will see research used to evaluate the total impact of advertising. The clients will want to know what combination of media to use for what product and in what degree." Naturally this will mean more definitive research—but certainly not research by what Roslow terms "Buck Rodgers" message. "There's no substitute for people talking to people," he says, "and there'll be no electronic substitute so long as people—and not automatons—are the audience."



Sid Roslow and Steve Allen

Seated behind his desk, twirling the slide-rule that is to him what the Colt 45 is to Wyatt Earp, Roslow made other 16th anniversary predictions for SPONSOR this week. The next big research development he foresees is the impact of portable tv sets and multiple tv set homes. The out-of-home tv audience will become as important as it is in radio where out-of-home listening now runs as high as 50% in some periods. He feels color tv will become a mass medium only when the set is easy to tune and easy to maintain.

Of the present, Roslow is frankly critical in some areas. "The worst mistake Broadcasters made," he says, "was when they let themselves be talked into converting their audience into circulation numbers, as in newspapers, instead of insisting on talking about commercial effectiveness. The money they spent on such circulation research only put them in competition with print media on terms most favorable to print. Another mistake is release of ratings to the consumer press. Ratings are not intended for consumption, and are used out of context. As a result, when talent sounds off, the print media are smart enough to use their columns to hack away at tv."

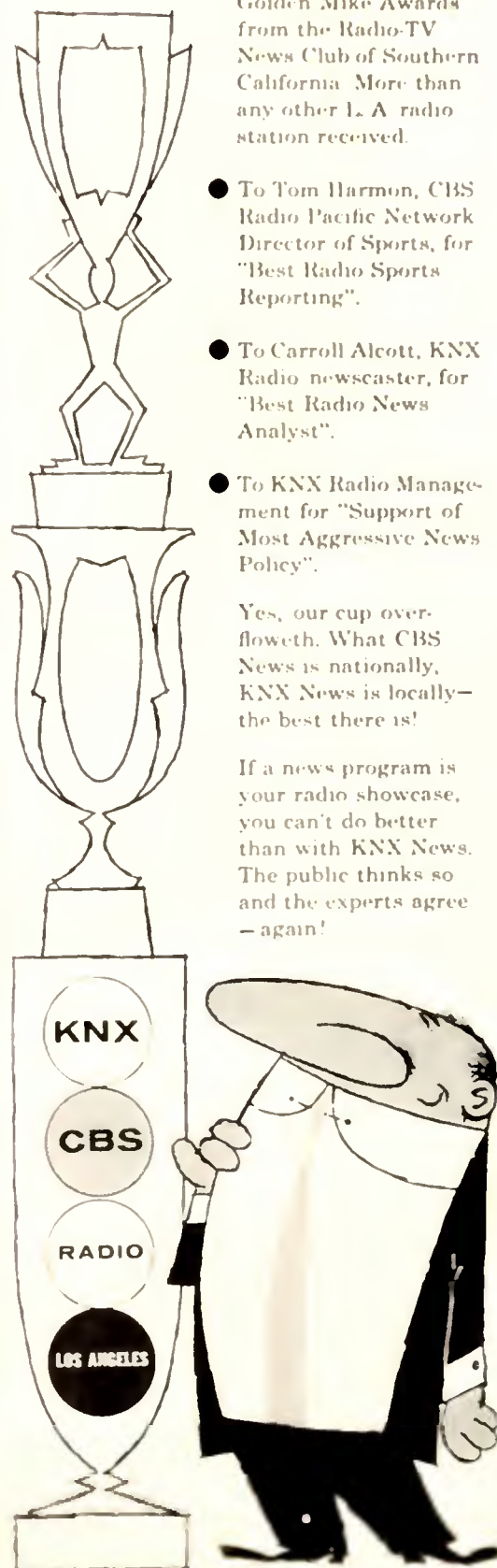
Our cup overfloweth!

Our boys did it again! This time three Golden Mike Awards from the Radio-TV News Club of Southern California. More than any other L.A. radio station received.

- To Tom Harmon, CBS Radio Pacific Network Director of Sports, for "Best Radio Sports Reporting".
- To Carroll Alcott, KNX Radio newscaster, for "Best Radio News Analyst".
- To KNX Radio Management for "Support of Most Aggressive News Policy".

Yes, our cup overfloweth. What CBS News is nationally, KNX News is locally—the best there is!

If a news program is your radio showcase, you can't do better than with KNX News. The public thinks so and the experts agree — again!



REPRESENTED BY CBS RADIO SPOT SALES

MID-AMERICA NATIONAL BANK



Mr. John Holtman
Station WMAQ
Merchandise Mart Plaza
Chicago 54, Illinois

Dear John:

After almost six months of sponsorship of your 7:25 a.m. newscast on Station WMAQ, I want you to know that all of us at Mid-America are delighted with the job you are doing for us.

We have an increasing number of accounts coming from areas all over the city and the comments received from these new customers prove to us that a large share of them heard about our services on your program.

We know we are reaching a large audience of potential customers through WMAQ and the results are most gratifying.

Sincerely,
Edward Damstra
Edward Damstra
President



SPONSOR-SCOPE

2 NOVEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC

Watch for a greater capitalization on the nostalgia trend among radio stations. And that doesn't mean just music. Several broadcasters now are scouting around for personalities that evoke the flavor of the earlier days when homey philosophy was a daily ingredient. An example: *The Old Lamplighter*.

Both Compton and Benton & Bowles are taking an earnest interest in more stringent monitoring of tv stations. It stems from a tendency among stations to blot out network show credits and insert a spot announcement.

What bothers the agencies, of course, is that the practice either 1) cuts into the value of the network show, or 2) causes the announcements to blur each other's impact.

A Compton media executive meantime is uneasy on another front: He told SPONSOR-SCOPE that when he called a rep's sales executive to protest against triple spotting, the rep replied:

"Why, we advise our stations to triple spot."

Says the man from Compton: "If they want to play it that way, we'll hang them with their own mathematics—we'll just discount the ratings of adjacent programs by 25% when we're in the market for availabilities."

A former user of network tv—*Elgin Watch*—soon may be back in the medium. Elgin was shopping around this week for programs available on an alternate-sponsorship basis.

ARF's count of tv sets in U.S. households as of April is 39.8 million.

Also indicated in this fourth survey, released this week:

- Multiple sets are now located in at least 2.5 million homes.
- Number of tv sets in all U.S. households numbered 42 million in April.

The fifth survey will be issued next spring.

One out of five major national advertisers predict the 15% commission system is a dead duck and will be replaced by something else.

But the majority does not believe radical changes are coming. Among ad managers with budgets over \$1 million 27.3% say they expect no change in the 15% system; 37.9% believe the commission system will remain dominant even though there will be some changes.

Actually more ad managers want drastic changes than believe they will be forthcoming. More than one out of three clients would prefer a system in which advertisers buy time or space direct from media at net and pay the agencies individually negotiated fees.

These are some of the highlights in the Frey report which had its preliminary unveiling this week (30 October) before a record turn-out at the ANA meeting in Atlantic City.

Strongest sentiment of all for change revolves around tv packages: 58.5% of ad managers say commissions should be less than 15% on such shows.

The litigation between Warwick & Legler and Schick over the use of an advertising idea may cost tv stations a pre-Christmas spot campaign.

Schick's schedule, placed through Benton & Bowles, was to run in the top 15 markets from mid-November to 21 December.

W&L meantime got a temporary injunction restraining Schick from exploiting an idea that it claims to have submitted while still associated with the account.

B&B already had started looking for availabilities.

Reach, McClinton may be trying to prove to International Latex (whose tv-radio agency it recently became) that you can buy tv spots through regular channels with the same massive leverage used in barter deals.

The agency this week did some exploring among reps along these lines:

It wanted to know that if it placed a saturation plan—of, say, 70 run-of-the-schedule spots a week with a non-cancellable 52-week contract—what sort of maximum package discount could be expected.

The answer will take a lot of weighing and pencilwork on the part of stations.

It will mean devising rates for a plan whose scope is without precedent and deciding how big a rebate may be necessary at the end of 52 weeks.

Latex's current barter-spot deal with C&C TV Corp. (Matty Fox) involves about \$5 million a year and has four years to go.

The current slump in new national tv spot activity is expected to continue for several more weeks.

A check among the major agencies by SPONSOR-SCOPE this week shows 1) a number of substantial campaigns are waiting for client O.K., and 2) the call for availabilities will come during the last two weeks of November.

Some of these advertisers are waiting to see how the ratings on network tv shows shape up as a sort of guidepost in picking the choicest adjacencies.

Some of the bigger agencies are making sure that their timebuyers keep updated on the techniques of their craft.

They're buying wholesale registrations for the timebuying seminar which the RTES starts 12 November.

Are agencies painting themselves into a corner when they buy rating points on a job-lot basis?

More and more are saying to tv stations: "We've got \$1,000 to spend and need 100 rating points for our client in your market."

Station managers, SPONSOR-SCOPE found this week, think that buyers dealing in such "magic numbers" are bilking themselves and their clients for these reasons:

1) Ratings in local tv are prone to frequent change because of the audience redistribution among the networks and the vagaries of types in feature film popularity.

2) The spot that adds up to 100 points when the campaign is ordered may be worth only half that when the campaign gets into stride. It's the same thing as what inflation does to your dollar.

3) Lazy habits of buying usually produce suspicion and dissatisfaction.

If you think that radio broadcasters are unconcerned about the development of new ideas in programing, note this:

During the eight NARTB regional meetings just ended, the question they asked one another between sessions was: "What can we do for the audiences that aren't interested in just music and news?"

Southern California discount department stores have taken the lead in the trend toward consistent advertising.

LaBrea Sales, operator of four mammoth stores in the area, is spending a minimum of \$300,000 on local tv through the Tullis Co., of Los Angeles. It will use every tv station in Southern California.

LeBrea's goal: Raising its courtesy-card memberships from 410,000 to around 1,000,000.

Bristol-Myers' Trushay is putting all its money into NBC Radio. Note this angle: The budget ordinarily would have gone to magazines.

CBS Radio this week also got an order from BBDO: For Arthur Godfrey in behalf of General Electric's Colorama lamps, starting in January.

Two significant changes in regional network relations loom in MBS' future:

1) Tom O'Neill is mulling the sale of the Don Lee Network, with Mutual as buyer.

2) Mutual is probing the cost factor in running a special loop around Denver and Salt Lake City so that it can service the Intermountain group directly. It would also give George Hatch, owner of the MBS affiliates in those cities, a chance to get into a more flexible operation.

There's a movement afoot among agencies to get the networks to help pay for the joint service of Leading National Advertisers and BAR that will report the official network billings after 1 January.

PIB, which is owned by the Magazine Publishers Association, is dropping its network monthly reports.

Meantime the price of the new LNA-BAR service will be somewhat higher than PIB's. (BAR monitors the products on the air.)

There are two sides to the coin in counting up the number of homes reached by the biggest spenders in network radio.

Listed in 26 October SPONSOR-SCOPE were the 10 advertisers with the largest accumulation of duplicated homes during the four-week period ending 7 September, according to the September NRI.

Here's the other facet: The advertisers with the most unduplicated homes:

ADVERTISER	NET	NO. & TYPE COMMERCIAL	UNDUPLICATED HOMES
Brown & Williamson	NBC	43 min.; 40/30 sec.	8,629,000
Lever Bros.	NBC	100/6 seconds	7,466,000
Bristol-Myers	NBC	22 min.; 21/30's	6,627,000
Cal. Packing	NBC	22 min.; 21/30's	6,222,000
General Mills	NBC	20 min.; 20/30's	5,194,000
Time, Inc.	NBC	21 min.; 22/30's	5,113,000
Equitable	NBC	100/6 seconds	4,869,000
Lever Bros.	CBS	20 min.; 20/30's	4,869,000
Colgate	CBS	20 min.; 20/30's	4,856,000
Ford	CBS	35 min.	4,707,000

When you see the price \$8,600 for Scotland Yard in the next SPONSOR Comparagraph, don't do a double take:

That astonishingly low figure for a nighttime half-hour network film actually is what General Foods will be billed by Y&R.

The reason: The series originally was made for theatrical release and has played throughout Europe. The tv sale is just so much velvet for the producers.

Don't look for any real panic among advertisers with low-rating network tv shows or hurried replacements for duds.

SPONSOR-SCOPE this week checked among agencies with shows that aren't faring so well in the early ratings. Here's what they say probably will happen:

- They will take their time in forming judgments on whether the ratings are due to 1) **competition** too strong to contend with, 2) **weakness** in the show that can be rectified, or 3) a **hopeless flop**.

- **Wait until March** before replacing a cancelled show. (The guess on Madison Avenue is that the casualty list at that time will include at least six newcomers to the networks.)

Still another clue to the strides being made by radio: **F&S&R this week snagged the \$500,000 Silversmiths Guild account with an idea built around the use of radio exclusively.**

Nine other agencies had been invited to bid for this brand new account.

The last remnant of the Pat Weaver programming executive team departs from NBC TV this month.

Mike Dann, v.p., in charge of sales is going with **Henry Jaffe**, who produces the **Dinah Shore Show**, and **Tom McAvity**, who once held an executive v.p. title for programming, is joining **McCann-Erickson**.

SPONSOR-SCOPE's roving correspondent this week reported these highlights from an on-the-spot survey of advertising and marketing in Mexico:

- **Ad billings now are up to 600 million pesos**, or five-fold what they were less than a decade ago. (The peso averages about 10-12 to the U.S. dollar.)
- **Over 65% of all consumer ad money goes to radio and about 8% to tv.**
- Since the Mexican mountains make the use of coaxial cable impossible, **live programs are relayed via stations located atop the peaks.**
- Interviewers for the IRS rating service have learned the hard way **not to spot-check homes after 10 p.m.** Several were mistaken for prowlers and shot or stabbed before they could identify themselves. The percentage of Mexican telephone homes is small.
- **One of Mexican tv's top spenders is Lovable Brassieres**—around 240,000 pesos, which is equivalent, says **Emilio Azcarragan**, Mexico's "Mr. Radio-Tv", to a U.S. budget of \$5 million.

• **Those wholesale cutbacks in tv production personnel among major agencies that you're hearing about can be traced largely to an effort to balance off costs with billings so that the medium pays off.**

For these agencies—one of them is dropping as many as 60 tv people in New York and Hollywood—the letouts reflect a **problem that's getting more acute each year: Keeping the supervisory and creative costs from outreaching increased tv billings.**

Here is the statistical ammunition which NBC TV devised with the help of Nielsen data to get Kraft to renew its contract for four weekly daytime quarter-hours this week.

The figures (dealing with advertising tonnage, costs, and efficiency) are for a **four-week period:**

	KRAFT THEATRE	KRAFT DAYTIME	BOTH
Cumulative Rating	46.8	38.5	61.7
Cumulative Homes (Undup.)	18,392,000	15,130,000	24,248,000
Gross Homes	38,623,000	49,929,000	88,552,000
Commercial Minutes	24	48	72
Commercial Impressions	189,000,000	145,000,000	334,000,000
Total Costs (Time-Talent)	\$464,000	\$154,000	\$618,000
Cost-per-1000	\$2.46	\$1.06	\$1.85

For other news coverage in this issue, see **Newsmaker of the Week**, page 7; **Film-scope**, page 85; **Spot Buys**, page 96; **News and Idea Wrap-Up**, page 89; **Washington Week**, page 99; **SPONSOR Hears**, page 86; and **Tv and Radio Newsmakers**, page 108.

Twin Peaks in the Twin Cities

1. HIGHEST RATING IN WDGY'S HISTORY

31.9% average share of audience says Hooper!*

Next station's share? 24.9%.

Latest Trendex gives WDGY 29.9% average.**

Newest Pulse gives WDGY first place, with more 15 hour wins than anybody—and no quarter hour below second.**

No wonder this month is seeing . . .

2. WDGY'S BIGGEST BILLING IN 34 YEARS

The Storz Station programming which changed Twin Cities listening habits has automatically created a new time buying habit. It's the new data that counts. Get *all* of it from Blair . . . or WDGY General Manager Jack Thayer.

*7 a.m.-6 p.m. Mon-Sat. Aug-Sept. 1957

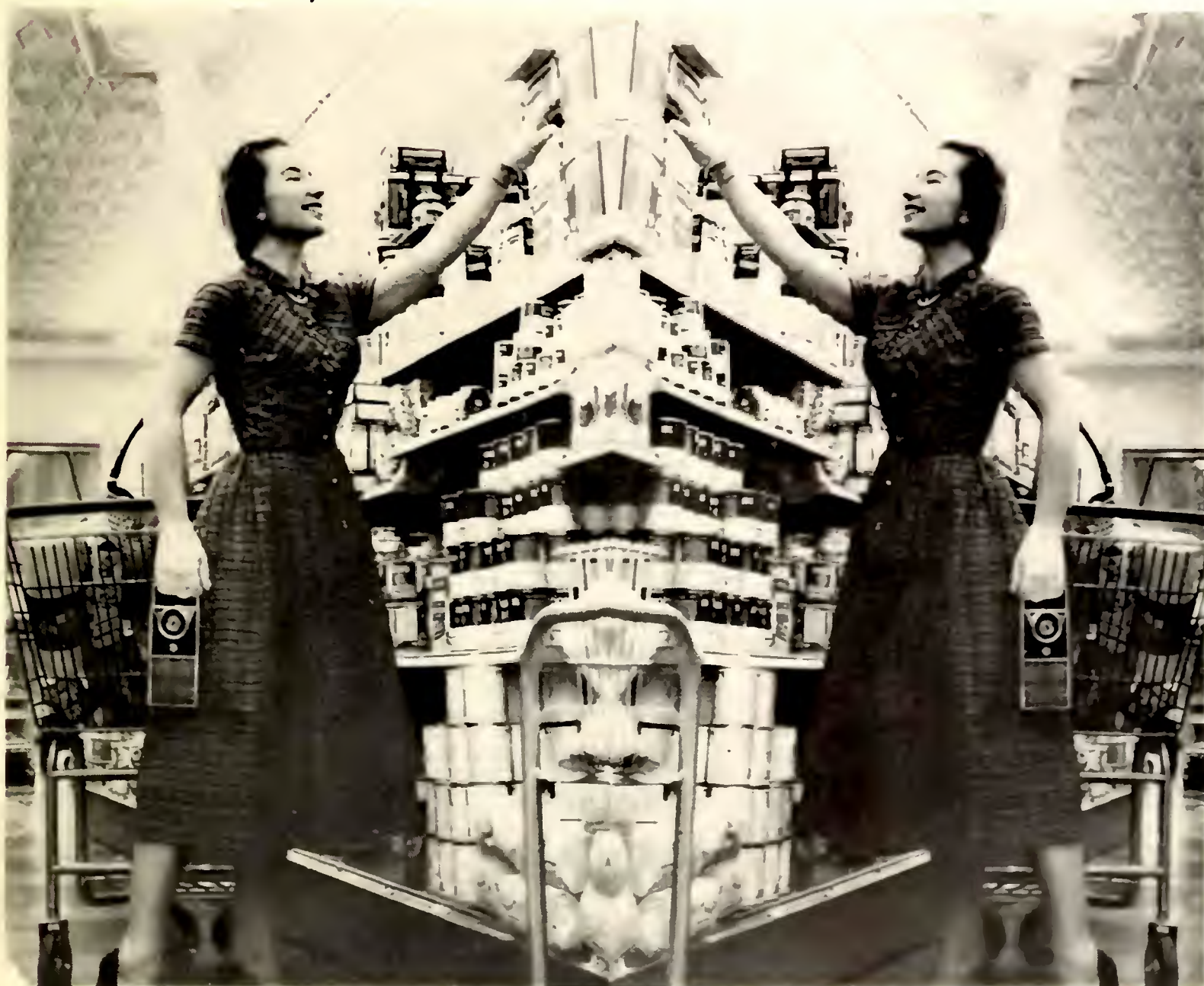
**7 a.m.-6 p.m. Mon-Sat

** 6 a.m.-6 p.m. Mon-Sat. July-Aug. '57

WDGY

50,000 watts

Minneapolis-St. Paul



STORZ STATIONS

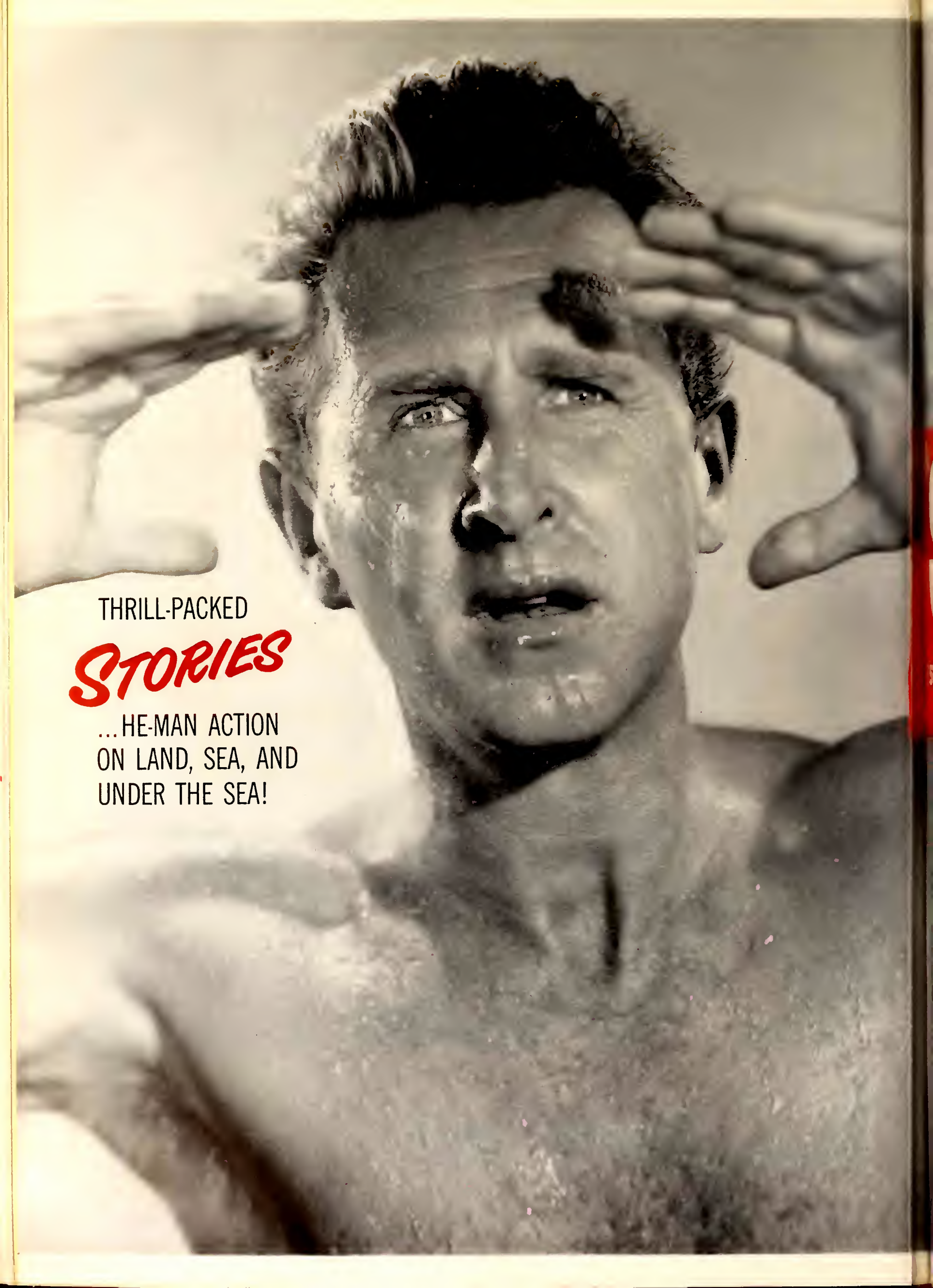
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY *Minneapolis St. Paul*
REPRESENTED BY JOHN BLAIR & CO.

WHB *Kansas City*
REPRESENTED BY JOHN BLAIR & CO.

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.



THRILL-PACKED

STORIES

...HE-MAN ACTION
ON LAND, SEA, AND
UNDER THE SEA!

THE ENTIRE INDUSTRY

APPLAUDS

ZIV's NEW

RATING SENSATION!



Sea HuntTM

STARRING **LLOYD BRIDGES**

AS EX-NAVY FROGMAN MIKE NELSON
DARING UNDERWATER CRIMINOLOGIST!

**THESE SPONSORS AND STATIONS
SAW THEM ALL ... THEN SELECTED
ZIV'S EXCITING TV INNOVATION!**

STANDARD OIL OF CALIFORNIA	FARM BUREAU INSURANCE
BOWMAN BISCUIT CO.	PEOPLES GAS COMPANY
COTT BEVERAGES	SAFEWAY STORES
PHILLIPS 66	STAG BEER
CARLING'S BEER	WVUE-TV—Philadelphia
HOPE NATURAL GAS CO.	WJW-TV—Cleveland
EDSEL CARS	KOTV—Tulsa
O'KEEFE BREWING	WDSU-TV—New Orleans
MERCANTILE NATIONAL BANK	WITN-TV—Greenville, N. C.
AMERICAN BREWING	WTCN-TV—Minneapolis
BURRUS MILLS	WSB-TV—Atlanta
CAPITAL HOSPITAL SERVICE	KGHL-TV—Billings
STANDARD OIL OF INDIANA	KRDO-TV—Colorado Springs
ALABAMA GAS CO.	KVII-TV—Amarillo





The Big One in San Antonio

NEVER BEFORE has there been a better radio buy in San Antonio than **NOW** on **KONO** . . . your **BEST BUY** on **UP-TO-DATE** ratings . . . your **BEST BUY** on listeners-per-dollar . . . your **BEST BUY** in listener attention.

See Your

**H-R Representative
or Clarke Brown man**

860 kc 5000 watts

KONO
SAN ANTONIO **Radio**

Timebuyers at work

Dorothy Glasser, Herschel Z. Deutsch & Co., New York, says that "no one is more welcome during those rushed, tense buying periods than the well-informed rep. his attaché case loaded with relevant facts. But there's Mr. Exception. The first time he meets you, he calls you by your nickname. On the day that you've canceled a much needed appointment at the beauty shop because of a heavy cold, he tells you that you look 'terrific' and then casually mentions a retroactive rate increase he'd forgotten when the order was placed. Program schedules just don't get printed by his stations, which also never subscribe to rating services. Coverage maps? He likes mail count maps better. You lose every argument to the station—even when you're right—maybe because the station was never told of a difference of opinion. He drops in with the visiting station manager from a town your client's products don't reach because 'he really has a story to tell.' Fact is, he has a few empty half-hours in the day that just had to be filled to keep the manager impressed and happy. Big problem is that he's never learned that it's good business to service the agency too—and it's a good thing for advertising that he's Mr. Exception."



Jean Mitchell, The Joseph Katz Co., Baltimore, feels that in addition to ratings, profiles and market analysis, travel is vital for sound buying. "No matter how complete the picture is from other sources," Jean says, "nothing gives the buyer the feel of the market as well as an actual visit. Katz's policy permits us to meet the station



manager and listen to his programming on the spot. We learn the characteristics peculiar to a specific area and better understand the station's inability at times to deliver what we request. We can check its facilities for remote pick-ups, the extent of its sound effect libraries. Before spending time with a station, a program listing is just a name on a piece of paper. But after being on the spot, each program takes

on a character and gives the buyer a definite feeling and idea of how the client's product can be advertised to best advantage. But, most important, each visit to a market makes personal friends of people who have in the past just been names at the bottom of letters—an invaluable asset for better spot and program buying."

**You can sense
the excitement in the air...**



Boston comes alive...

WHDH-TV

CHANNEL 5

brings you the

television magic of...

COLOR



RCA's greatest color TV single-station installation is here to bring 1,830,600 New England families local TV color over

WHDH-TV CHANNEL 5

AIR DATE
NOVEMBER
1957

New England's tallest TV tower utilizing maximum height and power to embrace, in addition to Boston, such major New England cities as Providence, Worcester, Manchester and Springfield.



*May we serve you
as we serve the community*

...with **CHANNEL 5**



ABC Network is now in the nation's 6th market, New England's largest. The coming network, ABC, now with complete coverage over

WHDH-TV CHANNEL 5



WHDH carries into TV its 11-year history as one of the country's great, original, independent radio stations. This creative and energetic force will deliver to New England the finest in news, service, and sports over

WHDH-TV CHANNEL 5

We pledge to serve Boston and New England with the finest in television programming and to maintain the same high standards of operation that have represented the character of WHDH radio.

William B. D'Armitt

Vice President and
Managing Director



WHDH-TV
CHANNEL 5
first in sight in
New England

WHDH-Radio
50,000 Watts DIAL 850
first in sound in
New England

WHDH-TV

SALES AREA

Population: 6,271,300

Families: 1,830,600

Retail Sales: \$7,652,484,000

Represented Nationally by



WHDH-TV Rate Card

PROGRAMS — Daily

		5 Min.	10 Min.	¼ Hour	½ Hour	1 Hour
Class A	7:00 PM - 11:00 PM	\$625.00	\$875.00	\$1,000.00	\$1,500.00	\$2,500.00
Class B	11:00 PM - 12:00 M 5:00 PM - 7:00 PM	312.50	437.50	500.00	750.00	1,250.00
Class C	12:00 M - Sign-off Sign-on - 5:00 PM	187.50	262.50	300.00	450.00	750.00

SPOTS — Daily

1 Minute or Chainbreak		Fixed Position (flat)	3 Plan*	5 Plan*	10 Plan*
Class A	7:00 PM - 11:00 PM	\$500.00	\$400.00	\$350.00	\$250.00
Class B	11:00 PM - 12:00 M 5:00 PM - 7:00 PM	250.00	200.00	175.00	125.00
Class C	12:00 M - Sign-off Sign-on - 5:00 PM	150.00	120.00	105.00	75.00
8 Second or 10 Second ID's					
Class A	7:00 PM - 11:00 PM	\$250.00	\$200.00	\$175.00	\$125.00
Class B	11:00 PM - 12:00 M 5:00 PM - 7:00 PM	125.00	100.00	87.50	62.50
Class C	12:00 M - Sign-off Sign-on - 5:00 PM	75.00	60.00	52.50	37.50

*3, 5, and 10 plan spots are fixed, but subject to pre-emption on one week's notice for advertisers who buy at the fixed-position, flat rate.

WHDH-TV
BOSTON

CHANNEL

5

Women's week

Telephone Technique: The management of a well-known agency recently conducted a survey among its employees to determine individual T.T. (telephone technique). At the top of the list were secretaries, who correctly answer the phone by identifying their office.

As a result of the survey, management now tells its professional staff: Whether you're a male or female executive, if you answer the phone yourself, the proper way to start the conversation is by saying, "Joe Doaks speaking."

Two important taboos for male as well as female executives: (1) the blank "hello," which puts the burden of identification upon caller; (2) the distracted "yes?" which puts caller on defensive.

Pennsylvania AWRT convention: The emphasis during conventions of lady broadcasters in the recent past has been overwhelmingly on "improving the service the woman broadcaster renders in her community in behalf of her audience, the station and the advertiser."


At the 26-27 October AWRT Conference in Bedford Springs, Pa., Pennsylvania AWRT members took part in two major panels designed for interchange of valuable commercial information. One panel, entitled "You and Salesmanship," discussed the role of woman m.e. on service shows, and her ability to influence her audience to buy.

The second panel, "You and Showmanship," provided tips for lady broadcasters on how to add audience appeal to programing.

Under the "Big Top," L.A.'s adwomen had a three-ring circus on 29 October. "Side shows" provided tips on wonder fabrics, furs, fashion, hats and make-up by well-known authorities. And ABC's Chucko the Clown, carnival refreshments and decor added to fun.



Adwomen Fran Harris (l.) and Betty Kizer with ABC TV's Chucko the Clown



ONE SWEEP

GETS MIDDLE GEORGIA!
One WMAZ sweep that is!

WMAZ in this case includes both WMAZ Radio and WMAZ Television! The combined circulation of WMAZ Radio plus WMAZ-TV is greater than the entire circulation of the two local newspapers and the other three local radio stations.

BUY BOTH ... WMAZ RADIO and WMAZ-TV and sweep the Middle Georgia market with your advertising. Clean up the sales you require.

10,000 WATTS

WMAZ
RADIO

CBS

WMAZ-TV
CHANNEL
13

CBS ABC NBC

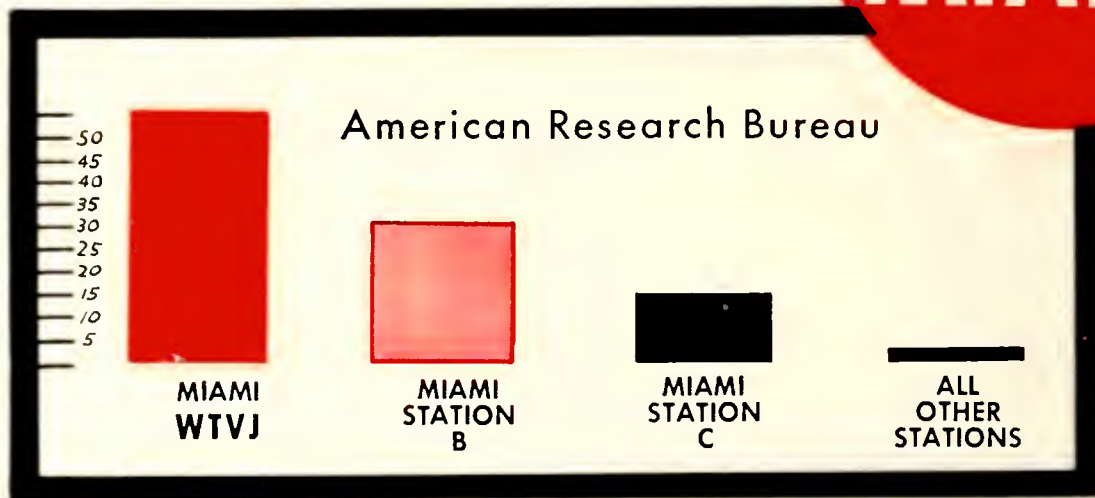
MACON, GA.

National Rep.
AVERY-KNODEL, INC.

They ^{STILL} ~~A~~ Read Us

**IN
MIAMI**

369 ¼ HR. RATING "FIRSTS"
OF A TOTAL OF 506



Station Share of "Sets in Use" • Sign-on to Sign-off

The September Miami and West Palm Beach ARB's prove conclusively that WTVJ is the **ONLY** station giving complete, unduplicated coverage of the entire 15 county, 2 billion dollar South Florida Market.



BASIC
AFFILIATE

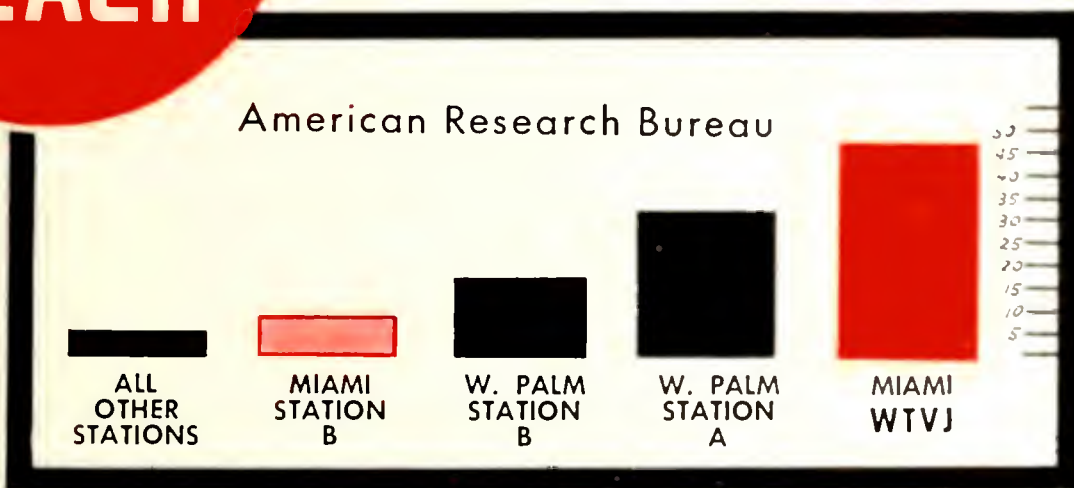
FLORIDA'S FIRST

*We said this last January - A

Cloud And Clear!

**IN
W. PALM
BEACH**

324 ¼ HR. RATING "FIRSTS"
OF A TOTAL OF 500



Station Share of "Sets in Use" • Sign-on to Sign-off

WTVJ delivers more audience
than all other South Florida TV
stations combined!

Obtain the complete story of
WTVJ's selling prowess from
Your PGW Colonel.

vision Station

loves it again in September!



WILS

the key station in

**MICHIGAN'S*
MIGHTY MIDDLE
MARKET**

with a 24 hour schedule and

**5000
LIVELY WATTS**

has over twice the number of
listeners than all other stations
combined in

(March-April, 1957—C. E. Hooper, Inc.)

LANSING

contact Vernard, Rintoul & McConnel, Inc.

*17 Central Michigan
counties with
\$1,696,356,000
spendable income.



WILS

music news sports

**Sponsor
backstage**

What's a gag worth ?

Informative Sponsor-Scope for 19 October said that come January Colgate would drop its co-sponsorship of *Mr. Adams and Eve* on CBS TV because of a difference between the two advertisers over commercial content. Reynolds, according to the Scope's scoop, objected to a Colgate dentifrice commercial referring to bad breath on a show co-sponsored by a cigarette.



This type of conflict is not too unusual in television these days what with co-sponsorships, participating line-ups, etc. On specific individual shows control is not too difficult to achieve, and agreements can generally be worked out. But occasionally there are unintentional lapses in this area of a purely coincidental nature but, I am sure, none the less painful to the advertisers involved.

Such a set of circumstances took place Sunday (20 October) between the Steve Allen show, originating in New York, and the Dinah Shore show originating in Hollywood, both running of course on NBC TV in the 8-9 p.m. and 9 to 10 p.m. periods respectively. Allen did a burlesque on new car commercials. The name of the new model he was introducing was the Blintz, and it was devastatingly funny to anyone but an automobile manufacturer who is spending \$100,000 or more per show to bring his new model message to the tv audience.

The Allen show, as indicated, is followed by Dinah's stanza, which of course is sponsored by Chevrolet. The Chevrolet commercial, featuring the climb to Pike's Peak, tore a viewer's mind back to the Allen spoof, and had the net effect of making it a continuation of the Blintz joke. Hardly the kind of atmosphere conducive to selling new Chevrolets.

But one of Dinah's guests of the evening was Danny Thomas. Danny told, among other jewels, his hilarious story about the days when he traveled by bus. Of all of Danny's lay-em-in-the-aisle routines his bus passenger is one of the funniest. It features the hilarious "every half-hour rest period." "You can be fast asleep," says Danny, ". . . but every half hour they wake you to rest . . ."

And all the while Danny jiggles and wiggles and shakes and shudders. It is one of Danny's funnier stories, but hardly calculated to promote travel via buses. And on Dinah's show, Danny named the bus line as "Greyhound." Greyhound, of course, sponsors the Steve Allen show which, as I said, immediately preceded Dinah.

What show producers, networks, agencies or the advertisers themselves might do about situations of this kind, is hard to say, but it seems a pity to have so much of such expensive advertising de-vitalized for the sake of a gag.

* * * *

I'm happy to have played a small part in successfully blowing the bugles for the Jack Paar *Tonight* show. Paar and his people are all set until June of 1958, at least, according to latest reports. And

The WCAU RADIO sales equation:

$$\begin{aligned} & \text{(more regular listeners)}' \\ & + \text{(most spending power)}^2 \\ & = \text{(greater sales} \\ & \quad \underline{\text{responsiveness)}}^x \end{aligned}$$

the reason: WCAU RADIO programs for everybody! Our top flight news department with on the spot short wave relay special event coverage, our first ranked sports authorities, our professional weather reporting service, women's programs*, music in tune with listening moods, plus 21 outstanding local personalities and the best of CBS offer a 24-hour-a-day schedule of quality that has won us continuing listener loyalty and leadership in this important market for 35 consecutive years.

you buy RESPONSIVENESS when you buy

WCAU RADIO

1. Audience Analysts report. More families listen regularly to WCAU Radio in Philadelphia and its suburbs than to any of the other 14 local stations.

2. The Cumulative Pulse Report: WCAU Radio reaches more different families than any other local station . . . families annually spending 567 million dollars more than the next station's audience.

The Philadelphia Bulletin Radio Station • Represented Nationally by CBS Spot Sales

*The 5 top local women's programs in Philadelphia

sales need
MULTIPLYING?
buy
WFLA-TV



The makers of Spredon offered a sample to viewers who would write asking for it. The offer was made on 10 class D announcements over WFLA-TV—no other media were used.

Within a few days, 785 Floridans mailed requests!

But that's only part of the story! The mail came from 86 different cities within WFLA-TV's 30-county sales area. From A to Z—from Alturas to Zolfo Springs, Florida . . . WFLA-TV gets results!

Interested in ratings, too? The August Trendex on M.G.M. movies showed:

MONDAY THRU FRIDAY		
	10:30 PM	11 PM
WFLA-TV	26.8	22.6
Station B	5.2	4.7
Station C	9.8	7.9

So, if your sales need multiplying—buy the Tampa-Area station that gives you TV's two big "R's"—Results AND Ratings! See for yourself why National Spot Advertisers are buying WFLA-TV — sales powerhouse of Florida's West Coast—two to one in Florida's second market!

Channel 8—the RESULTS Channel!



National Representative—BLAIR-TV Inc.

the show now has the biggest station lineup since it went on the air. Some 76 outlets are now carrying the show, including these most recent additions: WSM-TV, Nashville; WHDH-TV, Boston; KSD-TV, St. Louis; WINR-TV, Binghamton, N. Y.; WSOC-TV, Charlotte, North Carolina; WBOY-TV, Clarksburg, W. Va.; WICU-TV, Erie, Pa.; WLEX-TV, Lexington, Ky.; and WTVO-TV, Rockford, Illinois.

The following letter from Elvin Feltner, production manager for Station WHIS-TV, Bluefield, W. Va., indicates the reaction to the piece I did on clearance difficulties the Paar show was experiencing:

" . . . I read with interest your comments on the Jack Paar *Tonight* show. And, according to many other stories concerning this show, your opinions are being shared. I believe this new format revision, and the casualness of Jack Paar to be a perfect blend for late-evening television entertainment. Even here at the station it is amazing just how many of the staff stay up to watch the show.

"The one point that interested me in your article, especially, however, was the one concerning the difficulty in some markets of clearing time. I believe your suggestion to offer the show to other non-affiliated stations to be a good one, however radical. It embraces the programing in the public interest requirement quite well. A popular show, such as this, should not be denied a large and possibly receptive audience just because one station happens to prefer feature films. Of course there are many factors involved as concerns affiliation contracts, sponsor likes and dislikes, and many others. But . . . I, for one, believe your idea both sound and worth trying.

"The *Tonight* habit is catching on in Bluefield. Let's hope that other live shows follow with a flair for leaving the beaten path. . . ."

It's the talent that counts

Apparently it hasn't been necessary for anything as radical or drastic as giving non-affiliated stations a crack at *Tonight* to happen. And I'm certainly glad it hasn't proved necessary. The show also seems to be picking up sponsor interest at a sound clip. Bob Lewine, NBC TV's programing v.p., recently announced that sales on *Tonight* have increased more than 46% since Paar took over the time.

The show, incidentally, continues to furnish wonderful offbeat entertainment, and to attract substantial publicity. Quite a to-do was made recently over the fact that Paar had presented a young girl singer named Trish Dwelley as a "Cinderella" and amateur getting her first crack at network television, when in reality she had sung professionally for some time as a member of a group called the Dreamweavers. I believe Paar gave Miss Dwelley the Cinderella buildup in perfectly good faith. I think he was taken by a couple of sharp characters, but to no damaging effect. Miss Dwelley is potentially a mighty fine talent, with only the limitations sopranos of her lyric quality generally encounter. It was good to see Paar give her so big a chance to make it. It's unimportant whether she was making her first or her tenth tv appearance on Jack's show. The important thing about the whole situation from the standpoint of the new successful *Tonight* show is that the show's star is the kind of man who is more than eager to expose and help new talent on the tough road. If he's taken, now and again, by routine show-business sharpies, it can only make him the kind of human and gullible guy most of us are. And the audience apparently loves him the more for it.

Detroit's Torch Drive and **WWJ-TV**

... both built by

BELIEVABILITY



Annual torch lighting ceremony in downtown Detroit sends 70,000 volunteers into action. This year's goal: \$16,350,000.

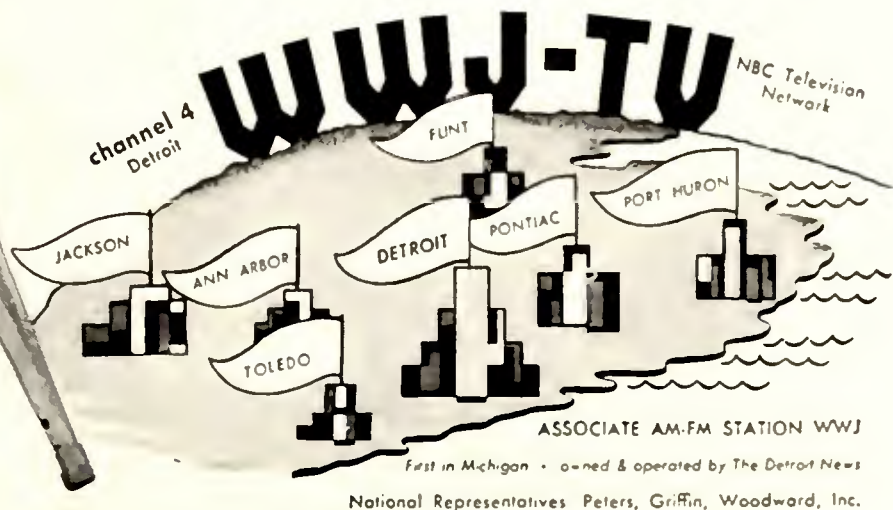


RENE JOHNSON ...
1957 Torchlighter

With "Give Once for All" as its rallying cry, the United Foundation Torch Drive has won the faith and support of all Detroit—and has set a national pattern for efficient, economical financing of private health and community services.

Faith in WWJ-TV is another notable Detroit characteristic—faith engendered by WWJ-TV's acknowledged leadership and emphasis on quality in every phase of television.

That's why seeing *is* believing to the great WWJ-TV audience—a priceless advantage to every advertiser.



National Representatives: Peters, Griffin, Woodward, Inc.



Don McNeill:

American Radio's super-salesman
headlines **The Breakfast Club** —
a **live** hour of music and fun —
for the 24th year in a row,
weekdays, 9 to 10 am





radio's No. 1 ladies' man!

When you talk about listener loyalty, you have to start with American Radio's Don McNeill — the showman-salesman who has built the most devoted housewife audience in radio history. When he talks, they listen. When he sells, they buy.

And how they buy! Every week some 10,000,000 people listen to Don McNeill's Breakfast Club, a solid hour of **live** fun (comic Sam Cowling, comedienne Fran Allison) and **live** music (vocalists Dick Noel and Jeril

Deane, Eddie Ballantine's orchestra). And every week Breakfast Club advertisers see the happy results as these loyal listeners develop product loyalties.

One big reason why right now more than 25 top advertisers are using The Breakfast Club to sell their products. How about you?

the *live* one is

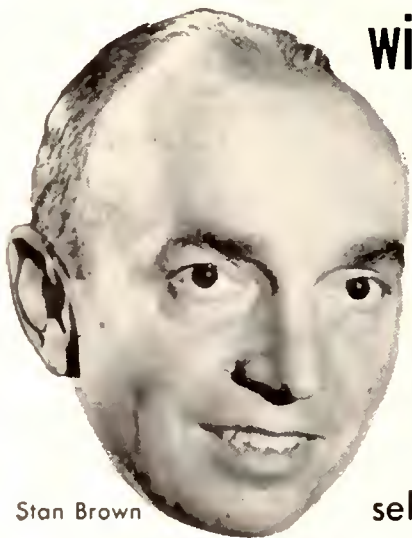
AMERICAN
BROADCASTING
NETWORK



THE PROGRAM THAT ROCKED DENVER RADIO 3 YEARS AGO STILL THE PACE SETTER!



KLZ's DENVER AT NIGHT



Stan Brown

with Stan Brown and a crew of
top broadcast news reporters

- WARREN CHANDLER
- MERWIN SMITH
- DICK McMAHON

KLZ's dynamic nighttime radio

selling success is a living chronicle of a
city after dark covering everything newsworthy
that happens in and around Denver or of interest to
Denver people—no matter where it is!

For full details, call your KATZ man
or Lee Fondren in Denver.

KLZ Radio 560

CBS for the Rocky Mountain Area

49th and Madison

The Public and tv

I was interested in your lead article in the 19 October issue, regarding critics' judgments of tv programs. In this connection I thought you might like to know about a recent study by the Psychological Corp. reporting the public's attitude toward tv programs.

Their study, done at the close of the last broadcast season, shows that eight out of every 10 people questioned thought that programs are as good or better than "a year ago." Almost three out of four thought that commercials are as good or better. Likewise three out of four reported doing as much or more television viewing as a year ago.

Thomas E. Coffin,
director of research,
NBC, New York

Wheeling and dealing

Your article on rate-cutting ("Let's put the brakes on wheeling and dealing," page 31, 12 October 1957) draws attention to an important problem that has started to grow in the broadcast industry.



We at WANE-TV have been aware of the increased amount of "bargaining" for station time and we have taken a firm stand against it. For several months WANE-TV has attached a gold seal (like the one attached)

SPONSOR • 2 NOVEMBER 1957

ST IN
LEXINGTON, KY.

CONLAN

*Right smack on top!
The number one station in
this rich, fast growing
boom area! You'll reach more
people, oftener, and at the
lowest cost. Your one radio
buy in Lexington is the
number one station—
WLAP Radio!*

PULSE

WLAP
Radio

**BROADCAST CENTRAL, 177 NORTH UPPER STREET
LEXINGTON, KENTUCKY. TELEPHONE: 3-2727**

NIELSEN

*Get hold of L. C. Redmon, our Commercial Sales Manager in Lexington or
contact your nearest John E. Pearson Company representative.*

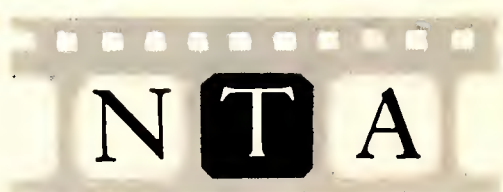


Going Places

with "The Sheriff of Cochise"

Breaking all speed records — that's "The Sheriff of Cochise," which has been scoring fantastic ratings all over the map, of which the one above is just a sample. It's moving so fast that 39 new episodes are now being made. So if you haven't got behind this great adventure series, what's holding you up?

A Desilu-NTA Presentation



60 West 55th Street
New York City 19, N. Y.
PL 7-2100



The ELLIOT STATIONS
great independents · good neighbors

TIM ELLIOT, President

Akron, Ohio - **WCUE** **WICE** - Providence, R. I.

National Representatives The John E. Pearson Co.

to any station correspondence, billing or quotations that include rate information. As you can see it is our guarantee to the advertiser that his rate is the lowest paid for the particular facilities and schedule he has considered.

Again, congratulations for your timely article.

Robert J. Keefe,
promotion manager,
WANE-TV, Ft. Wayne

Agency jealousy

A question has come up which you might have some facts on. A station for which I am doing some research has never had an advertising agency handling its promotion. They feel it would prejudice other agencies who want the account for prestige purposes.

It doesn't make sense to us. If a client can best spend his advertising money on this station, the agency which recommends otherwise because the station has a competing agency is highly unethical. However, we realize that there are some people with questionable ethics in this business.

Has SPONSOR ever run into this question and commented editorially? Perhaps there has been a survey of agency-station relations. If the question of how a station selects its own agency representative has never been surveyed, I suggest it as a most interesting topic.

Bernard I. Burt
Benjamin Katz Agency

• Reader Burt raises a fascinating question. We would like to ask our readers to help the question from their own experience. Letters addressed to SPONSOR on the subject will be forwarded to Bernard Burt at the Benjamin Katz Agency. For our own part, we think the agency which would not give business to a station represented by one of its competitors has an amateur point of view. And amateurs are not often in a position to land very large clients or stay in business.

Any Comments?

SPONSOR likes to hear from its readers. Your comments or your criticism represents one of our best methods of insuring that we are accomplishing our purpose.

AVAILABLE NOW!

SPONSOR'S TIMEBUYERS OF THE United States 1958 EDITION



SPONSOR'S
TIME-
BUYERS
OF THE
U.S./1958

TWO DOLLARS A COPY

Here's the newest, most up to date and most comprehensive compilation of the important timebuyers in America—in one handy booklet.

POCKET SIZE FOR EXTRA CONVENIENCE

A compact 66 page booklet, TIMEBUYERS OF THE U.S. lists 783 agencies—in 165 different cities and the 1762 decision makers responsible for all the major time buys in America. It's an invaluable aid to station managers, station reps and all their sales force in the field.

CATALOGUED BY CITIES

TIMEBUYERS OF THE U.S. brings you the information you need for any area in the country at a glance: the city, the agency, the agency address, the timbuyer and the accounts he handles. It's a library of facts absolutely vital to your selling picture.

PRICE \$2.00

**COPIES ARE LIMITED. ORDER YOURS TODAY.
QUANTITY RATES ARE AVAILABLE ON REQUEST.**

SPONSOR

40 East 49 Street New York 17, N.Y.

Please send me copies of the 1958 edition of TIME-
BUYERS OF THE U.S.

NAME

COMPANY

ADDRESS

CITY

STATE

Payment Enclosed

Please Bill Later



There's more to Florida!

Today a scene typical of Florida would have to include not only bathing beauties but soaring sales curves too. This is particularly true of Jacksonville, major port and focal point of a vast Southeastern distribution area.

There's Georgia, for instance

... where 34 counties fall within the Jacksonville area covered by WMBR-TV. From this vast territory come 18.2% of automotive sales and 19.1% of gas station sales for the entire state of Georgia. In Florida, WMBR-TV's area accounts for 24.6% of the state's automotive sales and 27.2% of service station sales. All in all, 22.1% of auto product sales and 23.7% of service station sales for Florida and Georgia combined are made within the WMBR-TV 67-county, two-state NCS area!

and WMBR-TV, Jacksonville

maintains its far-in-front leadership with the 308,000 television families in this area, thanks to its top-rated CBS Television program schedule plus the finest local shows and the best film product on the market. In every audience study ever made, WMBR-TV has led in every single quarter-hour of the week, 8 am to midnight!*

WMBR-TV Channel 4, Jacksonville

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



ask any Oklahoma farmer

... about the farm programs on WKY and WKY-TV. He'll say he likes them because they bring him useful, timely information, and the reporters are old friends who talk his language.

That's because WKY and WKY-TV farm reporters travel more than 60,000 miles each year... make over 300 personal appearances... and spend countless hours "just visitin'" with farmers.

This "circuit riding" pays off in remarkable farmer loyalty, enabling WKY and WKY-TV to deliver 88% of Oklahoma's farm income. Ask your Katz man!

WKY • WKY-TV

930 KC. NBC CHANNEL 4

OKLAHOMA CITY



THE WKY TELEVISION SYSTEM, INC.

WTVT • WSFA-TV





CAN TV EXIST HALF-FREE?

No, say most admen who feel effective marketing requires commercial tv. Pay tv would (1) raise free tv's cost-per-1,000; (2) compete for programing; (3) inflate talent costs because of big profit from even small fee tv audiences

Can tv exist half-free?

This week those admen who still felt the question was not meant for them could hardly escape the issue. Fee tv debate was busting out all over.

Rep. Emanuel Celler (D.-N.Y.), scarcely the man to be dubbed an apologist for the industry, was in the vanguard of free tv's defenders with a vigorous talk (before the New York RTES in debate with former FCC Chairman Paul Porter).

Robert Sarnoff, president of NBC, made headlines around the nation with a Pittsburgh speech warning that fee television could kill free tv.

Celler and Sarnoff, not on precisely the same side of the fence in many previous encounters, spoke virtually as one on fee tv's danger. The nub of the argument as both see it:

- Fee tv could pay more for programing than free tv because even a small audience at a fee means big money.
- Therefore once started fee tv could siphon off the best in mass-appeal programing.
- The public would end up paying for what it now gets free.

What was the reaction meanwhile of agency and sponsor firm executives?

SPONSOR polled over three dozen admen on executive levels just before the news of the Bob Sarnoff speech broke and before the RTES debate. The group covered a wide enough range of agencies and clients to be indicative of major account thinking. The findings:

- Executives who are closest to the air media because they have been involved in media buying for a long period—or once were involved in buying—are most worried.
- Among this group there is no longer a feeling that fee tv is some

Biggest threat is not from wired fee tv, say media men, but from broadcast type which would cut time available to nets, clients

Buck Rogers gadget which will never get into its orbit.

• But a surprising minority of advertising executives feel that fee tv in the last analysis will some day be an advertising medium as well, hence isn't necessarily a threat. William Lewis, Kenyon & Eckhardt president, in essence had said this to the Boston Broadcast Executives Club. SPONSOR found he was by no means alone.

Most admen, however, feel fee tv will at the least cut into existing and potential audience for free tv. They see both the wired form and the broadcast form as dangers. But the broadcast form is considered the greater danger even though wired tv has gotten more public attention as a result of the Bartlesville, Oklahoma, experiment.

"Both wired pay-tv and broadcast pay-tv cuts into the tv audience," says Frank Kemp, Compton media v.p. "But in the broadcast case, the damage to free tv is worse because under those circumstances pay-tv not only takes away audience from the free channels but takes away availabilities from the

commercial television advertiser too.

"The closed-circuit system, like Bartlesville, just adds another channel, which wouldn't be as bad. If the advertisers keep putting on good shows, they can compete."

Fcc tv's proponents have stressed "minority" appeal, stating they will be able to provide programing, such as opera and other cultural fare, which network tv cannot offer regularly.

"They might do this at first," says J. Walter Thompson associate media director Jim Luce. "Then they'd sign up the World Series, first-run movies and finally top tv talent. In that way, they could get top talent under contract and force mass viewing."

The return in money to fee tv from even a small audience (see chart below) would in fact be so large they could afford to program to the minority. But fee tv would be a commercial, profit-directed enterprise. Why should fee tv program for 100,000, if they could appeal to millions as easily, admen ask.

"There would be nothing to prevent

them from going into general programing," says Lewis Titterton, Compton tv v.p. "The networks have done a fine job in this area so far. *Green Pastures*, for instance, to mention just a recent achievement, both cultural and in entertainment. Once another competitive area like pay-tv opened up to talent, costs would be sure to rise out of proportion."

Some of the inflationary effects of fee tv may be at work among the big talent agents already, even though fee tv is not yet on the air. Talent agents may soon show reluctance in the light of fee tv tests to put major stars under long-term network commitment.

"Take the star in a \$40,000-a-week package," says CBS TV v.p. Dick Salant. "This same half-hour show, if viewed by just one million people at a quarter a set, would bring in \$250,000 on pay tv."

The conclusion is obvious: If a star were paid proportionately, he might get \$25,000 for the half hour rather than \$4,000.

Fee tv could eventually be in a far better position than free tv to put top talent under contract, since by its nature fee tv recoups its investment far faster than free tv. By having top talent to offer, fee tv would be putting the squeeze on free television and might eventually force viewers to pay

Fee tv could draw far greater revenues than free, Politz study indicates

Type of program	Would view if free	Would view for 50c	Would view for \$1	Revenue at 50c	Revenue at \$1	Typical actual homes (in millions)	audience Total audience rating
OPERA	18.2%	7.9%	7.1%	\$1,415,781	\$2,544,831	3.1	9.9
BOXING CHAMPIONSHIP	40.9	15.7	18.6	\$2,813,651	\$6,666,742	16.0	43.7
POLITICAL CONVENTION	23.9	6.4	3.5	\$1,146,866	\$1,254,494	9.4	28.7
FIRST-RUN FILM	47.7	18.1	13.3	\$3,297,528	\$4,767,079	19.5	49.6
VARIETY SHOW	63.7	19.2	16.5	\$3,440,849	\$5,914,045	10.0	27.9
BROADWAY PLAY	42.7	18.5	15.1	\$3,315,449	\$5,412,247	11.1	28.2
WORLD SERIES GAME	46.5	21.9	22.6	\$3,924,775	\$8,100,450	17.9	48.3
BALLET	14.9	4.4	4.5	\$788,539	\$1,612,921	10.4	26.7
LECTURE ON CHILD RAISING	21.1	6.8	6.3	\$1,218,651	\$2,258,090	.8	3.7

Chart, based on 1956 Politz study for *Look*, shows percent of people who say they would watch shows for free or at a price. To this data, SPONSOR added revenues shows would bring at this rate; plus Nielsen ratings for shows in these categories with fairly typical audiences.

This week's fuel on the fire: debate at RTES luncheon on fee tv

by creating a monopoly on programing and talent.

"Certainly pay tv could not come in on any basis without seriously damaging commercial tv as we know it today," says Bristol-Myers' assistant advertising director Dick Van Nostrand. "It would inevitably push up the cost-per-1,000 by taking away audience."

The result of increased cost-per-1,000 could be either an exodus of advertisers to other media or else depression of tv prices. But the competition from high-cost fee tv programing would make it tough for free tv to fight back at further financial disadvantage.

As NBC president Bob Sarnoff said in his speech last week:

"Revenues obtained from the public would enable either the wired or the wireless pay-tv system to outbid free television for programs even if the pay audience were much smaller. . . .

"Free television, its principal attractions siphoned away, would thus be forced into a downward spiral and might eventually disappear altogether."

The minority of admen who feel relatively unconcerned about the impact of fee tv reason that if fee tv became successful, it would ultimately be a good advertising medium.

"Most theaters today have advertising," says FC&B's Roger Pryor. "Why not pay tv? Maybe we'll gain a different audience willing to pay for programing, and maybe we'll advertise on it."

Some admen feel that such a system (fee tv plus advertising) would merely make tv comparable to magazines: The consumer pays for the magazine, and gets advertising in it at the same time.

"But if pay tv turned into an advertising medium, it would lose all its value," contends Sylvania advertising director Terry Cunningham. "It would ruin itself from the start just like FM did. A pay tv audience, pre-sold on not having to watch commercials, would race right back into free tv if the fee tv people put in advertising."

The most immediate effect of fee tv
(Please turn to page 104)



Rep. Emanuel Celler spoke against fee tv

Mainstay of Rep. Celler's arguments against fee tv is that it would place free tv "in the greatest jeopardy . . . and end by confronting the television audience with the same television fare that it receives today—as a network service—for a price." He says that an FCC test of fee tv, apart from the fact that it could not be controlled, would siphon off from the public the already inadequate station facilities. If one fee tv station were to be permitted in a market, he added, "in order to protect their positions, would not the local network affiliates be impelled to become applicants for the same privilege? At this point, would not the networks, which today oppose pay television, become directly involved?" He compares the proposed test with "the Commission's 1952 error in intermixing uhf broadcasting into vhf-saturated areas." By the same token, says Celler, even a limited test of fee tv would bring forth consequences the FCC and the public would have to wrestle with for the next decade. He warned that fee tv would siphon off the strongest-appeal programing because of its high profitability and that it would soon draw all stations and networks into the fee television "fold."

Lawyer Paul Porter talked for pay-tv

Free competition was Paul Porter's theme in his championship of pay-tv. Former chairman of FCC, and now lawyer for Telemeter, a major proponent of pay-tv, Porter sighted UHF as an example of bucking monopolistic situations. Network tv, he claims, has a strangle hold on the entertainment of the nation because there's no real competition against it for the moment. He stressed that pay-tv, willing or not, is here to stay in the form of wire tv ala Bartlesville, Okla. "The present television system is based upon scarcity," he said. "By this I mean the lack of usable television channels over the air for broadcasts or other purposes." And he quoted from Rep. Celler's own previous anti-network speeches to back up his thesis that tv programing today is "monopolistic," "vulgar," "inadequate," "commercial." He stressed that pay-tv would not be halted or defeated if FCC refused the broadcast test now under consideration. "If the congress and the FCC believes that limited television spectrums should serve only the present sponsored system of tv, then pay-tv is prepared and anxious to go the route of wire . . . pay-tv is here to stay."

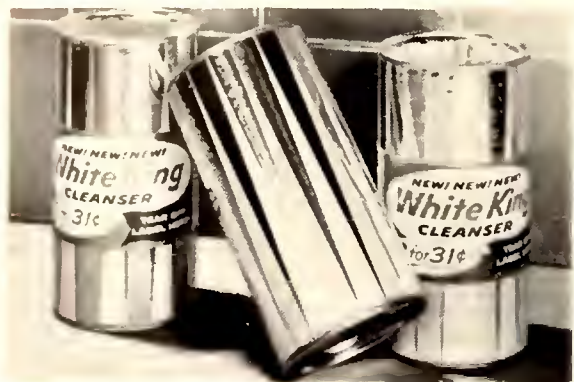




Evolution of packaging from "Scotch" days . . .

HOW TO HYPO AN OLD PRODUCT

. . . to today's modern can with zip-off label



Take another look at your "old" product. White King Soap did and found a gold mine by (1) face-lifting the package, and (2) forgetting consumer promotion in favor of heavy air media spending

How do you generate new dealer and consumer enthusiasm for a product on the market for a number of years?

This is the problem which faced Erwin. Wasey. Ruthrauff & Ryan and its client, White King Soap Co.—97-year-old western firm ranking fourth in the nation's soap industry. How could it re-introduce its cleanser?

The first step was a revolutionary one—an innovation in the packaging field: a tear-off label sacrificing brand identification to make a more appealing package for the home, one the housewife might put in *several* locations.

The second step was tightly controlled consumer research, so the secret of the new packaging wouldn't leak out. The design was narrowed to four patterns, and these were tested for final selection. The colors, different for each room, merely followed the lead of bathroom tissues (pink, yellow, turquoise) and were not tested.

Product testing in blind cans, conducted separately, resulted in cutting back of the chlorine content.

The third step: selection of media. While SPONSOR estimates White King's total ad budget at approximately \$2.5 million, only a small percentage of this could be allocated for the cleanser.

This budget limitation dictated a consumer advertising effort with no

consumer promotion, in the face of stiff competition from Comet, P&G's new cleanser entry, introduced at the same time with heavy sampling and other forms of consumer promotion.

Lou Peterson, EWRR a.e. for White King, explains how media were picked:

"For color and coverage within our budget we began in May with Metro Pacific and Puck comics, along with other groups. Third and half-page ads covered the key points of the new package: zip-off label, foil wrap, separate colors, lacquered bottom, slender shape to fit a woman's hand, and quality.

"However, quality had to be played down to give full value to the packaging. Recall of the points in the ads was high. The choice of three colors registered 19%, tear-off label and design 22%.

"After two months of comics, our share of market was up 100%. Now demonstration was needed, so we discontinued comics and placed tv spots on our *Sheriff of Cochise* show in 40 markets.

"Prior to this time, two products were being advertised on that show. For the first two weeks, however (15 June to 1 July), we used cleanser spots exclusively.

"Then in July we resumed our former two-thirds emphasis on "D" (our heavy duty detergent), leaving

one-third for the cleanser. At the same time, we added a heavy radio schedule of 25 daytime spots per week in 26 major markets and 20 minor markets.

"We bought no prime time, as our target was women only. Spots were formatted like newscasts with brand identification delayed to preserve the news quality. This meant necessarily longer spots. We used mostly 60's, some 20's."

By the end of July tv and radio had upped the cleanser's share of market another 50%—and by the end of August another 33%. In all, a 300% increase in four months over the highest share of their previous product.

Result: The cleanser moved from its former position (fifth and sixth) among the top 10 detergents in the western market to tie for fourth. September and October figures are not available at this time, but it is felt by the company that these months saw further increase.

The tv spots, like the comics ads and radio spots, concentrated on packaging and only alluded to product worth. And the "feel" of color had to be injected.

In one spot a housewife unpacks a grocery bag in an obviously colorful kitchen. While talking to viewers, she placed a yellow can on the windowsill over the sink. Fast cuts follow, to dainty powder room shelf where con-



White King sells four products on tv's *Sheriff of Cochise* in 10 markets. Pictured l. to r.: Lon Peterson, EWRR account executive for White King; Sheriff Howard, real sheriff of Cochise County, Ariz.; Lawrence W. Nolte, former White King ad manager, and John Bronfield, show star

tainer is placed alongside vase and cosmetics, to cleaning of bathroom sink (demonstration of product) followed by placing of container on colored tile pullman. Finally, all three cans appear together and color identification pops on above each one.

New tv policy: In October daytime tv spots began on a 12-plan basis (providing a 45-50% reduction in cost). The spots are split between four company products and the cleanser gets three to four a week in 10 of the major markets covered.

Chuck Helfrich, radio and tv media director of EWRR, points out that "while not a phenomenal frequency by any means, these daytime tv spots and radio provide a low-cost means of supplementing the *Sheriff of Cochise* show."

The tv spots mark White King's first such purchase outside its syndicated shows and the beginning of a 100% tv policy for four of the White King products—with radio in markets not reached by the tv buy.

Robert L. Redd, EWRR v.p. in charge of tv and radio, who spearheaded this policy, believes tv is the one medium which supplies frequency, impact, continuity and flexibility at an economical rate, at the same time enabling a company like White King

to advertise an entire line of products—and introduce a new product and packaging concept without taking appreciably from other members of the line.

A basic change in approach is reflected in White King's new policies. Resisting entry into the detergent field until three years ago, the company clung to a slogan introduced shortly after P&G opened the detergent avalanche with Dreft during the war. White King proclaimed: "Nothing

washes like real soap, and there's no soap like White King."

The makers of the first granulated soap ever produced just couldn't accept the innovation, until a shrinking share of market indicated a change was in order.

Former advertising manager Larry Nolte, now with BBDO in San Francisco, was part of the team brought in early in 1953 to effect the addition of synthetic detergents and some changes in the White King family of products already in the western market.

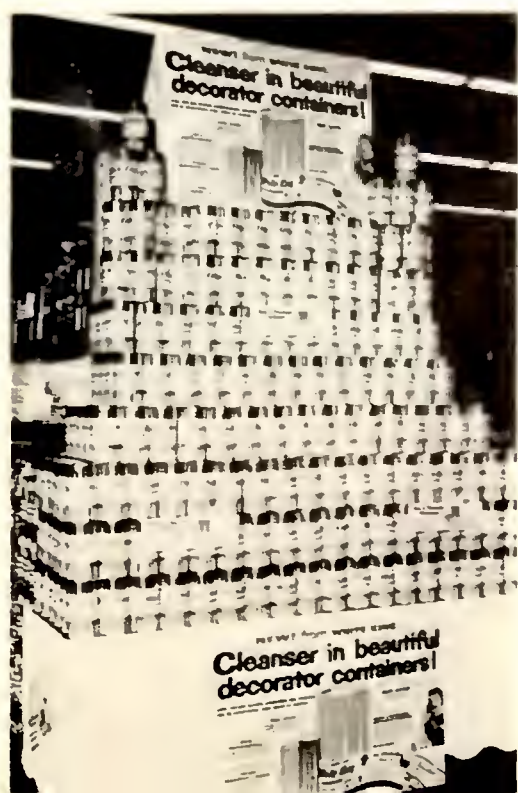
Nolte recalls that one of the first marketing changes affected the cleanser:

"The name Scotch Cleanser had been hampering a good product. So we gave it the family name, White King Cleanser we could advertise with the other products and cross plug on the back of the packages.

"Those packages had to be redesigned and brought up to date, though we still defied the marketing bromide against using white. We designed a white package with blue band and red letters. The same colors as before, but with a lot of clutter removed, and the King medallion was sharpened up.

"All the time we were getting ready to introduce detergents, Liquid Detergent was first, early in 1954 and its container conformed to the family

Zip-off label, colorful cleanser cans are highlighted in merchandising displays used by White King Soap Co. in grocery stores



OLD PRODUCT GETS NEW LEASE ON LIFE

look for easy identification.

"To get it started, we used radio spots primarily, along with 15 minutes participating on radio *Queen for a Day*, which White King had off and on since 1951.

"White King D, the heavy duty detergent, followed shortly. Here we used Sunday supplements and comics. But it was tv that gave us what we were looking for."

Nolte recalls, however, that White King's entrance into tv was far from spectacular: "A children's show in San Francisco in the fall of 1953 proved one thing to us: kids exercise absolutely no influence whatsoever on the buying of soap. Cereals, yes. Soap, no."

In July, 1954, White King bought its first syndicated show, alternate sponsorship of *Badge 714* on KTTV in Los Angeles. It proved successful and was bought on the same basis in eight other markets. *Science Fiction Theater* began in 16 markets in April 1955 and other syndicated shows were scattered over 13 other markets in 1955-56.

On 1 October 1956, alternate sponsorship of *Sheriff of Cochise* began on KTTV. By mid-October, White King

was alternate sponsor of this show on 40 stations (26 major, 14 minor markets), dropping all others.

William G. Aitken, who was Nolte's assistant and is now in charge of advertising at White King, says, "Alternate week sponsorship is enough on a syndicated show. You get 75% of the impact of full sponsorship, and merchandising support from the station should give you the rest."

Merchandising essential: Aitken deems a station's merchandising effort essential and looks for it before making a purchase. He considers salesmen's comments a good evaluation of merchandising support. "Sales force enthusiasm is an important barometer, along with trade reaction and sales."

Mailings to the trade he holds of little merchandising value, but considers print and on the air promotion of the show plus displays in grocery stores of greatest value.

He lauds San Francisco's KNBC radio for its "chain lightning" promotional program and Los Angeles' KTTV *Star Shoppers* show, both of which get advertisers into displays in major grocery stores. He points to Denver's KLZ-TV as doing the best

all-around job for the show—with cab cards, lobby displays, on the air promotion, grocery store displays. *TV Guide* ads and a particularly successful sheriff's luncheon.

This luncheon (or cocktail party) for important merchants is a kick-off feature of the show in many areas. If the town is a county seat with a sheriff, he is invited and, when possible, the show's star John Bromfield is on hand.

Another kick-off practice is one minute of commercial time in the first show for a public service announcement by the local sheriff.

"We let him choose his subject," Aitken explains. "as long as he doesn't use the minute to run for office."

Aitken prefers a show slotted after 7 p.m. ("dinner should be over, dishes washed"), while spots are most valuable during the daytime for his products. The new schedule provides about 120 per week in a total of 10 major western markets, plus the *Sheriff*.

New tv spots: A new series of tv spots, slated to begin this month, will shift emphasis from packaging to product worth. They will be placed on the *Sheriff* and in the daytime with the same frequency as now:

Cleanser—26%, White King D—47%, Liquid Detergent—16%, Water Conditioner—11%. (The same frequency applies to radio in areas not reached by the daytime tv spots.)

Soap, long the banner product, is not included. As Aitken explains, "soap doesn't sell equally well in all areas. So it was pulled out of air media on 1 October. Soap ads appear in 82 daily newspapers in non-hard water areas. We can be more selective with newspapers than with a syndicated show or film spots."

Parent's Magazine and four farm newspapers are also used for Soap.

Print for the other products was recently abandoned in favor of tv and radio. Outdoor, which once loomed large in the company's advertising, was abandoned altogether in 1955.

The radio picture has changed drastically. Backbone of White King's radio activity was co-sponsorship of news and participations in *Queen*.

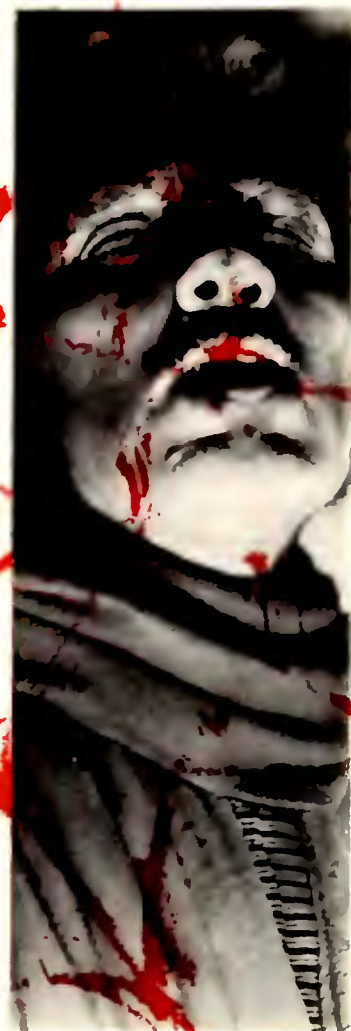
Most successful were the Frank Hemingway morning and afternoon newscasts co-sponsored (one daily) on the Don Lee Pacific, Arizona and Intermountain nets from September 1946 to July 1956. This program was vital in introducing detergents. ■



Robert L. Redd, v.p. in charge of tv/radio at EWRR. He spearheaded soap manufacturer's 100% tv/radio advertising policy



William G. Aitken, in charge of advertising at White King, says "alternate week tv sponsor has 75% impact of full sponsorship"



DICHTER ON DRACULA

What's behind the budding cycle of tv horror shows? Is tv creating its own Frankenstein on the basis of ratings?

by Ernest Dichter, Ph.D. *President, Institute for Motivational Research*

When one considers the number of monsters stalking our tv screens today, and the numbers of children and adults who watch with fascination their destructive activities, one is compelled to ask, what is the appeal of these horrors?

Horror films horrify and fascinate us because they show us forces out of control. What is horrifying is that the uncontrollable monster is, in many respects, really ourselves. What is fascinating is that we would not really mind being a little bit out of control every once in a while, if only just to redress the balance.

Central to all horror films today is the unmotivated lethal impulse of one or another kind of monster, and the total inability of these monsters to control their lethal impulse, as well as the almost total inability of society to con-

trol the monsters (see cuts above).

Yet beneath the surface of these horror films there are cross currents which show us that the behavior of these creatures is really quite well motivated, and that they are anything but powerless to control themselves. What's more, society itself is not as powerless as it seems.

Actually, these films are really concerned with the origins, the forces, the uses of power, and the evil and guilt which are a consequence of its use. The power of the Creator—Frankenstein. The power of omnipotence—The Invisible Man. The power of brutishness—King Kong. The power of knowledge—Jekyll and Hyde. The power of Resurrection—Dracula.

As for the motives of these creatures, they are living in worlds they never made, or at least worlds they could not

possibly have anticipated. They are living through a somewhat exaggerated but nevertheless recognizably human predicament. Frankenstein's monster is the creature of a man who has played God. King Kong is a monster wrested from his preternatural world to become an exhibition in the world of men. Both Jekyll and the Invisible Man are men of science who unwittingly step on the toes of their Creator. Dracula would rather be dead than undead. Their motives are their grudges against the forces which have turned them into monsters. The inability of society to act quickly to control these creatures, is really a consequence of society's own guilt. And

**THIS YEAR'S COWBOY MAY
BE NEXT YEAR'S GHOST SO
SEE FACTS NEXT PAGE ►**



Dichter "In [this age of Sputnik, man turns to science for solutions

this guilt is a result of four factors:

1. A feeling of sharing the responsibility for the creation of these creatures.

2. An expression of a failure to act on the recognition of the essential humanity of these creatures.

3. The feeling that "there, but for the grace of God, go I."

4. Society's recognition of the monster in itself—"How like myself that monster really is."

A horror film embodies forces which are essentially ambivalent. First of all, there is the monster upon whom a cosmic trick has been played. He is an essentially gregarious creature who is being forced by the circumstance of his brutishness, ugliness, and other handicaps, to become a solitary creature. He is unloved by others, and kills God's own creatures as a way of getting back at his true creator—whatever human hand has intervened. Even

more agonizing is the fact that he has been made practically invulnerable. It takes a long time to kill this monster, and he feels that, too. But the invulnerability of God's other creatures is in their superior numbers. The monster can never kill all of us. What makes the creature ambivalent is his uncertainty about where the real evil resides. Is it he who is evil? Or is it his creator? At the end, perceiving his own monsterishness in the faces of his victims, he is taken in by their perceptions. He becomes the cause of his own undoing.

The other two ambivalent forces are society as it is represented in the film, and the audience watching the film. The film's society is a victim of both the monster without and the monster within. So it is with the audience watching the film. In the form of the monster, they have the vicarious and powerful expression of their own

grudges against the powers that be; in the form of the monster's eventual punishment they have the vicarious and powerful expression of their own disapproval for their own impulses.

Today, in the age of Sputnik, man turns to science for solutions he once found in spiritual experiences. In horror films, he finds a combination of scientific and mystical appeals: They provide a scientific aura, without offering the testing, the experimentation and the proof which are the core elements of science.

It is perhaps unnecessary to point out that the audiences for horror films are as intelligent as those for any other form of entertainment. And so, they will prefer good horror shows to poor horror shows. People in general will not turn off a horror show because it is a horror show, but because it bores them. If it is clever, they will watch it and come back for more. And the

WILL MADISON AVE. GO SUPERNATURAL?

What happened when horror came to WABC, New York

	Pre-Horror FRIDAYS Sept. 4-week average Nielsen 11:15 to sign-off		"Dracula" Friday 4 Oct. Trendex 11:15 to sign-off		"Frankenstein" Friday 11 Oct. Trendex 11:15 to sign-off	
	Ratings	Share	Ratings	Share	Ratings	Share
WABC-TV	2.2	6%	10.6	34.3%	10.5	35.5%
WCBS-TV	18.5	52%	14.0	45.5%	8.8	29.7%
WRCA-TV	5.7	16%	5.5	17.9%	7.5	25.4%
WABD	3.4	10%	0.7	2.2%	1.3	4.3%
WOR-TV	1.8	5%	0.5	1.5%	0.2	0.7%
WPIN	2.3	6%	0.9	3.0%	1.5	5.1%
WATV	1.6	5%			0.2	0.7%

Sets in use 30 to 35%

"Monster" ratings: Here is how the 11:15 p.m. to sign-off picture changed at WABC-TV in New York when *Shock* film series was introduced last month. Ratings bounced from 2.2 to 10.6; share of audience went from 6 to 30%. See text for gains in other markets

There's a chill, eerie wind blowing down the corridors of film tv, and riding it on bat-wings is the possible start of another trend—horror.

On the strength of a new Screen Gems package, *Shock* (such feature films as *Dracula*, *Frankenstein*, *Werewolf of London*, *The Mummy*), and the ratings it has been piling up in its first few weeks on the air in major markets, there is a possibility that a staggering Frankenstein may, next season, dump some cowhands from their saddles.

ABC TV network is betting on this shade of probability. With Screen Gems, they have just entered into co-producer-ship of 39 half-hour films as network fare for the 1957-58 season. Bryan Foy, producer of movie theatre thriller, *House of Wax*, will do 20 of the series in Hollywood; James Carreras will produce the other 19 in England. Carreras was the producer of the

more the sponsor or the announcer do to give the audience "permission" to watch without acceptance or apology—but just for fun—the more successful they will be in matching the viewer's mood.

The sponsor who meditates on whether it is correct or incorrect to sponsor horror films, must recognize that his commercials and his product should be in tune with the mood of the program. This does not mean that he attempts to match horror with horror, but rather that he uses his product as a bridge back to reality, a practical and radical contrast to horrifying unreality.

And from the point of view of a commercial-saturated audience there is one final and perhaps conclusive appeal in horror films: no matter how horrible the commercial is, this is more horrible!

DR. DICHTER ANSWERS ADMEN

Q. *Is there anything about sponsorship of a horror tv film that might destroy confidence or credibility in a sponsor's product?*

A. Yes, depending on the product. It is possible that a product could be in conflict with the entertainment content of the show. But good handling of commercial and show material will minimize such a risk. Commercials need not match the show, horror for horror, but can be very effective by creating a bridge back to reality as a contrast.

Q. *What things should a prospective sponsor of a horror strip consider before he makes the buy?*

A. First he should ponder the psychological analysis of horror films in the accompanying text. Next he must consider his product's function, its image and the aura with which he wants to surround it.

Q. *Can a tv horror film series lend itself better to sponsorship by one product than by another?*

A. Yes. The image of the product should not conflict drastically with the horror program. For example, a product that might be aimed at pregnant women would hardly be a logical sponsor for a horror show. A horror show also might misfire if sponsored by a client who is using tv for institutional or corporate advertising.

Q. *If tv horror shows become a trend, as Westerns have done this season, is there the possibility that by their numbers they may cause a loss of sponsor identity with given shows?*

A. There is a tendency to loss of product identity if too many clients sponsor similar shows. But quality will always overshadow quantity and the really top shows will not suffer from this.

box office sleeper, *Curse of Frankenstein*, a \$200,000 British film that has already grossed \$2 million and which shattered New York Paramount Theatre records (since eliminating stage shows) this summer.

The ghost story has been a standard American bedtime treat since Colonial times. It antedates Milton's and Somnifer and even Irving's "Legend of Sleepy Hollow." It is not surprising, therefore, that it has attracted tv viewers away from standard feature film fare. *Shock*, for example, in New York lifted WABC-TV from a Friday night witching hour position of fifth place in September to first place in the same spot by the second week of October (according to Trendex). In the late-evening hours, with the same blood-curdling package, and in the same period, KRON-TV, San Francisco, jumped its ratings about 807% to 24.5; KTLA-TV, Los Angeles, got best rating in this time period in three years spurring 339% to 10.1; WCAU-TV, Philadelphia, already in first, improved its position by 85%; KENS-TV, San

Antonio, got a 4.3 rating, up 475%.

Among the national clients sponsoring *Shock* films in these markets are: Nestlé, Block Drug, American Tobacco, P&G (Lilt, Spic & Span, Ivory), Monarch Wine, Lipton Tea, Norwich Pharmacal, Duncan Hines, Bardahl Oil, Whitehall Pharmacal, American Chicle, Liggett & Myers, Colgate, Reynolds Tobacco, M&M Candy, Playtex Girdles, P. Lorillard Tobacco, Anahist, Helene Curtis and Carter Products.

Although first ratings are in, audience composition breakdowns are not. But the movie business has found that its best audience for horror films is the 16 through 26 age group (high school to young marrieds), and it is not unlikely tv will find the same.

But if ABC and Screen Gems produce *Tales of Frankenstein* as network fare, some admen ask, when will they be scheduled, will they hit the kiddies and will parents and adult tv-screening groups decide the material is too rough for impressionable, small-fry minds? Ralph Cohn, vice president and general manager of Screen Gems, has a few

answers of reassurance. "I don't believe," says Cohn, "we'll go as far in tv as in the motion picture industry in depicting horror. Television has a greater responsibility in this area than do movies. We intend to use suggestion and imagination in getting across the macabre rather than resort to a lurid, detailed chronicle of a scene." As for when this strip may be slotted, the day is too far away for ABC officials to comment, but they will likely close-up the network evening lineup.

Screen Gems-ABC TV are not alone in looking toward a "horror" cycle. Hollywood producer John Kaufman (he produced Long John Silver series for CBS) has acquired 3,000 scripts from the Parisian shock-show *Grand Guignol*; Official Films plans a tv series on *The Invisible Man* to be produced in England; Madame Tussaud's Wax Museum will be the subject of a tv series by Robert Siodmak and Jules Buck, of Hollywood with Charles Reynolds, British producer; Warner Bros. Studio is planning an hour-long tv strip based on *House of Wax*.

IDEAMANSHIP HUDDLE

BPA CONVENTION PROGRAM

Friday 1 November

8:45 a.m. **Business Session**—David E. Partridge, presiding. Open to voting members of BPA, only.

9:30 a.m. **"Trade Advertising"**—How to get the best out of it. MODERATOR: *Joe Zimmermann, WLBR-TV*. PANEL: *Theodore D. Mandelstom, Henry J. Kaufman and Associates; Frank Brady, Ayleshire & Cohen Agency; James Kiss, WPEN.* (See also Sponsor Asks this issue, page 94.)

12:30 p.m. **Luncheon**. Address: "Gearing Advertising to Total Marketing," by Ben H. Wells, vice president of sales and advertising, Seven-Up Co. (providing a client viewpoint).

2:00 p.m. **"Effective On-the-Air Promotion"**—Covering good and bad examples of on-the-air and public service announcements. MODERATOR: *Gene Godt, WCCO-TV*. PANEL: *William J. Kaland, Westinghouse Broadcasting; William Walker, WFGA-TV; Alice Koch, KMOX.*

4:00 p.m. **"Sales Presentations"**—How sales and program departments can cooperate, how to promote on a low budget. MODERATOR: *Charles A. Wilson, WGN and WGN-TV*. PANEL: *Thomas B. March, WWC; Harry Wilbur, WBBM; Richard Hodgson, Advertising Requirements.*

6:30 p.m. **Cocktail Party.**

7:30 p.m. **Convention Banquet and Entertainment.**
Howard Miller, m.c. Featuring top radio, tv and recording talent.

Saturday 2 November

8:45 a.m. **"Merchandising"**—The red ink invader or a bugaboo? MODERATOR: *Paul I. Woodland, WGAL and WGAL-TV*. PANEL: *Bert Downing, KYW; Haywood Meeks, WMAL-TV; Robert Kenny, WMT-TV; Keith Wilson, WTTV; William Davey, KSTP-TV.*

10:30 a.m. **"Promotion Cooperation with Agencies and Syndicates."** Two-man discussion with John Hurlbut, WFBM and WFBM-TV, representing station viewpoint and Clyde Clem, Bomar-Lowrance, speaking for the agency-syndicate side of the question.

12:15 p.m. **Luncheon.**

1:30 p.m. **Business Session.**
David E. Partridge, president, presiding. Old and new business, election of BPA officers, appointment of committees. Open to voting members only.

3:00 p.m. **Meeting of BPA Board of Directors.**

Sponsor Welcomes BPA Conventioneers at its Sheraton Suite
See Award-Winning Trade Ads
Get Your Gift Kit

Station-agency cooperation, merchandising were among topics discussed at seminars of Broadcasters' Promotion Association this week

If you wanted to know what broadcasters are doing to build relations between stations and ad agencies, one place to find out this week was at Chicago where the Broadcasters' Promotion Association held its second annual convention-seminar in the Sheraton Hotel on 1 and 2 November.

Although the more than 350 attending were mostly radio and tv station promotion managers, the interest of agencies in their meeting is not without good reason. In the single year since its beginning, BPA has already established itself as an active, working trade group, has come up with some solid station promotion ideas that have indirectly proved valuable to clients.

In what areas are ideas most likely to occur this year? Merchandising was the subject of one seminar session, promotion cooperation with agencies and syndicates was still another. Other topics under discussion that should have at least indirect significance to agency men and clients were: effective on-the-air promotion and how to get the most out of trade ads.

The subjects were all selected at a September planning meeting by David E. Partridge (Westinghouse Broadcasting), BPA president; Charles A. Wilson (WGN & WGN-TV), BPA first vice president; Ellen Johansen, secretary-treasurer; Ell Henry (ABC), seminar chairman; and these BPA directors: John M. Keys (WMAQ & WNBQ), Samuel Elber (WERE), Joe Zimmerman (WLBR-TV), Bruce Wallace (WTMJ & WTMJ-TV).

Not all was work and workshops, however. The banquet, emceed by Chicago's disk jockey Howard Miller of NBC TV, CBS Radio and WIND, featured a lineup of tv and radio talent. It was preceded by a cocktail party hosted by 14 trade magazines. Convention door prizes of radios and television sets were given by RCA, CBS and WBC.

Sponsors 6th Annual Section

FARM RADIO AND TV

As a healthy agriculture is essential to the nation, broadcasting is necessary to agriculture for the many kinds of production and marketing information which must be transmitted immediately. Efficiency of agricultural production is as important as ever, but in these days of complex distribution patterns, marketing efficiency is the key to our economic well being. Radio and television can and do put farm workers where perishables must be harvested, keep producers informed of markets, alert buyers to availabilities, inform consumers of best buys in food and fiber. The result is a higher standard of living for the people of this nation.

EZRA TAFT BENSON

U. S. Secretary of Agriculture



The Market p. 48, The Audience p. 50, The Farm Director p. 52, The Advertisers p. 56, The Association p. 60, The Stations p. 64

Project Editor: Alfred Jaffe

There's a \$37 billion market

The farmer spends about \$22 billion on his business, about \$15 billion on his family living. His total spending hasn't enlarged much in recent years but there are fewer of him and the way he spends has been changing

The fact that the farm operator spends on the average just about as much money to feed his livestock as to feed his family is more than an interesting statistic.

It emphasizes a key fact about the farm market; namely, that the farm operator is, in the words of a magazine campaign not too long ago, a man in two positions to buy.

His business expenditures are larger than his consumer outlays but the latter are not hay. In 1955, his family spent \$173 million on tv sets alone, \$271 million on kitchen equipment, \$68 million on home plumbing fixtures, \$26 million on toothpaste, \$11 million on home permanents, \$184 million on cigarettes, \$35 million on toilet soap.

Business and consumer outlays to-

gether add up to \$37 billion, a huge market in any sense of the term.

While this market hasn't been getting any bigger in recent years, its nature has been changing. This applies to both business and consumer expenditures.

With the farmer's way of life coming under the impact of mechanization and marketing, the farmer is consuming less of what he himself raises and buying more at the store. This is even apparent during the past decade. Compared to the 1947-49 period, the average farm family during 1957 consumed 28% less of its own livestock and crops. The average farm family now uses the equivalent of \$350 worth of farm products itself, compared to average gross income of around \$7,000 from the sale of crops, live-

stock as well as livestock products.

As for the farmer's business buying, significant patterns are showing up. For example, since 1949 the total spent for livestock and seed has hardly changed while expenditures for feed, fertilizer and repairs and operation of machinery and buildings have gone up substantially.

These changing patterns are related in one way or another to the one big change taking place on the farm: the technological revolution.

The signs of this revolution are everywhere to be seen: (1) the greater use of machinery; (2) the shrinking in the farm population; (3) the turning out of more farm products with no increase in the amount of land; (4) the increase in leisure (though the farmer and his wife are still hard

The farmer's dual buying role

Itemized expenditures farmers made in 1956

Feed	\$3,919,000,000
Seed	541,000,000
Fertilizer and lime	1,247,000,000
Repairs and operation of capital items (motor vehicle, machinery and buildings)	3,511,000,000
Pesticides	222,000,000
New capital for dwellings, service buildings, fences, windmills, and wells	1,561,000,000
Tractors	574,000,000
Other farm machinery and equipment	1,148,000,000
Motor trucks	507,000,000
Automobiles (production purposes)	322,000,000
Miscellaneous	1,335,000,000
Cash wages, livestock purchases, rental payments, taxes, interest, etc.	7,287,000,000
Total	\$22.1 billions

Source: USDA, 1956.

Family expenditures of farm-operator families

Food	\$3,963,000,000
Housing	4,133,000,000
Clothing	2,034,000,000
Transportation	1,798,000,000
Medical Care	1,144,000,000
Personal Care	332,000,000
Tobacco and alcoholic beverages	332,600,000
Recreation	590,000,000
Reading and education	207,000,000
Personal Insurance	409,000,000
Miscellaneous	716,400,000
Total	\$15.7 billions

Source: USDA, 1955.

at those farms

workers); (5) the growth in the average size of the farm; (6) the increasing standard of living (though since the Korean boom the farmer has had his troubles with farm prices, (7) the increasing income to farmers from non-farm work.

While the over-all tide in the farmer's fortunes has been up, he has been lagging behind his opposite number in the village and city in recent years. For example, at the height of the Korean War in 1951, per capita income (from all sources) of farm residents was \$977, or 56% of the non-farm average. Last year, it was \$902, or 44.7% of the non-farm average.

Prices have been the farmer's big headache. The average operator's net income from farm marketing wouldn't buy as much in 1956 as during the late 1940's, a period the farmer now looks back on with yearning.

However, the farmer has been getting more money from other sources. One dollar out of every three the farm operator family receives comes from non-farm sources. In 1950, 20.9% of the men and 11.4% of the women over 14 were employed in non-agricultural jobs. Last year, the figure for men had risen to 27.7% and the figure for women to 15.3%.

The farm operator himself earned more than \$3 billion in wages and salaries from non-agricultural work in 1955. About 30% of operators took such jobs and averaged \$2,220 for the year.

These employment habits have undoubtedly eased the transition from farmer to factory worker in past years and will ease the way in the future.

For the moment, the farm picture appears to be picking up. Latest reports indicate that realized net income from farm marketings may run as much as \$500 million higher (at the annual rate) during the third quarter of this year than the corresponding quarter last year.

Net income of farm population

Year	Farm sources	Non Farm sources
1945	\$14,021	\$4,200
1950	15,459	5,300
1956	15,374	6,700

Source: USDA, million dollars

Annual income, farm & factory

Year	Farm*	Factory
1950	\$1,671	\$3,085
1956	1,888	1,159

Source: USDA, *per farm worker, including farm operator, farm family, and other farm workers; †per factory worker

Total farm population and farm workers

Year	Population	Workers
1950	25,058,000	9,342,000
1956	22,257,000	7,869,000

Source: USDA

Index of farm-home consumption of live-stock, crops, 1940-57

1940	119
1945	113
1950	92
1952	87
1954	76
1956	74
1957	72*

Source: USDA, 1947-49 equals 100. Value of farm products consumed. In 1956 was \$1,716 million. *As of 1 Sept.

Profile of U. S. farmers

By age

Less than 35	12.9%
35-64	67.4
65 or over	19.7

By size of family

Less than 2	5.1%
2 to 4	65.7
5	12.0
6 or more	17.1

By education

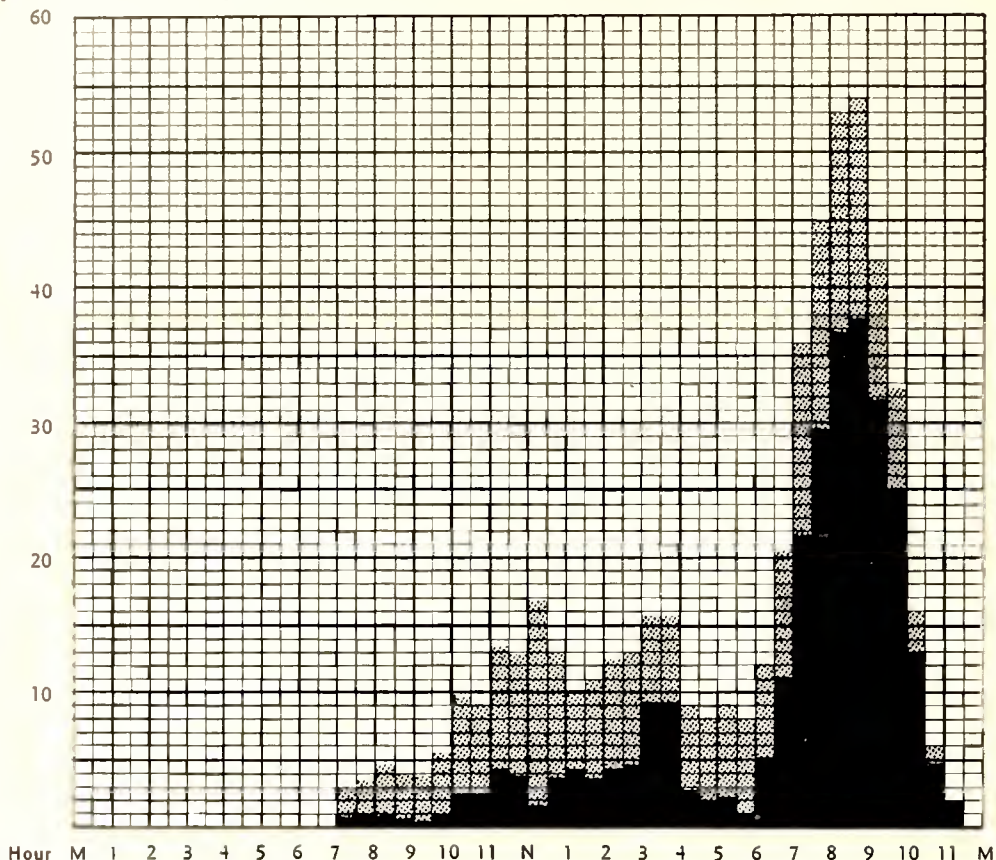
Less than 8th grade	32.3%
8th to 12th grade	43.8
12th grade or more	22.7
Not reporting	1.3

Source: USDA, 1957. Based on 1956 farm operators

The farm air audience

How farmer, wife combine radio-tv tuning with other activities

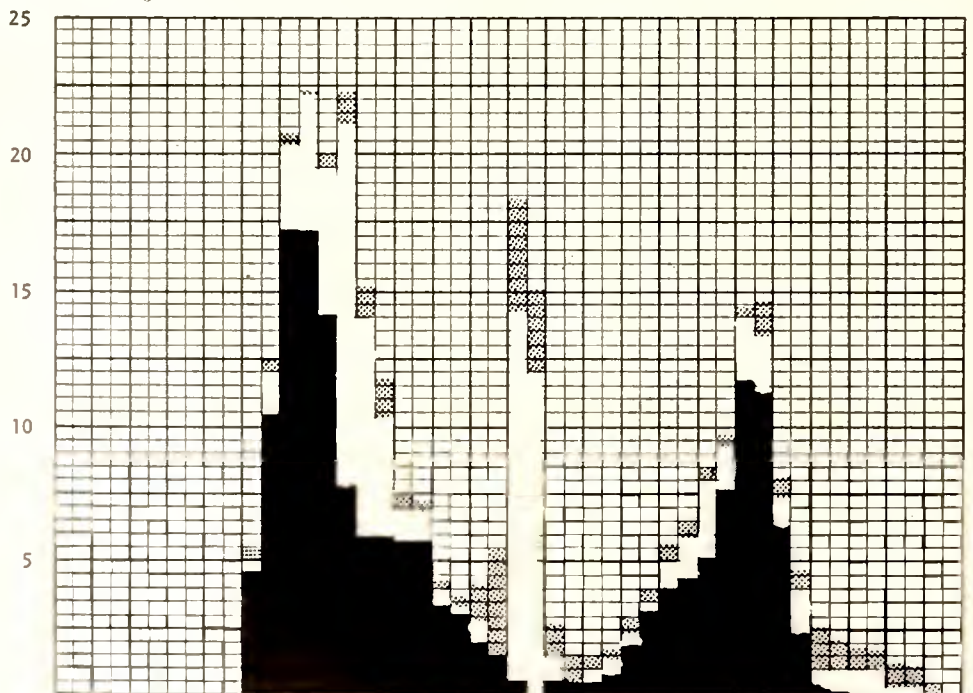
% farm women watching tv



Hour M 1 2 3 4 5 6 7 8 9 10 11 N 1 2 3 4 5 6 7 8 9 10 11 M

Weekday tv tuning habits of farm women are shown above. Dark area shows percent of women watching tv exclusively. Lighter area shows percent doing other activity while watching tv. Note complete lack of tune-in after 11:30 p.m.

% farmers listening to radio



Hour M 1 2 3 4 5 6 7 8 9 10 11 N 1 2 3 4 5 6 7 8 9 10 11 M

Weekday radio use by farmer is profiled above. Black area shows percent listening to radio while working (mostly in barn). White area indicates listening while eating. And the gray area refers to radio listening exclusively

New research points up, among other things, that tv, like radio, can be a multiple attention medium for the farmer's wife

The lack of research data regarding farm tv has been one of the more serious problems in selling the medium. However, some recent tv surveys, shown on this and the adjoining page, have developed some interesting data on farm viewing, as well as listening, habits. One of the most provocative is shown at left. The two charts are taken from a diary study of dairy farmers in Wisconsin and how they use their leisure time. The study was undertaken by the School of Agricultural Journalism of the University of Wisconsin under the direction of Professor Bryant Kearl. A contribution of "several thousand dollars" was made for the study by WBAY-TV, Green Bay. The chart at the top shows very clearly that a substantial proportion of women combine another activity with tv viewing, especially, as might be guessed, during the day. Note also in the lower left hand box in the page to the right that 30% of farm homes in the Omaha area have tv in the kitchen, another tipoff on the viewing habits of the farm homemaker. As for radio, the bottom chart at left shows the amount of time the farmer spends listening to radio while doing something else is close to 100%. The farmer and his wife, obviously, are very busy people in Wisconsin. ▀

When it tunes and what it tunes to

Some standard of living indicators from a prosperous farm state

	PERCENT IOWA FAMILIES WITH							
	radios	auto radios	electricity	dish washers	clothes dryers	electric garbage disposal	electric stoves	power lawn mowers
Farm	98.4	68.7	99.6	2.7	17.9	1.0	39.2	59.7
Village	97.5	59.5	99.6	2.7	15.8	6.1	37.7	38.5
Urban	97.1	66.0	99.0	4.3	20.9	9.8	27.3	25.2

Source: 1956 Iowa Radio Audience Survey by Dr. Forest L. Whan, Kansas State College, the 19th consecutive annual survey of Iowa listening habits.

Some farm tv likes and dislikes

Farm homes with tv	90%
Tv farm homes with sets in kitchen	30%
Tv farm homes getting weather via tv at noon	42%
Tv farm homes getting market data via tv at noon	70%

Most popular tv fare among farm men:

1. I Love Lucy
2. Weather, news and markets

Most popular tv fare among farm women:

1. I Love Lucy
2. December Bride
3. Weather, news

Most popular tv personalities among farm men:

- Garry Moore, Tennessee Ernie and Lawrence Welk

Most popular tv personalities among farm women:

- Garry Moore, Tennessee Ernie and Art Linkletter

Farmers who occasionally watch late night movies

44%

Farmers who saw farm show within past 24 hours

21%

Farmers who had seen a farm show within past week

38%

Types of shows most disliked:

- mystery and crime

Types of products whose commercials were most disliked:

- beer, cigarettes

Source: WOW TV, Omaha. Mail questionnaire to 1,021 telephone farm households within 80 miles of Omaha (68% returned) during May-June 1957.

Families with favorite radio station for:

	news	farm news	market reports
Farm	94.7%	85.1%	84.7%
Village	86.9	11.5	31.2
Urban	81.1	21.5	16.0

Source: 1956 Iowa Whan Study.

Do farmers like soap operas?

	Women	Men
Farm	34.7	14.3
Village	33.9	15.8
Urban	28.8	13.3

Source: 1956 Iowa Whan Study, percent who like.

Do you listen to tv for farm news and market reports?

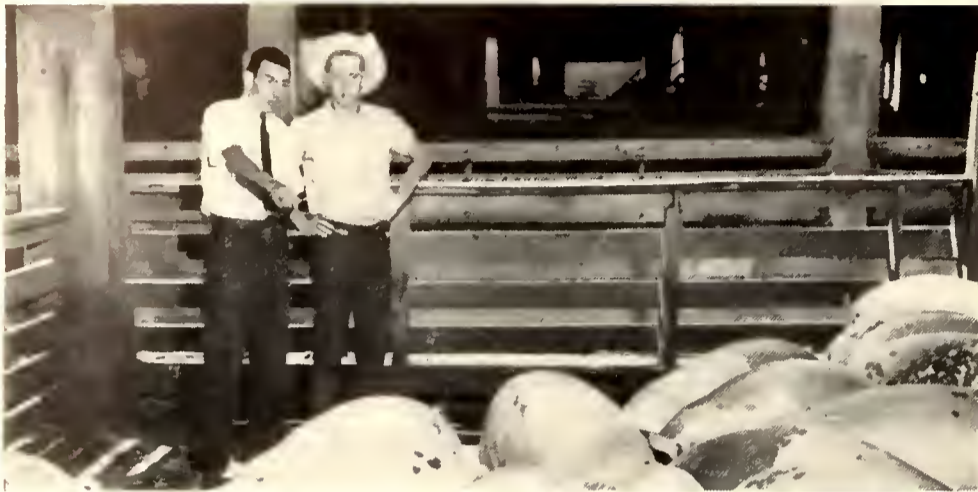
Yes: 949 No: 399

When do you listen to tv for farm news and market reports?

Before 9 a.m.	28
9 a.m.-Noon	11
Noon-1 p.m.	561
1-6 p.m.	29
6-10 p.m.	79
After 10 p.m.	33

Source: Hess & Clark. Answers to questionnaires mailed to 41 farmers who requested a sample of Pen EZ mastitis ointment for dairy cows after hearing an offer on 13 tv stations during 1956 and 1957.

RADIO farm directors at work:



Farm contests have wide appeal. Above, KCMO, Kansas City, farm director George Stephens (l.) talks with a top producer in station's hog contest

Speeches are an important part of the farm director's job. Alden Aaroe, farm director of WRVA, Richmond, addresses International Harvester dealers



Attending field demonstrations keep FD abreast of developments. Joe Timmons, KWKH, Shreveport (l.), examines samples of Funk's hybrid co



Keystone Broadcasting System covers an estimated 85% of U.S. farms. Farm editor of one KBS affiliate, WELO, Tupelo, Miss., interviews farmer in field. WELO covers 39,278 farms

The farm director: key figure in farm

He juggles multiple roles with growing success, but don't let the title alone fool you—it takes more than a title to do the job

The radio-tv farm director is a unique figure. There is no one quite like him in the advertising business.

At his best, he is a deft blend of station personality, salesman, merchandiser, news analyst, farm technician, educator and touring reporter.

He is more and more a professional man. That implies a minimum level of competence, certain standards of work and an attitude of responsibility to the public. Playing a key role in this trend is the National Association of Television and Radio Farm Directors.

He is more and more the focus of farm programming. He can make the difference between effective and run-of-the-mill programming as well as effective and run-of-the-mill advertising.

He can be, to be sure, run-of-the-mill himself. Advertisers hip to the farm radio-tv field have long since discovered that the title "farm director" does not make a man one. As a matter of fact, an effective farm radio director can be hum-drum on tv.

It is probably even truer in the field of farm radio-tv than other media that buying know-how is of critical importance. The big reason is the lack of widespread farm audience data. This means that advertisers and agencies must have an inside knowledge of the farm director, his personality, strong and weak points, past successes and failures as well as inside knowledge of the station's operation, programming and merchandising.

The advertiser also must be close



WLS, Chicago's Martha Crane broadcasts from WLS "Prairie Farmer" Farm Progress Show, agricultural exhibition



Canadian farm minister dons boots presented by Murray Cox, WFAA, Dallas, FD during tour. Shepherding people on tours is another example of FD's job



Arthur Godfrey, a farmer himself, is interviewed by Mal Hansen, WOW, Omaha, FD from whose station A. G. originated a number of his shows last September



County 'Ag' agents are used by a number of stations to supplement station's own personnel in supplying data to farmers. Above, farm extension workers who were honored by WFAA, Wheeling, in 20-year "recognition" luncheon



Women's service director Mary Lou Pfeiffer Cr., shown with daughter, of WRID, Worthington, O., commutes 110 miles daily to air her farm radio programs

radio and tv

enough to the farm picture to spot trends and problems, many of which simmer quietly under the surface before boiling through.

The best way to get inside knowledge of the farm radio-tv situation is to hire an agency that has it. The next best thing is to consider the following factors:

Farm coverage: For all practical purposes, every farm home is a radio home. Nielsen breakdowns of radio ownership by county size even indicate the farm saturation is greater than the urban saturation—though, of course, the difference can't be very much once the figures get above 95%. Dr. Forest Whan's 1956 Iowa Radio Audience Survey showed the following radio ownership figures: farm, 98.4:

HOW TO GET BEST RESULTS OUT OF FARM BUYS

- 1. SELECT** stations in your key sales areas with farm broadcasters who have professional standing. Check to see if farm director is member of National Assn. of Tv and Radio Farm Directors
- 2. BUILD** your commercial copy around the facts. If possible, let the farm director work local angles and references into the copy
- 3. TAKE** advantage of merchandising services and extras offered by the farm director. Don't forget the importance of letting your dealers know about your advertising on the station. Arrange schedules with the farm director so he can meet with your dealers
- 4. TELL** the farm director as much as possible about your product, production facilities, experimental farms, etc. Where possible, take the farm director on study trips of your facilities and farms and introduce him to key management and sales people
- 5. THE FARM** director is an expert in his field. Take advantage of his knowledge. Encourage farm broadcasters to send you their recommendations for improved selling, commercials, merchandising

(The above is paraphrased from new NATRFD sales presentation, "Is your farm advertising balanced for best results?")

TELEVISION has varied farm fare



Tv's visual impact adds extra dimension to farm advertising, especially for new equipment lines. International Harvester introduced its complete 1957 line of International and Farmall tractors to Green Bay area on WBAY-TV "Noon Show." Right, FD Bob Parker



Though servicing large metropolitan area, WCAU-TV, Philadelphia, has own farm. Photo shows Bill Bennett of "Farm Reporter" show at door of station's barn where each day's program is telecast live

News of young farm homemakers is standard fare. Tom Paxton, WKY-TV, Oklahoma City, FD interviews farm miss at fair modeling gown she made



Product demonstrations, important to farmer, are shot on location by WAVE-TV, Louisville. Station also runs annual barbecue for farmers and agricultural officials with display of latest in farm building materials

village, 97.5; urban, 97.1.

Farm tv saturation is getting to the point where it can almost be considered a national medium so far as the farmer is concerned. Nielsen county-size figures, updated to 1 Nov. this year, are: "A" counties, 90% tv saturation. "B" counties, 86%; "C" counties, 75%; "D" counties, 66%. County-size breakdowns do not reveal actual farm saturation, but they come pretty close.

In some of the midwestern areas, tv saturation is really up there. The Whan study showed 84.4% of homes in Iowa had tv sets, a clear indication of high farm ownership. A WOW mail survey within 80 miles of Omaha disclosed that 90% of the farm households have tv.

In making a farm radio-tv buy, the first thing to consider is the station's farm coverage in terms of both geography and audience. Physical coverage of the station's signal and the number of farms included (together with their purchasing power) is not difficult to get, though it is time-consuming to gather. Most of the data will be from—or an updated version of—the agricultural census of 1954.

A number of stations and reps supply this basic data. Among the reps most active in promoting farm radio-tv are Blair, Petry and CBS Radio Spot Sales. To name just a few of the stations who profile their farm coverage, there's KRFE, Fresno; WOWO,

Fort Wayne; KTRH, Houston, and WHO, Des Moines.

The growing number of U. S. radio stations, particularly in the small towns, is resulting in a "close-to" coverage of the farm. For example, of Keystone Broadcasting System's 1,000-plus affiliates nearly 700 have farm shows, including one in a town called Truth or Consequences, N. M., a 250-watt with the call letters KCHS at 1400 on the dial and a Monday-through-Friday farm strip from 6:30-6:55 a.m. KBS stations average two hours a week of farm programming.

KBS calculates its stations cover at least 85% of all U. S. farms and supplies data on the number of farms covered by each station. Data indicating the nature of KBS coverage is shown by the fact that (1) as of 1 February 706 affiliates or 77.1% of the affiliates were the only station in the city or town, (2) as of 1 January, 81.6% of the total KBS home counties have a population of under 20,000 families and the tv ownership in those counties was under 60%.

Programming: Farm service programming aside for the moment, it can be said that, in general, the farmer likes the same kind of entertainment as the man in the city. The hill-billy, the dialect, the cracker-barrel thinker is disappearing from the farm scene. The farmer is today a businessman, not too different from the urban entrepreneur.

"Urbanization of living," says a note

from WSB, Atlanta, "even on the farms, has made farm listening habits similar to listening habits in the city."

From WNCT, Greenville, N. C.: "In our area farmers are not necessarily a race apart. The farmer does not, at the sound of a plunking guitar, click his heels and call for a two-step around the barn. . . . His tastes in television entertainment do not differ greatly—if they differ at all—from those of the townsmen. Perhaps, here all our farmers are townsmen at heart. Or, maybe, we're all farmers here."

Despite this, the answers sponsor received from about 250 farm stations—both radio and tv—did indicate the farmer is not a carbon copy of his opposite number in the city, either. To sum up a fairly complicated series of answers, it can be safely said that the farmer is more conservative in his program tastes than the urbanite. As one tv station pointed out, he won't go for British movies at all. He's crazy about Lawrence Welk. The non-slick, hearty, friendly television entertainer is his dish of tea.

Since programming is also a matter of local or regional tastes, there are bound to be deviations from the average. A number of stations, though a minority, reported that country and gospel music still retains a strong hold in their areas.

Since entertainment doesn't generally filter out the urban audience for the farm advertiser, the farm service

show stands distinctly apart as the method to pinpoint the farm audience. This is not the only reason for its use, however, nor, indeed, is it the main reason.

The main reason for the use of farm service programming is that it helps the farmer make money—and you can't get much more functional than that. It provides information on short notice—news, weather and market reports are speedily available—and gives it a distinctly local slant.

The farmer is getting more interested in the outside happenings that affect his business and so, says KNEB, Waterloo, Ia., "farm families have become more and more interested in direct, accurate information concerning weather, national, state and local farm news and, of course, markets."

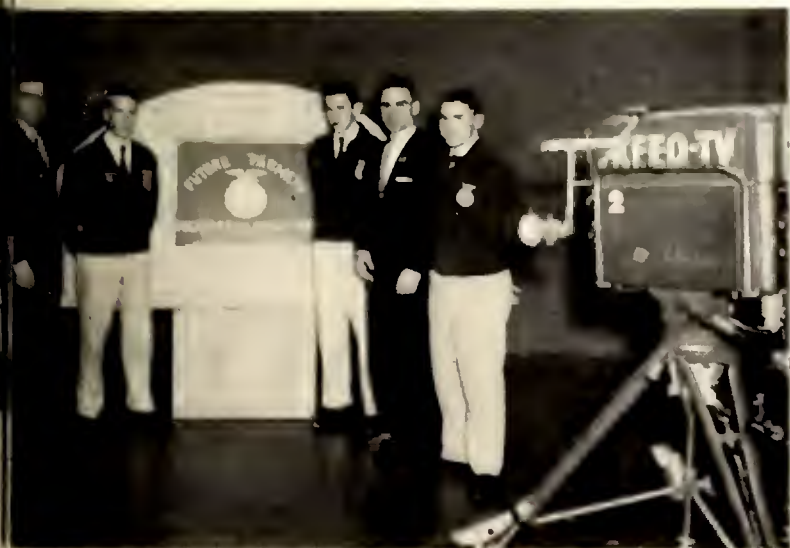
From KNCS, Hanford, Calif.: "Today's farmer is more interested in happenings that affect him—besides his interest in scientific farming."

KATY, San Luis Obispo, Calif.: points out that with farm prices the farmer "can sell or buy *right then* at those quotations. The newspaper reaches the mailbox at 10 the next morning, when it has become interesting history."

Off-the-air: Almost as important as programming are off-the-air activities. The support given by a farm director in meetings with dealers, mailings to

(Continued on page 54)

Groups such as FFA and 4-H play important role in farm areas. Below, KFEQ-TV, St. Joseph, Mo., covers activity of FFA chapter in studio telecast. Harold J. "Smitty" Schmitz, station FD, is at extreme left



Remotes are made easy for KWTU, Oklahoma City, by converted station wagon, which has platform on top and power converter. Scene shows FD Wayne Liles (r.) interviewing winner of station-sponsored contest

Farm radio is being rediscovered, too

General radio upturn is finding a parallel in farm sector. As for farm tv, clients are interested but they want more information

Though farm broadcasting didn't come of age until the post-World War II period, it was selling for sponsors long before.

Some farm product manufacturers or their dealers have been using farm programing for more than two decades—and continuously, too. Such names as Keystone Steel & Wire Co. and Murphy Products have been familiar to farm radio audiences for a quarter of a century. Nutrena Mills products have been plugged for 22 years. And then there's Staley Milling Co., 21 years, and DeKalb Agricultural Association, 20 years.

And all, obviously, getting results.

As a matter of fact, it could be said of farm radio-tv that it is a body of sales results completely surrounded by a sea of cost-per-1,000 calculations.

That is to say, since the farm audience is seldom measured with any preciseness, farm directors are seldom bedeviled by the slide rule boys so prevalent outside their domain.

This, of course, is because metropolitan area ratings aren't very useful to estimate farm audiences, while surveys of full coverage areas break out farm homes infrequently.

Irresistible trends being what they are, this state of blessedness (to the broadcaster) is bound to end sooner or later as the tides of research inundate the island paradise.

Broadcasters can shout till the cows come home that the real measure of advertising is sales, not audience (and deep inside the advertiser knows they're right). But the blunt fact remains that clients from Chicago to

Cairo want to know how many people they can reach (and deep inside the broadcasters realize they can't fight it). After all, advertisers say, don't the farm papers publish *their* circulation?

Since the manufacture of research data is almost always a matter of money, the ultimate arrival of cost-per-1,000-farmers-reached-per-commercial-minute figures depends to a great extent on the future state of farm radio-tv business.

If the current state is any indication, that future is not too far off. The general upsurge in radio is finding a parallel zip in the farm sector of the medium.

Dixon Harper, a former station farm service director and now radio farm director of Aubrey, Finlay, Marley & (Please turn to page 76)

Products of these firms are among those most widely advertised on farm radio

Farm products		Non-farm products	
Allied Feeds	Gooch Feeds	Oyster Shell Products	American Tobacco
Allis-Chalmers	B. F. Goodrich	Pfister Hybrid	Best Foods
D-Con	Hercules Powder Co.	Charles Pfizer	Blatz Beer
John Deere	Hubbard-Hall Chemical	Pioneer Seed	Cadillac
DeKalb	International Harvester	Ralston Purina	Colgate
Dixie Feeds	Keystone Steel & Wire	Sears Roebuck	Lever Bros.
Dr. Salisbury	Olin Mathieson	Shell Chemical	Murine Co.
D-X Sunray	Merek & Co.	Sisalkraft	Pepsi-Cola
Eveready Batteries	Murphy Feed Prod.	Spray Chemical Corp.	Procter & Gamble
Farm Bureau Co-op	Myzon	Staley Milling	Rexall Drugs
Ford Tractor	Northrup, King seeds	U. S. Steel	SSS Tonic
Funks Hybrid	Nutrena Mills	Wayne Feed	Sterling Drug

Source: SPONSOR farm questionnaire to radio stations. These are among the names that appeared most often in answer to questions concerning the station's most important national and regional clients.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE[®] RADIO

delivers more for the money



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand. (Nielsen & SR&D)

They serve this amazingly rich inland market which contains 5 of the top 9 counties in farm income in the entire United States — and has an effective buying income of more than \$4.6 billion dollars. (Sales Management's 1957 Copyrighted Survey)

McClatchy Broadcasting Company

Sacramento, California
Paul H. Raymer Co.,
National Representative



Six farm radio-tv advertisers and how they use the medium

Hercules Powder

Media used: radio, tv, farm magazines, farm meetings and exhibits, newspapers, direct mail, dealer aids, movies, slides.

Number of stations used: 33 radio, 7 tv.

Products advertised: toxaphene insecticides in spray, dust and granular formulations.

Media buying patterns: 1st program choice—informational farm shows, 2d program choice—weather shows, 1st time choice—Noon-1:00 p.m., 2d time choice—6:00-6:45 a.m. In most areas start in early May and continue into August. Where a top farm director is involved, will sponsor 52 weeks.

Objectives: to build confidence and respect in product and company.

Remarks: because of objective, farm director must reflect the character of Hercules Powder Co. "We deliberately seek out a farm director and spend a great deal of time evaluating him before we make our decision," says Edwin H. Ginn, manager, agricultural advertising.

Hess & Clark

Media used: radio, tv, farm magazines.

Number of stations used: 35 radio, 15 tv.

Products advertised: animal health packaged products and feed medication ingredients.

Media buying patterns: on radio, a combination of one-minute spots and 5-10 minute segments in farm programs during early morning and Noon hour. Some schedules 52 weeks, others seasonal. This year using mostly one-minute e.t.'s. On tv, using one-minute film spots fall, winter and spring in noontime farm programming where available. Other times adjacent to evening news and weather.

Objectives: introducing new products, establishing brand acceptance of entire line by featuring certain leaders seasonally. Tv is instrumental in opening new distribution.

Remarks: Dr. A. L. Andrews, advertising manager, feels tv can do a job for him but finds stations don't have enough farm data.

Northrup, King

Media used: radio, farm papers, direct mail.

Number of stations used: a "midwest network" of 11 stations has been used for several years.

Products advertised: seeds, including hybrid seed corn, farm seeds such as alfalfa products, hybrid sorghum, packaged lawn products, public relations.

Media buying patterns: principally farm news, markets and weather. Buy mostly morning up to 8:00 a.m., some Noon. Mostly year-round, some spring and fall peaks.

Objective: product recognition, company identification, product availability, informational service.

Remarks: seek the farm director deliberately. Marketing-Advertising Director K. H. Erickson says: "We want to know what type of man is handling our program and what kind of cooperation we can expect from him as well as learning his actual knowledge of farm problems and products." Doesn't find enough good farm shows on radio and tv.

Granite City Steel

Media used: farm radio stations, regional farm publications, state fairs.

Number of stations used: 14

Product advertised: STRONGBARN galvanized corrugated steel roofing and siding.

Media buying patterns: farm news, markets and weather. Segments range from one to 10 minutes, usually three times a week, around 6:00 a.m. All schedules are 26 weeks, starting in the spring and ending in the fall with a two-month summer hiatus.

Objective: seek to impress identity of STRONGBARN name.

Remarks: Product Sales Manager Fred L. Rupp says: "In using radio we obtain: a) greater frequency of contact to the consumer, b) greater impact, as radio reaches the farmer more than reading material, c) use of radio farm directors, which adds additional value in their contacts, and d) 14 extra STRONGBARN salesmen with an invaluable personal approach."

Allis-Chalmers

Media used: network radio, farm magazines, newspapers, direct mail, special promotions.

Number of stations used: 186 on NBC Radio for *National Farm and Home Hour*.

Products advertised: tractors, harvesting equipment, tillage implements, stationary engines, cultivators, etc.

Media buying patterns: entire air budget now used on network radio. Used spot radio in past for special promotions. Looked for good farm directors and sought participations within or adjacencies next to his show.

Objectives: To build goodwill, improve public relations and add prestige to A-C line of power equipment. "We feel these objectives are being reached" with the network show, says R. L. Smith, radio director, A-C Tractor Group.

Remarks: have used tv but now feel cost-per-1,000-farmers-reached is too high.

Spencer Chemical

Media used: farm radio stations, national, regional and state farm papers.

Number of stations used: around 20.

Products advertised: on radio advertise "Mr N" ammonium nitrate fertilizer.

Media buying patterns: seasonal. Use radio from February through May. While prefer Noon and 6:00-7:30 a.m., look for farm features with proven audience.

Objective: stress brand name, find radio most successful.

Remarks: seek close tie-up with farm directors. feel such tie-up provides an advertising bonus. Hard for seasonal advertiser to find farm service shows which "fill the bill." Presumably network commitments on high coverage stations continually push back the air time which can be devoted to the farm audience." says M. H. Straight, advertising director.



IN THE FARM MARKET

It isn't safe to leave them off too long!

What is television on farms doing to farm radio? Is the traditional noontime slot still a prime radio buy? Are TV farm service programs good buys? Who are the good farm program "personalities"? How much are they worth? How important is "out-of-the-home" radio? Why do farmers watch TV? For the same reasons they listen to radio? How much should regional and local differences influence media, program, and time buying?

When you face questions like these, you can pitch the ratings you use as a guide to city audiences out the window! Few up-to-date facts on farm audiences are available. When you deal with farmers on an intimate day-to-day basis, this is not surprising. Rapidly changing farm conditions, farming methods—even farmers themselves—make last year's facts outmoded before most advertisers can gear up to use them.

We, at Gardner, have had to dig facts out ourselves... with techniques we have developed ourselves. When you ask us to help you with your problems in the farm market, you will find that we use constant research—backed by the steady slosh, slosh, slosh of boots in the farmyard—to keep up with this market that just *won't* stand still.

We've found it certainly isn't safe to leave our boots off too long.

We are helping these companies sell their products, services and good names in agricultural markets all over the country.

Doone Agricultural Service, Inc.

Farm and ranch management • Doane Agricultural Digest • Doane Authorized Builders • Marketing research and consultation

Eli Lilly and Company

'Stilbosol' Diethylstilbestrol Premix, Lilly • 'Hygromix' (S. hygrosopicus Fermentation Products, Lilly)

Granite City Steel Company

STRONGBARN galvanized corrugated steel roofing and siding

Monsanto Chemical Company

Weed killers • Brush killers • Parathion insecticides • Meta-green[®] to keep silage fresh • Phosphates liquid and solid • LION ammonium nitrate, ammonium sulphate, anhydrous ammonia

Ralston Purina Company

Purina Chows and Purina Health Aids for poultry and livestock • Purina Dog Chow

* * * *

According to the Association of National Advertisers figures, the average agency-client relationship lasts approximately 4 years. Gardner-client relationships average 13 years.





Directing NATRFD activities in 1957 are (l. to r.) Wes Seyler, Amer. Dairy Assn. of Okla., vice president; Jack Timmons, KWKH, Shreveport, La., president; Herb Plambeck, WHO, WHO-TV, Des Moines, historian; Don Tuttle, WGY, Schenectady, secretary-treasurer.

NATRFD seeks higher standards

After 13 years, farm group has membership of nearly 600, including most of the crack farm directors in the radio-tv media

Timmons gives President Eisenhower honorary NATRFD membership plaque during group's spring 1957 meeting



It's an interesting commentary on the speed of change these days that when the National Association of Television and Radio Farm Directors was formed in 1944:

1. Broadcasters had to be convinced it was not a union.

2. Most of the thinking was centered on unsponsored farm service.

The union question was an academic one since that was not in the minds of the founders. As for point No. 2, there's been, needless to say, a switch in emphasis. This came with the realization that sponsorship means farm directors can do an equally good job while at the same time assuring themselves more stability and continuity in scheduling farm programming.

Today, tv/radio farm service directors rate with the best of them in salesmanship. As for the NATRFD, it has grown from an initial membership of 35 to nearly 600 and is a potent force in the farm air picture.

Most of the crack farm directors in the U.S. are now members.

While membership is a relatively uncomplicated affair, the association makes a pointed distinction between two types of members. Voting members are those who spend most (75%) or all of their time in farm tv/radio, while associates are farm directors who don't qualify or anyone who has a legitimate interest in the farm broadcasting field. All applicants are subject to approval by the membership committee.

The association admits that drawing the line at 75% may be unfair to certain competent farm directors who spend less time at their job due to circumstances beyond their control. However, it is felt the line has to be drawn somewhere and that, if the association errs, it should err on the side of higher standards.

In this pursuit of higher standards
(Please turn to page 62)

Iowa—Greatest
food-producing area
in the world

34 1/2 million
acres of
Iowa land
(96%) is
in farms

Iowa—first
in value and
number of
eggs produced

Iowa—first in
value and number
of hogs on farms

Iowa—first
in value of
livestock on
farms

Iowa annually
ranks 1st or 2nd
in farm income
(altho many farm
states are larger)

2 1/2% of all the
grade 1 land in the
U. S. is within
Iowa's 0.5 million
square mile
contour

The farms
account for
about \$2 3/4
billion of Iowa's
annual income,
that's only half
the story

In the highly
industrialized
Eastern half of
Iowa \$2 out of
every \$3 of income
comes from
industry

WMT's
national
reps:
The Katz
Agency

The **WMT** Station
CBS Radio and Televis
for Eastern Iowa
600 kc Channel 2

SALES PRESENTATION TO BE UNVEILED BY NATRFD 29 NOV.

NATRFD's top activity in 1957—its new sales presentation,—will be unveiled 29 November at the association's annual convention in Chicago.

It will not be the group's first organized effort at assembling facts and figures on the selling strength of farm radio and tv. But it will be their first effort to do so on a professional level.

The presentation will be in both booklet and slide form. Printed copies will be sent to reps and stations with NATRFD members as a matter of course, but the booklet will also be available to all those who request it. The slide presentation will be available to reps and stations at cost.

The title of the presentation, "Is your farm advertising *balanced* for best results?" is clearly aimed at clients who are considered top-heavy in farm print media. But the actual sell avoids media comparisons in large part and concentrates on the positive advantages of using farm directors.

The presentation includes:

1. Data on farmer spending, both for business and family.
2. The farm director's strong points.
3. The plusses of farm radio and tv.
4. Data on farm radio listening habits and tv coverage.
5. Sponsor success stories.
6. Five tips on how to buy farm broadcasting.

The section on the work of the farm director sums up his values as follows: (1) he is a student of agriculture who provides practical information, (2) he personally visits many farmers each year, (3) he is a principal speaker at key farm meetings, (4) he maintains professional relationships with agricultural specialists, (5) he is called upon to help provide basic agricultural improvements.

Work on the presentation was done under the aegis of a sales promotion committee headed by Mal Hansen of WOW and WOW-TV, Omaha. The material was gathered and organized by the Bert Gittens ad agency of Milwaukee under the direction of Jerry Seaman. The job was put together physically by the Donald Lerch, Jr. and Co. firm and Don Lerch will narrate the first public showing at the convention.

Most of the \$3,500 for the project came from the NATRFD itself but \$1,500 was donated by Allis Chalmers, through the good offices of one of the association's greatest boosters, Charles Karr, advertising director of A-C's tractor division.

Others on the sales promotion committee include: Bob Stephens, KFYO, Lubbock; Dixon Harper of Aubrey, Finlay, Marley & Hodgson, Chicago; Derek Rooke, WMC and WMCT, Memphis; Forrest Blair, of Edward Petry, Chicago; Larry Haeg, first president of the NATRFD and now manager of WCCO, Minneapolis-St. Paul; Delbert Rucker, National Plant Food Institute, Washington; Jack Stratton, WKY and WKY-TV, Oklahoma City; John Bradshaw, John Bradshaw & Associates, Toronto; Bob Parker, WBAY and WBAY-TV, Green Bay; Wes Seyler, American Dairy Association of Oklahoma; Don Tuttle, WGY, Schenectady; Maynard Speece, WCCO. ▀

in the profession, the association and its members have spread themselves over a wide range of activities during the NATRFD's 13-year history. To list them in detail would be impressive, if not practical.

A summary of some of last year's activities will provide some idea of the scope of the NATRFD:

- It contacted and did special work with the following organizations (and others besides) — NARTB, National Milk Producers Assn., Chicago Board of Trade, U.S. Weather Bureau, National Agricultural Chemical Association, National Institute for Education by Radio & Tv, National County Agents, National FFA, National 4-H, American Feed Manufacturers Association, National Poultry and Egg Board.

- A committee began working on a radio workshop project. This work, coordinated by the National Project in Agricultural Communications, resulted in a Northeast Radio Workshop in New York last April. Present plans call for a Southern Radio Workshop in Memphis in January 1958. Jointly sponsoring the workshops with the NATRFD was the American Association of Agricultural College Editors. The NATRFD also took part in the NPAC's National Farm Tv Clinic in 1955.

- NATRFD representatives turned up at the Thor Research Center, Ford Tractor Meeting, Philadelphia Petroleum Meeting, the Chrysler Corp.'s press review and other places.

- Always strong on traveling and a prime source of extending the farmer's horizon beyond his own acres, association members led tours or went themselves to South America, Mexico, Great Britain, Canada, Japan, Australia, New Zealand, Fiji Islands, the Soviet Union, as well as different parts of the U.S. Members have been on at least three tours to the USSR.

- The NATRFD president (in 1956 it was John McDonald of WSM and WSM-TV, Nashville), as a member of the National Council on Rural Civil Defense, did considerable traveling and made half-hour recordings on behalf of the council.

If the effect of all this is to make the farm director a more interesting personality to his audience, a more effective salesman to his sponsor and a more useful employee to his boss, it is no accident. ▀

REAL



LIVE SERVICE



For the past 33 years, Northwest farmers have been listening to *one radio station* for a helping hand at every turn. It's WCCO Radio, whose farm service department has become a model for other stations throughout the nation. Farm service directors Maynard Speece and Jim Hill present more than 50 broadcasts every week, lively and vital, loaded with information farmers depend on—reports of rapidly-changing market and weather conditions plus news of latest agricultural developments. It's this service which has made WCCO Radio the overwhelming first choice of the 231,900 farm families (*\$1.7 billion annual income and rising*) within the station's 114-county basic service area. Fact is, in the rural Northwest, more than four times more people listen to WCCO Radio than all other Twin Cities stations *combined!*

WCCO RADIO

*The Northwest's 50,000-Watt Giant
Minneapolis-St. Paul
Represented by CBS Radio Spot Sales*



**Nielsen, June 1957—
Audience in vast Northwest
beyond inner NSI area.*

THE STATIONS

CROSS-SECTION OF FARM RADIO STATIONS

Farm stations below are partial list only of some 2050 U. S. stations which carry farm programing. List is based on stations replying to SPONSOR questionnaire. For more complete list of farm radio stations, see SPONSOR's 1957 Buyers' Guide.

State	City	Call letters	Frequency	Power	Network	Farm hrs. weekly		Years on air	Farm personnel*	Representative
						Service shows	Other†	with farm shows		
ALA.	ALBERTVILLE	WAVU	630	1,000		18	20	7	JESSE CULP & JOHN CULP	
	BIRMINGHAM	WAPI	1070	10,000	NBC	4 1/4	5	12	BOYD EVANS	Christal
	FLOMATON	WTCB	990	500		6	18	2	Paul Wood	Hil F. Best
	GUNTERSVILLE	WGSV	1270	1,000	KBS	21	12	7 1/2	Larry Garner, W. L. Martin, Christine Huber	Keystone
	MONTGOMERY	WBAM	740	50,000		9 1/2	2 1/2	5	CRAWFORD ROQUEMORE, Mississippi Simpkins, Fred Wamble	Radio-TV Re
ARIZ.	MESA	KTYL	1310	5,000 D 500 N		6		5	Don Sherrill	Thos. Clark
ARK.	HELENA	KFFA	1360	1,000	MBS-KBS	66 1/2	9	16	Randy Tardy, Basil Scaife, Bill Fury	Hil F. Best
	PARAGOULO	KORS	1490	250		4	8	10	George Kirby & Bill Oriskell	
	SILAM SPRINGS	KUDA	1290	5,000	KBS	4	7 1/2	20	Ralph Kennedy	Oora-Clayton
CALIF.	CHICO	K-PAY	1060	10,000		12	6	9	NEIL McINTYRE	Hollingbery
	EL CENTRO	KXD	1230	250	MBS	6	12	26	Bob Baker, Bob Weaver	Raymer
	FRESNO	KFRE	940	50,000	CBS	8 1/2		8	WALLY ERICKSON, FRED MILNES, Don Upton	Blair
	HANFORD	KNGS	620	1,000		4 1/2	2	9	Dave Camp, Brent Demont	H. Oaks
	PETALUMA	KAFP	1490	250	KBS	11		2 1/2	Chuck Currier	Broadcast Tr
	SAN LUIS OBISPO	KATY	1340	250		5	15	8	Hugh Harling, Dale Kirk, Jack Carroll	Meeker
	COLO.	DENVER	KLZ	560	5,000	CBS	2 2/3		35 1/2	Pat Galvin
GREELY		KFKA	1310	1,000		17	12	34	LARRY KIRK, Carl Jordan	Holman
MONTE VISTA		KSLV	1240	250	KBS	7 1/2	12	4	George Norvell, Wendell Deaton	Bolling
MONTROSE		KUBC	1260	5,000	KBS	25		10	Ed Dujulio	Bolling
CONN.	HARTFORD	WTIC	1080	50,000	NBC	11		31	FRANK ATWOOD, Don Nelson	Christal
FLA.	TAMPA	WFLA	970	5,000	NBC	4 1/2		11	MAROI LILES	Blair
GA.	ATLANTA	WSB	750	50,000	NBC	10 1/2	2 1/2	35 1/2	Roy McMillan, Bob Van Camp, Jim Wesley	Petry
	BAXLY	WHAB	1260	5,000	KBS	21	28	3	John Swan	Continental
	HAWKINSVILLE	WCEH	610	500	KBS	20	7	5	Bill Powell, James D. Popwell	
	ROME	WRGA	1470	5,000	MBS	5	5	27	LEE MOWRY, DEE FRANKLIN	Walker
	SAVANNAH	WSAV	630	5,000	NBC	2	7 1/2	18	Douglas Strohhenn	Blair
ILL.	CHICAGO	WLS	890	50,000	ABN-NBC	14		33	HARRY CAMPBELL, BRUCE DAVIES, BILL MASON, JERRY BOYUM, MAYNARD BERTSCH	Blair
	DeKALB	WLBK	1360	500		9		4	GEORGE C. BIGGAR	Sears & Ay
	FAIRFIELD	WFIW	1390	500	KBS	11 3/4	8	4	Tom Land	Webb
	KANKAKEE	WKAN	1320	1,000		5	4 1/2	10		Sears & Ay
	MATTOON	WLBH	1170	250		9	6	11	HOWARD MILLER	Holman
	METROPOLIS	WMOK	920	1,000	KBS	3 1/2	24	6	Odell Korte, Jim Firmin, J. R. Strubinger	Holman
	MT. VERNON	WMIX	940	1,000		18		7	CURT BRADLY	Pearson
	PARIS	WPRS	1140	500	KBS	4		5	J. B. Powell	
	PEORIA	WMBD	1470	5,000	CBS	5	10 1/2	30	EMIL BILL	PGW
	QUINCY HANNIBAL, MO.	WTAO	930	5,000 D 1,000 N	CBS	12 1/2	3	31	Richard Faler	Weed
	ROBINSON	WTAY	1570	250		3 1/2		1	Boyd Lauer	Hil F. Best
	SPRINGFIELD	WTAX	1240	250	CBS	2 1/2	11		SPIZZ SINGER	Weed
	STREATER	WIZZ	1250	500		3		4	Verne Buland	Hil F. Best
	IND.	EVANSVILLE	WGBF	1280	5,000 D 1,000 N	NBC	4	5 1/2	30	GENE CRAWFORD
EVANSVILLE		WJPS	1330	5,000 D 1,000 N	AEN	4	1	5	VERNE PAUL	Hollingbery
INDIANAPOLIS		WIBC	1070	50,000		13 1/2	7 1/2	19	HARRY ANDREWS, Jack Morrow	Blair
KOKOMO		WIOU	1350	1,000	CBS	8 1/4		9	RAY WATSON	Weed

*Names in capital letters are NAFTRFD members. †Other types of farm-slanted programing.



in Mid-America

don't settle for
off-the-cuff
farm reporting



get authoritative
on-the-spot
farm coverage

KCMO-Radio

With a full-time farm news department staffed
by professional agriculture radio-journalists.

George Stephens, Director of Agriculture
Jack Wise, Market Reporter

Power: 50,000 Watts



KCMO-Radio	Kansas City	810	CBS
WHEN-Radio	Syracuse	620	CBS
KPHO-Radio	Phoenix	910	ABC
WOW-Radio	Omaha	590	CBS

Joe Hartenbower, General Mgr.
R. W. Evans, Commercial Mgr.
Represented nationally by Katz Agency

KCMO-Radio
... one of Meredith's Big 4
... All-Family Stations.



Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

FARM RADIO STATIONS *continued*

State	City	Call letters	Frequency	Power	Network	Farm hrs. weekly Service shows	Other†	Years on air with farm shows	Farm personnel*	Representative
IND. (cont.)	LAPORTE	WL01	1540	250		12	6	10	BERNHART MUNSON	Pearson
	MICHIGAN CITY	WIMS	1420	1,000		12		10	Stew McOonnell	Rambeau
	SALEM	WSLM	1220	1,000	KBS	14	8	5	ERWIN EISERT, Darrell Dixon, Lee Fultz	Hil F. Be
IOWA	ATLANTIC	KJAN	1220	250	KBS	6	6	3	West Haines, Bob Einhavs	
	CARROLL	KCIM	1380	1,000		12	6	7	Neil Trobak	Pearson
	DAVENPORT	KSTT	1170	1,000	MBS	6	8	11	JAMES WYCHOR, Joseph Coval	Walker
	DES MOINES	WHO	1040	50,000	NBC	7		21	HERB PLAMBECK, KEITH KIRK- PATRICK, LEE KLINE, CHET RANOLPH	PGW
	DUBUQUE	KOTH	1370	1,000	ABN	19¼		16	GERALD McALEECE	Pearson
	MARSHALLTOWN	KFJB	1230	250		4½	4	34	Howard Vint	Pearson
	MASON CITY	KGLO	1300	5,000	CBS	4	122	20	AL HEINZ	Weed
	OELWEIN	KOEL	950	1,000		7½	21	6	Paul Ruse, Dick Petrik	Pearson
	SHENANDOAH	KMA	960	5,000	ABN	22		33	MERRILL LANGFITT, JACK GOWING	Petry
	STORM LAKE	KAYL	990	250	KBS	6		9	Kent Adams	
WATERLOO	KXEL	1540	50,000	ABN	9	3½	15	RALPH VOGEL	Bolling	
KANS.	COLBY	KXXX	790	5,000		18	6	10	DOC EMBREE, ED MASON, Don Secord, Chet Allan	H-R
	COFFEYVILLE	KGGF	690	10,000	ABN	5½	1 2 3		Joe Cook	Pearson
	DOODGE CITY	KGNO	1370	5,000	MBS	10 2/3		1½	ROODY PEEPLES	V.R.&McC
	GREAT BEND	KVGB	1590	5,000	NBC	4	2	4	ROBERT O. HILGENOORF, Jim Heaton, Hayes Beck	Pearson
	JUNCTION CITY	KJCK	1420	1,000	KBS	2	2	8	Hays Beck WES SEYLER	Indie
	TOPEKA	WIBW	580	5,000	CBS	16	7½	27	WILBUR LEVERING, Charles Ross,	Avery-Knox
	WICHITA	KFH	1330	5,000	CBS	6¼	17¼	35	BRUCE BEHYMER, Don Ingle	Blair
KY	BENTON	WCBL	1290	1,000	KBS	24		3	Gobel Pellack	Continental
	OANVILLE	WHIR	1230	250	MBS-KBS	2½	12	10	Raymond Ramsey	Holman
	HENDERSON	WSON	860	500	KBS	7	2	16	Ooris Gibson, Oell McLachlan	
	HOPKINSVILLE	WHOP	1230	250	CBS	21	5	18	Orury Embry	MasLa
	LEXINGTON	WLAP	630	5,000		14	6	35	James Withrow, June McCully, Ann Jones, Mickey Stewart & Gordon Whiteley	Pearson
	LOUISVILLE	WHAS	840	50,000	CBS	7¼	6	35	BARNY ARNOLO, HAYDEN TIMMONS	Christal
	WINCHESTER	WWKY	1380	1,000 0		7	11	3	Herman Kelly, Tip Sharp, Charles Shouse	Indie
LA.	NEW ORLEANS	WWL	870	50,000	CBS	4	10	17	GEORGE SHANNON	Katz
	SHREVEPORT	KWKH	1130	50,000	CBS	4¾	20	32	JACK TIMMONS	Christal
ME.	ROCKLAND	WKRD	1450	250	ABN	6	2½	5	Frank S. Knight	
MD.	FREDERICK	WFMO	930	1,000	CBS	17½	2½	22	Bob Helder, Bill Howard	Gill-Perna
MASS.	BOSTON	WBZ-WBZA	1030	51,000		1¼		36	MALCOLM McCORMICK	PGW
	GT. BARRINGTON	WSBS	860	250		3	1	9 mos.	Ron Russell	Foster & C
	GREENFIELD	WHA1	1240	250	MBS	7		19	WALLY WAGONER	Walker
	WARE	WARE	1250	1,000	MBS	7	7	10	Buddy Stevens	Webb
MICH.	BAY CITY	WBCM	1440	1,000 0 500 N	ABN	15	4	32	ED VALLENDER	Hollingber
	BENTON HARBOR	WHFB	1060	1,000 0		7½	6	10	JOHN CHASE	Holman
	COLOWATER	WTVB	1590	5,000		8½		8	George F. Engle, Frank Martin	Hil F. Be
	FREMONT	WBFC	1490	250		2	2½	3		Hil F. Be
	IONIA	WION	1430	500		7½	6	5	Ellis Shotwell	Hil F. Be
	SAGINAW	WSGW	790	1,000	MBS	3	2	7	Dick Barry	Pearson
MINN.	FARIBAULT	KOHL	920	1,000		39½		4	DEAN CURTIS, Dick Bliddick, Ken Thorp	
	MANKATO	KTOE	1420	5,000		18	12	8	Wayne Will	Pearson
	THIEF RIVER FALLS	KTRF	1230	250		12	26	10	John Ounncliff	Bulmer &
MISS.	JACKSON	WJ0X	620	5,000	NBC	6¼	8	10	FOREST COX, HOWARD LANGFITT	Hollingber
MO.	FULTON	KFAL	900	1,000		7½	6	7	Art Hogan	Indie
	JEFFERSON CITY	KLIK	950	5,000		12	½	3½	JACK KROECK, EVAN SLACK	Simmons A
	JOPLIN	KFSB	1310	5,000 0 1,000 N		6¼	3	9	Leonard Brown	Meeker
	KANSAS CITY	KCMO	810	50,000 0 10,000 N	CBS	5½	6	10	GEORGE STEPHENS, JACK WISE	Katz
	MARSHALL	KMMO	1300	1,000		6¾	6	6	NORTH PILE, Fred Miller	Pearson
	NEVAOA	KNEM	1240	250		9	6	8	Jim McCall	Hil F. Be



JACK TIMMONS,
KWKH Farm
Service Director

KWKH, Shreveport, is one of America's GREAT farm stations!

KWKH is the *only* Shreveport station offering specialized farm programming. By every measurement of farm audience, farm programming and farm personalities, it is one of the most important farm stations in the nation, serving 74 counties in Ark-La-Tex, where agriculture is the major industry.

The KWKH Farm Service Department is headed by Jack Timmons, who holds the honorary American Farmer Degree and the honorary State Farmer Degree for Louisiana, presented by the FFA—is President of the Louisiana Market Poultry Association, Regional Chairman and Member of the Board of National Farm-City Week, and is President of the National Association of Television and Radio Farm Directors.

He travels some 45,000 miles annually, visiting farmers and attending meetings to keep abreast of the latest developments.

KWKH features four top daily farm programs:

- FARM MARKETS AND TRENDS (6:05-6:15 a.m.)
- ARK-LA-TEX FARM NEWS (6:15-6:30 a.m.)
- JACK TIMMONS — RFD (12:05-12:15 noon)
- BROILER MARKETS (12:55-1:00 p.m.)

Plus scores of special farm programs, remotes, interviews, etc.

Let your Henry I. Christal Co. man give you all the facts on KWKH's *quality* coverage of this *quality* farm market. You'll probably be *amazed*.

K W K H

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

Henry I. Christal Co., Inc.
Representatives

Henry Clay
Executive Vice President

Fred Watkins
Assistant Manager

FARM RADIO STATIONS *continued . . .*

State	City	Call letters	Frequency	Power	Network	Farm hrs. weekly Service shows	Other†	Years on air with farm shows	Farm personnel*	Representati
MO. (cont.)	ST. JOSEPH	KFEQ	680	5,000		7½	10½	31	HAROLD SCHMITZ, Ralph Melon	Simmons Assn
	SEDALIA	KDRO	1490	250	KBS	½	10	18	Merle Vaughn	Pearson
	SILKESTON	KSIM	1400	250		6	6	9		
	SPRINGFIELD	KWTO	560	5,000	ABN	8¾	16	24	LOYD EVANS, Wayne Grisham	Pearson
	UNION	KLPW	1220	250	KBS	7½	20	3	Herb Houseman	Don Roberts
MONT.	GREAT FALLS	KFBB	1310	5,000	CBS	9½	6	25	STAN MEYER, W. C. BLANCHETT	Bolling
	GREAT FALLS	KXLK	1400	250	NBC	1	2	10		Walker
NEB.	GRAND ISLAND	KMMJ	750	10,000	ABN	18	54	32	E. C. WOODWARD, GEORGE KISTER	H-R
	OMAHA	KFAB	1110	50,000	NBC	23		33	BILL MACDONALD, George Dunn	Petry
	OMAHA	WOW	590	5,000	CBS	6¼	¼	11	MAL HANSON, ARNOLD PETERSON	Blair
	SCOTTSBLUFF	KNEB	960	1,000 D 500 N	MBS	10	¼	10	Dick Ingwerson, Les Proctor	Holman
	YORK	KAWL	1370	500	KBS	12	130	3	Harry Hecht, Herman Schultz, Lloyd Young, Jerry Bryan, Harlan Hanson, James Urbach	Hil F. Best
N.H.	KEENE	WKNE	1290	5,000	CBS	1¼		25	Stacey Cole	Mecker
N.J.	MILLVILLE	WMLV	1440	1,000		3	¼	4	Karl F. Sheying	Broadcast Tim
	NEWTON	WNNJ	1360	500	KBS	11		4	Vic Alme, John Raab, Warren Welch	
N.Y.	AUBURN	WMBO	1340	250	MBS	1½	3	31	Robert B. Morgan, Jerry Sanders	Thomas F. Cl
	HORNELL	WLEA	1480	1,000	MBS	15		5	Richard Cory	Gill-Perna
	HORNELL	WWHG	1320	5,000		5	2½	11	Lou Parker	Rambeau
	JAMESTOWN	WJTN	1240	250	ABN	10½		21	ROBERT S. WEBSTER	V.R.&McC
	MIDDLETOWN	WALL	1340	250	KBS	6		10	Albert Larson Jr.	
	ROCHESTER	WHAM	1180	50,000	NBC	6¼	½	30	GEORGE HAEFNER	Christal
	SCHENECTADY	WGY	810	50,000	NBC	6		31	DONALD A. TUTTLE	Christal
	UTICA	WIBX	950	5,000	CBS	5	1	25	Sherm Brody	Mecker
	WATERTOWN	WATN	1240	250		6½	12	16½		Devney
	N.C.	BREVARD	WPNF	1240	250		2	6	7	Jim Davis
CHARLOTTE		WBT	1110	50,000	CBS	2¾	7¾	35	Grady Cole	CBS Radio Sp
FAYETTEVILLE		WFAI	1230	250	CBS-KBS	6	6	10	Richard Perry	Clark
FAYETTEVILLE		WFNC	1490	5,000 D 1,000 N	MBS	3½	5	17	Mack Stamps	Walker
HENDERSONVILLE		WHKP	1450	250	ABN-KBS	4½	2	10	Jimmy Northington	Hil F. Best
KINGSTON		WELS	1010	1,000	KBS	3½	24	7	Jack Rider, JACK HANKINS	Bogner & Ma
RALEIGH		WPTF	680	50,000	NBC	8 1/3	11 2/3	30	EARL HOSTETLER, BILL JACKSON, Jim Ried, John Harris	PGW
SILVER CITY		WNCA	1570	1,000		6	6	5	Alex McNeill, Luke Bruce, Ray McClees	Hil F. Best
SPRINGFIELD		WMPM	1270	1,000		10	8½	7		
WILSON		WGTM	590	5,000	CBS	8½	20	20	Glenn Vick, Bill Bunn, Bob Allen	Rambeau & Brown
N.D.	BISMARCK	KFYR	550	5,000	NBC	4½	10¾	32	I. B. Solberg	Blair
	DEVILS LAKE	KDLR	1240	250	MBS-KBS	2	12	33	Harry Kosieracki	Holman
	FARGO	KFGO	790	5,000	ABN	27	10	9	Arv Johnson, Lcm Hawkins, John Phillips	Gill-Perna
OHIO	TOLEDO	WOHO	1470	1,000		3	6	3	Joe Augello	Pearson
	WORTHINGTON	WRFD				15 2/3	8 2/3	10	John Martin, Fred Gage, Dave Collins, CLYDE KEATHLEY, MARY LOU PFEIFFER	Gill-Perna
OKLA.	TULSA	KV00	1170	50,000	NBC	8¾	1½	16	CARL F. MEYERDIRK, Dewey Rounds	Petry
	WOODWARD	KSIW	1450	250		3	15	10	Edward A. Ryan, Harry McFarland	JEPCO
ORE.	SALEM	KBZY	1490	250	NBC	10½	½	½	ALVIN D. BAUER	Mecker
	SALEM	KSLM	1390	1,000	MBS	5½	1	3	PAUL ALEXANDER, EARL JONES	Everett-McKi
PA.	BLOOMSBURG	WHLM	550	500		9½	9	10	Ha' Miller, Dale Fulmer	Raymer
	EASTON	WEEX	1230	250		5		1	CARROLL W. BRADFORD	Headley-Reed
	LANCASTER	WLAN	1390	1,000	ABN-MBS	6	5	11	Edward Miller, David Lorenson, Lillian Walker	Headley-Reed
	LEWISTOWN	WKVA	920	1,000		20	20	8	Glenn Sheffer, Bob Hyle	Gill-Perna
	PHILADELPHIA	WCAU	1210	50,000	CBS	6		29	AMOS KIRBY, WILLIAM BENNETT	CBS Radio S
	PITTSBURGH	WAMO	860	1,000		18	66	1	Jim Herbert	For Joe
	READING	WEEU	850	1,000	ABN	5		10	Jack B. Gounder	Headley-Reed
	SCRANTON	WARM	590	5,000	ABN	½	7¾	17	JESSE LANDENBERGER	Bolling
S.C.	BARNWELL	WBAW	740	500	KBS	12	8	4	Al Dunbar	Hil F. Best
	GREENVILLE	WFBC	1330	5,000	NBC	7	7	25	BEN LEONARD	Avery-Knodel



Mal Hansen



Radio WOW-LAND is RICHER than EVER!

Mal Hansen, WOW Farm Director, reports:

Farmers in the 215 county area served by Regional Radio WOW are enjoying their best *money* year in four years.

This market has as many people as Pittsburgh, St. Louis, or San Francisco-Oakland. The population is half farm, half urban. When the farmer prospers, everyone prospers!

1958 Crops May Set New Records!

Subsoil moisture is excellent — 5 to 8 inches over 1956. Above average small grain crops are already in bins. Record soybean and sorghum crops are predicted and it looks like a near record corn crop!

Livestock Prices giving Good Profit Margin!

WOW-Land farmers bought cattle at \$14-\$15 and are selling at \$20-\$21. Butcher hogs have been selling at \$18.50, a 12.1% gain over 1955. An ample supply of cheap feed assures bright livestock profits!

U. S. Government Payments Coming in —

Soil Bank and other subsidy payments mean cash-in-hand for WOW-Land farmers. In Nebraska alone, land taken out of production is bringing in over *44 million dollars!*

* * * * *

**WOW-Land is BIG... WOW-Land is RICH...
and you can sell it only with WOW Radio!**

WOW and *only* WOW delivers this huge area of 215 counties in six states with a population of 4,213,000.

Without WOW Radio it would take 38 daily newspapers, or *at least 5 major TV stations* to serve the WOW Radio area.

**Regional
RADIO**

WOW

FRANK P. FOGARTY
Vice President and General Manager
BILL WISEMAN
Sales Manager
JOHN BLAIR & COMPANY
Representatives

A MEREDITH
STATION

OMAHA, NEBRASKA • CBS AFFILIATE

WOW and WOW-TV, OMAHA • KPHO and KPHO-TV, PHOENIX
WHEN and WHEN-TV, SYRACUSE • KCMO and KCMO-TV, KANSAS CITY

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

FARM RADIO STATIONS *continued . . .*

State	City	Call letters	Frequency	Power	Network	Farm hrs. weekly Service shows	Other†	Years on air with farm shows	Farm personnel*	Representative
S. DAK.	RAPID CITY	KOTA	1380	5,000	CBS	5¼	3	20	GENE TAYLOR	Headley-Reed
	WATERTOWN	KWAT	950	1,000	MBS-KBS	2	42	7	Max Witcher	Gill-Perna
	YANKTON	WNAX	570	5,000	CBS	14	6	35	REX MESSERSMITH, GARY NIELAN, GEORGE GERMAN	KATZ
TENN.	CLARKSVILLE	WJZM	1400	250	MBS-KBS	7	16	16		Rambeau
	COLUMBIA	WKRM	1340	250	KBS	18	16	11	Bill Fraser	Walker
	JACKSON	WDXI	1310	5,000	KBS	31		10	Russ Honeyman	V.R.&McC
	LEXINGTON	WOXL	1490	250	KBS	12	7	3	Ben Enochs, Ev Flagg	Burn-Smith
TEX.	AMARILLO	KGNC	710	10,000	NBC	22		12	GARLAND SMITH, HAL MAYFIELD	Katz
	BEAUMONT	KFDM	560	5,000	CBS-ABN	3½	3	28	Oick McAdoo	PGW
	BROWNSVILLE- HARLINGEN- McALLEN	KRGV	1290	5,000	NBC	6		10	CHARLIE RANKIN	Raymer
	CENTER	KDET	930	1,000		3½		4	CHARLIE SLATE, Charles Hancock	Gill-Perna
	DALLAS	WFAA	570 820	5,000 50,000	ABN CBS	3¼	4	25	MURPHY COX	Petry
	FORT WORTH	WBAP	820	50,000	NBC	6	7½	35	W. A. RUHMANN	PGW
	HOUSTON	KPRC	950	5,000		6¼		6	GEORGE ROESNER, BUCK BUCHANAN	Petry
	HOUSTON	KTRH	740	50,000	CBS	10½	3	11	DEWEY COMPTON, L. O. TIEDT, Bill Zac, Miss Betty	PGW
	LUBBOCK	KFYO	790	5,000	CBS	1	¾	15	BOB STEPHENS	Katz
	SAN ANTONIO	KENS	680	50,000 O 10,000 N	CBS	12	2½	4	BILL SHOMETTE	PGW
	SAN ANTONIO	WOAI	1200	50,000	NBC	6½	8½	30	BILL McREYNOLDS, Henry Howell	Petry
TAYLOR	KTAE	1260	1,000	KBS	5½	8	10	JOE HEGAR		
UTAH	SALT LAKE CITY	KSL	1160	50,000	CBS	1½	2 3	17	ELVON W. ORME	CBS Spot Sale
VT.	FARMVILLE	WFLO	870	1,000		10½	27	10	Henry Fulcher	Clark
VA.	HARRISONBURG	WSVA	550	5,000 O 1,000 N	NBC	9		HOMER QUANN	PGW
	LYNCHBURG	WLVA	590	1,000		6	8	15	WAYNE TAYLOR	Hollingbery
	RICHMONO	WRVA	1140	50,000	CBS	7	2½	27	ALDEN AAROE	CBS Radio Spot
	ROANOKE	WDBJ	960	5,000	CBS	3	9	25	Bob Rees, Irving Sharp	PGW
	WYTHEVILLE	WYVE	1280	1,000	KBS	4	20	8	Frank Lindamood	
WASH.	WENATCHEE	KPQ	560	5,000	ABN-NBC	9	6	15	TEO OTTO	ForJoe
	YAKIMA	KIMA	1460	5,000	CBS	7		2	RICHARD J. PASSAGE	Weed
WISC.	APPLETON	WHBY	1230	250	MBS-KBS	6	3	32	Oick Casperson	Burns-Smith
	BELOIT	WBEL	1380	5,000		9	7	10	Bob Schloz, Jerry Dunbar	Gill-Perna
	EAU CLAIRE	WBIZ	1400	250	MBS	8		12	Harold Jahnke	Pearson
	GREEN BAY	WBAY	1360	5,000	CBS	13½	7	20	BOB PARKER, LES STURMER, ORION SAMUELSON, Joe Marks, Eddy Janson	Weed
	JANESVILLE	WCLO	1230	250	MBS	15		27	Ralph Schroeder	Everett-McKIn
	LA CROSSE	WKTY	580	1,000	ABN	7		10	NORBERT F. HANSEN	Everett-McKIn
	MADISON	WKOW	1070	10,000	CBS	15	½	10	ROY GUMTOW, BILL THIESENHUSEN	Headley-Reed
	MARSHFIELD	WOLB	1450	250		6	6	10	Charles Lilligren, Lamar Hoy	Webb
	WAUSAU	WOSA	550	5,000	ABN	21	21	9	Chuck Summers	H-R
	WISCONSIN RAPIDS	WFHR	1340	250	MBS	6	8	17	ARNIE STROPE	Oevney

CROSS-SECTION OF FARM TV STATIONS

Farm stations below are partial list only of some 250 U. S. stations which carry farm programing. List is based on stations replying to SPONSOR questionnaire. For more complete list of farm tv stations, see SPONSOR'S 1957 Buyers' Guide.

State	City	Call letters	Channel	Power	Network	Farm program Service shows	hrs. weekly Other*	Years on air with farm shows	Fa. m personnel	Representati
CAL.	SAN FRANCISCO	KPIX	5	100,000	CBS	¾		9		Katz
	SAN FRANCISCO	KRON-TV	4	100,000	NBC	1		5		PGW
COL.	OENVER	KLZ-TV	7	316,000	CBS	½	¼	4	Weekend Gardner, Mel Ekert, Herb Grundell	Katz
FLA.	TAMPA	WFLA-TV	8	316,000	NBC	1		11	MAROI LILES	Blair-Tv
	TAMPA	WTVT-TV	13	316,000	CBS	2½	14	1	Will Sinclair, BOB HANCOCK	Katz

*Names in capital letters are NATFRD members. †Other types of farm-slanted programing.



BOB PARKER
Farm Director



LES STURMER
Assoc. Farm Director



ORION SAMUELSON
Farm Editor



EDDY JASON
Farm Service

WBAY CH. 2 GREEN BAY

GIVES PERSONAL SERVICE TO

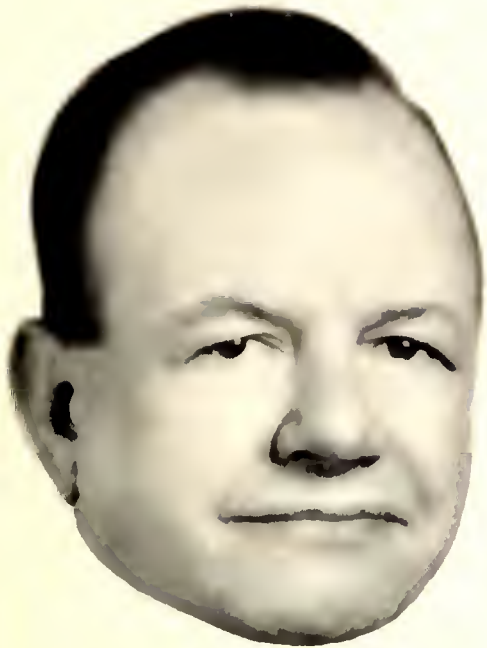
the Land of Milk & Honey!



OUR COW'S NAME IS TILLIE VISION.
TAKES FOUR "HIRED HANDS" (AND CBS)
TO FEED HER!

FARM TV STATIONS *continued*

State	City	Call letters	Channel	Power	Network	Farm hrs. weekly		Years on air	Farm personnel*	Representative
						Service shows	Other†	with farm shows		
GA.	COLUMBUS	WRBL-TV	4	100,000	CBS-ABC	1		4	Dr. John Deloney	Hollingbery
	SAVANNAH	WSAV-TV	3	33,000	NBC-ABC	2	7½	18	Oouglas Strohehn	Blair-Tv
ILL.	CHAMPAIGN	WCIA	3	100,000	CBS-NBC	1	11¼	4	John Ketterer	Hollingbery
	CHICAGO	WBBM-TV	2	100,000	CBS	1¼		10	GEORGE MENARD	CBS-TV Sp
	CHICAGO	WNBO-TV	5	100,000	NBC	1¼		5	EVERETT MITCHELL	NBC Spot S
	PEORIA	WTVH	19	500,000	ABC	½		2		Petry
	QUINCY-HANNIBAL, MO.	KHQA-TV	7	316,000	CBS	2¼		4	Richard Faler	Weed
	ROCKFORD	WREX-TV	13	45,700	CBS-ABC	1 2 3		5	Les Davis	H-R
	MASON CITY	KGLO-TV	3	100,000	CBS	2		3	AL HEINZ	Weed
	IOWA	SIoux CITY	KVTV	9	288,000	CBS-ABC	2½	3¾	4	REX MESSERSCHMIDT
KANS.	GREAT BEND	KCKT-TV	2	100,000	NBC	1	½	2	Barry Russell	Bolling
	TOPEKA	WIBW-TV	13	316,000	CBS	2½	2½	3½	WILBUR LEVERING, Charles Ross	Avery-Knodel
	WICHITA	KARO-TV	3	100,000	NBC	4	1	2	DALE WATSON	Petry
KY.	LOUISVILLE	WAVE-TV	3	100,000	NBC	1		8	Shirley Anderson	NBC Spot S
	LOUISVILLE	WHAS-TV	11	316,000	CBS	7¼	6	7	BARNY ARNOLD, HAYDEN TIMMONS	Harrington, & Parsons
LA.	MONROE	KNOE-TV	8	230,000	CBS-NBC-ABC	4½	2	4	Harry Arthur	H-R
	NEW ORLEANS	WDSU-TV	6	100,000	NBC	1½		3	Scoop Kennedy	Blair-Tv
ME.	PORTLAND	WCSH-TV	6	100,000	NBC	1 1 3		6	LINWOOD BROFEE	Weed
MISS.	JACKSON	WLBT-TV	3	100,000	NBC	6¼	8	10	FORREST COX, HOWARD LANGBITT	Hollingbery
MO.	COLUMBIA	KOMU-TV	8	251,000	NBC-ABC	1¼	1	8	Gail Bank	H-R
	KANSAS CITY	KCMO-TV	5	100,000	CBS	½	1¼	3	GEORGE STEPHENS, Jack Wise	Katz
	ST. JOSEPH	KFEQ-TV	2	100,000	CBS	2½	4	4	HAROLD J. SCHMITZ, Ralph Melon	Blair-Tv
NEB.	KEARNY	KHOL-TV	13	204,000	CBS-ABC	2	1	4	Tom Nuss	Meeker
	LINCOLN	KOLN-TV	10	316,000	CBS-ABC	1	2	10	LES BLAUVELT	Avery-Knodel
	OMAHA	WOW-TV	6	100,000	CBS	2¼		6	MAL HANSEN, ARNOLO PETERSON	Blair-Tv
N.Y.	SYRACUSE	WHEN-TV	8	316,000	CBS-ABC	1½		8	Gordon Alderman, Lew O'Donnell	Katz
N.C.	OURHAM	WTVD	11	316,000	ABC-CBS	5	6	3	Harry Middleton	Petry
	GREENSBORO	WFMY-TV	2	100,000	CBS	1¼		2	George Perry	Harrington, & Parsons
	GREENVILLE	WNCT	9	316,000	CBS-ABC	3¾	1¼	4	DICK STOKES	Hollingbery
	WASHINGTON	WITN	7	316,000	NBC	2½	2	1	GEORGE MIZELLE	Headley-Reer
N.D.	VALLEY CITY	KXJB	4	100,000	CBS	2½	52	3	Dave Bateman, Don Kingsley, Dale Olson	Weed
OHIO	STEUBENVILLE	WSTV-TV	9	234,000	CBS-ABC	1¼		9 mos.	J. Arthur McQuay, F. P. Taylor	Avery-Knodel
OKLA.	OKLA. CITY	KWTV	9	316,000	CBS	1¾		4	WAYNE LILES, NELSON ROBINSON, Bill Hare	Avery-Knodel
	OKLA. CITY	WKY-TV	4	100,000	NBC	2	5	8	JACK STRATTON	Katz
	TULSA	KOTV	6	100,000	CBS	2¼	1¼	6	BOB THOMAS	Petry
ORE.	KLAMATH FALLS	KOTI-TV	2	13,000		½		1		Blair-Tv
PA.	JOHNSTOWN	WJAC-TV	6	100,000	NBC-ABC	¼		8		Katz
	PHILADELPHIA	WCAU-TV	10	316,000	CBS	2½		2	BILL BENNETT	CBS-TV Sp
	PITTSBURGH	KOKA-TV	2	100,000	CBS	½		8		PGW
S.C.	COLUMBIA	WIS-TV	10	269,000	NBC-ABC	1¾	1	4	Bob Martin	PGW
	GREENVILLE	WFBC-TV	4	100,000	NBC	¼			BEN LEONARO	Weed
TENN.	KNOXVILLE	WBIR-TV	10	316,000	CBS	3	5½	1	Ralph McOade	Katz
	MEMPHIS	WMCT	5	100,000	NBC	1¼		9	DEREK ROOKE	Blair-Tv
TEX.	BEAUMONT	KFDM-TV	5	500,000	CBS-ABC	½		2½	J. O. NIXON	PGW
	BROWNSVILLE-HARLINGEN-McALLEN	KRGV-TV	5	100,000	NBC-ABC	6		3	CHARLIE RANKIN	Raymer
	FORT WORTH	WBAP-TV	5	50,000	NBC	6	7½	35	W. A. RUHMANN	PGW
	HOUSTON	KPRC-TV	2	100,000		1¼		6	GEORGE ROSENER, BUCK BUCHANAN	Petry
	HOUSTON	KTRK-TV	13	316,000	ABC	½		3	OEWEEY COMPTON	Hollingbery
	SAN ANTONIO	KENS-TV	5	100,000	CBS			4	Bill Shomette	PGW
	UTAH	SALT LAKE CITY	KSL-TV	5		CBS	¾		7	Steve Brewer
VA.	BRISTOL	WCYB-TV	5	85,000	NBC-ABC	½	1	1	Bill Stevens	Weed
	HARRISONBURG	WSVA-TV	3	8,320	ABC-NBC-CBS	½		9 mos.	HOMER QUANN	PGW
	PETERSBURG	WXEX-TV	8	316,000	NBC	3¾		2	ROGER WAGNER	Select Stati
	ROANOKE	WOBJ-TV	7	316,000	CBS	3¼	9	25	Bob Rees, Irving Sharp	PGW
WISC.	GREEN BAY	WBAY-TV	2	100,000	CBS	5¼	½	4½	BOB PARKER, LES STURMER, ORION SAMUELSON, Joe Marks, Eddy Jackson	Weed
	MADISON	WKOW-TV	27	200,000	ABC	2½	2	3	ROY GUMTOW, BILL THIESENHUSEN	Headley-Ree



Fred Ebener, WOW-TV
Sales Manager

"We wanted to know about Farm TV...

—so we asked the highly regarded Research
Division at the Meredith Publishing Company
to make a survey for us —
... and here are some highlights."



Mal Hansen, WOW-TV Farm Director

33% named WOW-TV Farm Director Mal Hansen their favorite TV Farm personality (the next farm personality was mentioned by only 5%).

- 90% of the farmers within an 80-mile radius of WOW-TV have TV sets
- They depend on TV over newspapers in five of six major categories of farm news and information
- 31% of the farmers named WOW-TV as their favorite station (the next station was mentioned by only 17%)
- Weather, News and Markets programs are a terrific buy. 35% of the farmers watch such programs regularly. This percentage was topped only by "I Love Lucy" and "December Bride".

SURVEY BROCHURE — Get all the details . . . write for your copy today!

WOW-TV Channel 6 Omaha

FRANK P. FOGARTY, Vice President and General Manager
FRED EBENER, Sales Manager



IN OMAHA	it's WOW and WOW-TV	represented by BLAIR-TV, Inc.
IN SYRACUSE	it's WHEN and WHEN-TV	represented by The KATZ Agency
IN PHOENIX	it's KPHO and KPHO-TV	represented by The KATZ Agency
IN KANSAS CITY	it's KCMO and KCMO-TV	represented by The KATZ Agency

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

meat board services for radio and television

The program of research, education and information carried on by the National Live Stock and Meat Board (service organization of the livestock and meat industry), is widespread in scope and embraces many avenues of approach. Aiding in the task of disseminating authentic information about meat to the American public, the Board has over the years rendered service to many of the nation's radio and television stations. Staff members have appeared in countless guest appearances. Other ways in which the Board can be of assistance to radio and TV are described below.

"Mary Blaine Time"

This chatty, informal series of radio food talks is tailor-made for continuous five-day-a-week programming. The Mary Blaine talks

fit perfectly into a 15-minute period with open spots in the middle and ends. They are available on tape, to radio stations at no cost.

"How-to-Do-It" with Meat

This weekly service to TV stations is exclusive within a city. Featuring one meal idea each

week, it includes matte prints, recipes, menu and complete copy on a variety of foods.

"Radio Script Service"

Well-known among radio stations across the country is the monthly Radio Script Service, which includes 2-3 minute infor-

mal food scripts for use each week, plus a number of abbreviated features.

Educational Motion Pictures

Twelve motion pictures dealing with care, preparation, carving of meat and similar subjects, are cleared for public service TV. 16 mm. black and white or color prints are available from:

UNITED WORLD FILMS, INC.

542 S. Dearborn Street

Chicago 5, Ill.

WITH AN ALL-STAR CAST

This unusual story has a home economist technical adviser coaching a neophyte actor in methods of dry heat meat cookery—roasting, broiling, panbroiling. (14 min.)

OUR MRS. FIX-IT

Story of how to cook the more economical cuts of meat unfolds as wise homemaker helps two young brides to learn braising and cooking in liquid. (14 min.)

THANKS TO BEEF

A magical resume of the great variety to be found in beef cuts, and the menu possibilities afforded by this popular meat. Utilizes interesting trick photography. (14 min.)

IT'S LAMB TIME

An entertaining fantasy in which a housewife dreams that her retailer shows her all about the many different cuts of lamb available to her all year around. (14 min.)

THE WAY TO A MAN'S HEART

Illustrates the ease of cooking correctly in all meat preparation, and the need for meat in the diet from the nutritional standpoint. (With Wendell Cory.) (28 min.)

OVER THE BACK-YARD GRILL

Friendly rivalry concerning merits of neighbors' outdoor cookery methods inspires a contest, reveals many meat cuts that can be prepared by outdoor cookery. (14 min.)

THE RIGHT TRACK

Granny puts her family on the right track, nutritionally speaking, with sage advice for every member. Film brings out need for adequate nutrition, and how to get it. (14 min.)

PORK 'ROUND THE CLOCK

Meat retailer teaches his wife the versatility of pork, emphasizing a variety of attractive, appetizing menu combinations and new cookery ideas. (14 min.)

MEAT AND ROMANCE

A well-rounded story of meat selection, preparation, carving and nutritive value, featuring Alan Ladd. Many points of interest for the whole family. (40 min.)

THREE BEEF SHORTS

Three 4½-minute films are entitled "Freezing Beef", "Cooking Frozen Beef" and "Steaks for Broiling". Close-up fast-moving action in all, ideal individually or as package.

National Live Stock and Meat Board

407 SOUTH DEARBORN STREET

CHICAGO 5, ILL.

Farm director

(Continued from page 55)

dealers, speeches to the advertiser's sales force and the like has an impact few types of merchandising can match. This is especially true in the farm director's relationship with dealers since he is often widely known locally as well as personally acquainted with the retailers who push branded farm products.

In addition, the farm director is a respected source of information about farm products, new developments and economic trends to the farm audience. Farm departments receive a considerable number of requests for advice not only from farmers but suburban people interested in information about horticulture.

Some farm departments publish, regularly or periodically, newsletters or similar printed matter on questions of farming and horticulture. The farm department of WIBW and WIBW-TV, Topeka, turns out "Kansas Farm Notes." A recent issue covered harvest information, the outlook for fall crops and prices and summaries of recent speeches on farm problems. The station works in plugs for its advertisers through reporting sales of their products. Among those mentioned in a recent issue were Spencer Chemical, Gooch and Purina.

Merrill Langfitt, farm service director of KMA, Shenandoah, Ia., writes a "Monday Letter." The variety of information presented and the effort to bridge the farm-city chasm is illustrated by the choice of subject matter in a recent letter. It contained (1) advice on taking care of lawns, (2) a comparison, meant for the consumer, on how meat and eggs compare in price per pound with other products, (3) a joke, (4) some philosophizing on midwesterners and the type of advertising which appeals most effectively to them, (5) an item about a prize-winning ham at a state fair which went for \$40 a pound.

Farm radio-tv's link with its audience is also made firmer through exhibitions and fairs. Many stations tie into fairs by broadcasting on the fair grounds.

WLS, Chicago and its sister company, the *Prairie Farmer* magazine run their own "Farm Progress Show," described as the world's largest rural exposition. It has been held annually

since 1953 and the 1957 show, held on 25-26 September, attracted more than 200,000. The exposition covered 300 acres converted into a giant tent city of more than 200 commercial exhibits and 100 educational demonstrations. Events included the National Sheep Dog trials, fire-fighting demonstrations, a style show, modern kitchen demonstrations and barn dance stage shows. And WLS broadcast some of its shows from the exposition.

At the Minnesota State Fair this year, WCCO, Minneapolis-St. Paul, originated 17 broadcasts from the fair grounds. Featured were the stations farm personalities, Maynard Speece and Jim Hill, as well as other WCCO personalities. The station distributed 35,000 of its calendars with photos of WCCO personalities on it during the 10-day affair.

WRFD, Worthington, O., put on four hours of programming daily from the Ohio State Fair in August. The station's farm service director, Clyde Keathley, operated four farm programs each day. In addition, the station, for the third year, co-sponsored the Hay and Silage Show and WRFD trophies were awarded winners of the junior square dance competition.

Trends: Farm radio is marked by two outstanding characteristics: (1) program time is almost universally during the early morning and the noon hour and (2) the material is, for the most part, sharply angled to providing the farmer with information to operate his business.

Though there is a great deal of talk about the growing leisure time of the farmer, he is still a hard worker who gets up and goes to bed early and pauses seldom during the day except for meals (during which he will listen to the radio). Just how early he does get up is indicated by a club of early risers (5:00 a.m.) formed by Bob Nance, farm director of WMT, Cedar Rapids. He formed the YAWNER's Club (Youthful and Wide-awake Neighbors to Enjoy Radio) and now has about 800 members. Moreover, an offer of milk filter discs from an advertiser during a two-week campaign three days a week from 5:30 to 5:45 resulted in 2,197 requests.

A study last year by WPTF, Raleigh, asked farmers whether current farm program times (early morning and noon) were most convenient and 95% answered yes. Though this represents

kansas farmers listen
to and respect

WIBW

and here are two
good reasons why..



WILBUR LEVERING
Farm Director



CHARLES ROSS
Associate Farm Director

COVERAGE:

94 Counties in Kansas,
Missouri, Nebraska,
with a total of 458,900
radio families!

CIRCULATION:

184,410 different radio
families every week!

PENETRATION:

40.1% weekly
penetration in this
vast 94-county
coverage area!

(Source: Nielsen Study #2)

Levering and Ross KNOW farmers—and the farmers of Kansas KNOW them! To serve this vast market of 458,900 radio families, WIBW heavies its "LIVE" programming with news, markets, weather reports, farm facts—and country music! Plus top CBS Radio shows, too!

And for 33 years farm advertisers have relied on WIBW to deliver their "sales messages"—messages supported by space advertising, trade mailings, courtesy announcements, sales coordination, etc.

Yes . . . WIBW helps you sell to a pre-built audience, . . . it's Kansas' number one radio station!

WIBW

TOPEKA, KANSAS

580 KC with 5000 Watts

Covering 1 1/2 Million Consumers in Kansas, Nebraska and Missouri

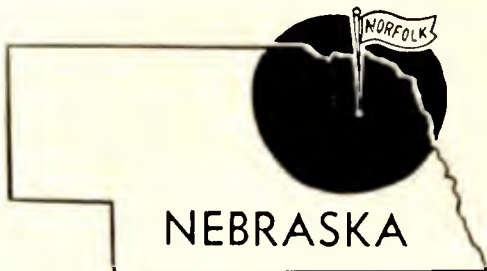
Represented by Avery-Knodel, Inc.

NORFOLK - WJAG - NEBRASKA

**FIRST, with N.E. Nebraska Farmers
Since 1922**

(Represented by The WALKER CO.)

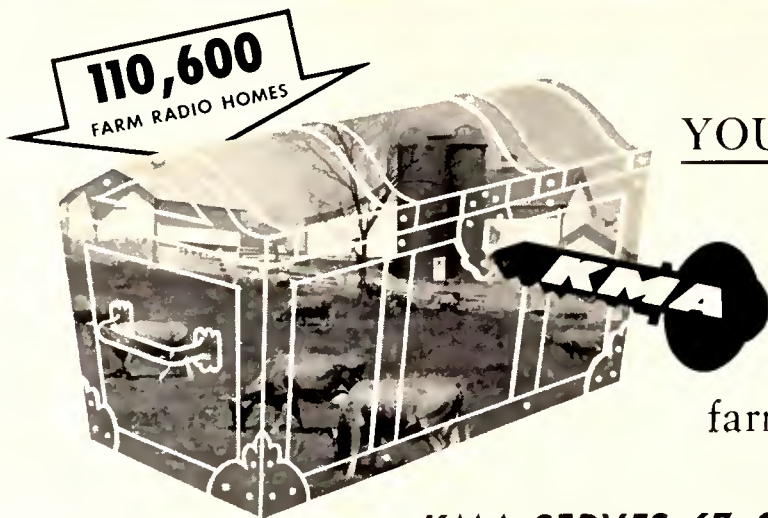
1000 wts
on
780 K.C.



35 years of
Daytime
Independent
Service
... one owner

- ★ Farm Programs at convenient listening times
- ★ Two Respected Radio Farm Men (who work in the field)
- ★ 9 roving tape recorders
- ★ 60 area news stringers
- ★ New, modern broadcasting center
- ★ Blended Music Shows for all ages

**COVER ALL OF THE RICH N.E. NEBRASKA
FARM MARKET WITH
WJAG**



YOUR KEY
to the
world's
richest
farm market

**KMA SERVES 67 COUNTIES
IN 4 CORNBELT STATES***

- \$10,620 Average Gross Income per Iowa Farm
- Reaching 299,500 Radio Homes
- \$908,259,000 Retail Sales in 1956

*Iowa, Nebraska, Missouri and Kansas—
Source: 1956 NCS #2 and SRDS Consumer Markets

"THE HEARTBEAT OF THE CORN COUNTRY"

KMA 5000 WATTS · 960 KC

SHENANDOAH, IOWA
Represented by Edward Petry & Co., Inc.

just one area of the country, there seems little doubt that the present program time pattern is liked by nearly all farmers.

The WPTF study also learned that 93% of the farmers agree that radio provides them with timely and accurate agricultural information. While it is probable that a similar agreement would be found almost anywhere in the U.S., there is a growing school of thought that farm programming should broaden its appeal and not over-emphasize the specialist approach. This school holds that farm directors can attract an audience of urban people including (1) those who own farms (there are more tenant farms owned by city people than is commonly realized), (2) those with farm backgrounds who are still interested in farming and (3) suburbanites interested in horticulture.

So far, while there is some programming aimed at those interested in gardening, this school of thought has not made much headway. However, as tv develops its own niche, the situation may change.

Farm Radio rediscovered

(Continued from page 56)

Hodgson, one of the more important ad agencies in the farm field, reported:

"More farm advertisers, traditionally heavy users of farm publications, are putting part of their ad budgets into farm radio, especially at peak buying seasons."

Among the by-products of this additional business, Harper said, is an increase in long-term schedules by many advertisers who had bought only short-term schedules in order to establish franchises.

Also apparent, he said, is the increase in the number of farm service directors being named by radio stations. This includes a relatively large number of small stations.

Harper warned, however, that was not an unmixed blessing. "Many of these men are 'farm directors' in name only. This makes it increasingly difficult for the inexperienced farm advertiser to buy effective, bona fide farm directors."

Among other trends in the farm radio field are (1) a greater insistence by advertisers on station help in promoting the radio campaign to the clients' sales force and (2) increased sel-

MORE SPONSORS . . .

(WRFD, MONTH AFTER MONTH, YEAR AFTER YEAR, HAS MORE FARM ADVERTISERS THAN ANY OTHER OHIO STATION.)

get MORE RESULTS . . .



(McMillen Feed Mills recently promoted their "Ohio's Favorite Farmer's Daughter" Competition exclusively on WRFD. The contest resulted in more than 218,000 customer visits to local Master Mix feed dealers throughout Ohio (full story on request).)

because WRFD has MORE COVERAGE . . .

(WRFD'S 72-COUNTY PRIMARY AREA ACCOUNTS FOR 90% OF OHIO'S FARM INCOME, CROP ACREAGE AND LIVESTOCK PRODUCTION. MULTI-STATION IMPACT AT ONE STATION COST!)

and MORE FARM SERVICE

(WRFD IS THE ONLY OHIO STATION DEVOTING A MAJOR SHARE OF ITS MORNING AND NOONTIME PROGRAMMING TO FARM SERVICE BROADCASTS!)

Contact Gill-Perna For The Full WRFD Story!

**Worthington, Ohio—880 kc.—5,000 Watts
Peoples Broadcasting Corporation**

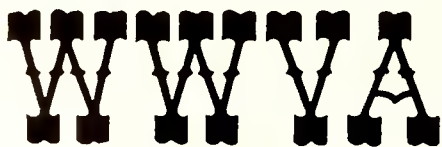
WRFD



HI FOLKS!

I'm Hardrock Gunter, Farm Director of radio station WWVA in Wheeling, the big, friendly voice of the upper Ohio River Valley. WWVA features two "farm" shows daily and these broadcasts have been mighty popular with farm folks round here for over 20 years. And rightly so, cause our farm programming is beamed to the rural people and packed with the farm news they want to hear. What's more, agricultural authorities from all over the tri-State area appear regularly on our shows to tell folks the latest agricultural news. Why, we even go to the Big Farm Show in Harrisburg, Pa., just so we can tell the farmers of Western Pennsylvania about the doin's of their own state.

Yessiree, WWVA is the top farm station of this whole area. I know, cause I talk to 'em every day. And the results? Well, we sell 'em because they're listening to WWVA. The proof of the puddin' is to try us . . . let us tell our farmers about your product.



The Radio Farm Voice of the Upper Ohio River Valley



Serving Western Pennsylvania, Eastern Ohio and West Virginia



WHEELING, W. VA.

50,000 watts

CBS Radio

ling by stations of tie-in campaigns to local dealers to supplement national spot schedules. These tie-in campaigns are usually in the nature of where-to-buy it tags following the manufacturers' spot.

Insofar as time of the day goes, early morning and noontime buys remain the outstanding pattern. This is due partly to the fact that most farm programing is polarized around these two segments of the day, but primarily because advertisers and stations have long found these periods to be best for reaching farm audiences.

However, other periods are not ignored. Robert R. Long, radio-tv director of Klau-Van Pietersom-Dunlap, another top farm agency, indicated a fairly wide use of two nighttime periods.

"Our radio buying pattern (for farm advertisers) consists primarily of early morning, noon and evening — 6:00-7:00 p.m. or 9:30-10:30 p.m. — time slots," he said. "This pattern has been established after extensive research and based on an intimate knowledge of each market area."

Farm radio is being used with success by scores of Advertisers. KVPD's know-how in radio plus the power of farm programing resulted in a smashing sales coup for a new manufacturer this past spring. Long relates (without naming the advertiser) that the client used radio to establish distribution of his product in a highly competitive field without the use of a sales force. Result: the company cornered one-half of all available business in a four-state area. Prior to last spring, it had no business at all.

Other tributes to farm radio's ability to "get through" to the farmer come from a variety of sources. For example, Spencer Chemical uses radio and farm papers to push its "Mr. N" ammonium nitrate fertilizer. Spencer, said advertising director M. H. Straight, is particularly interested in getting the brand name across. In accomplishing this objective, Straight said, radio has been most successful.

Another example comes from Granite City Steel Co., which sells Strongbarn galvanized, corrugated steel roofing and siding. Granite City had an objective similar to Spencer Chemical. Product sales manager Fred L. Rupp pointed up the values of the farm director and the greater frequency of consumer impressions with

radio but also stressed the belief that radio "reaches the farmer more than reading material."

Another advantage of radio that is attracting clients is its speed. This is important not only for such products as insecticides, in which case advertising can be timed with attacks of pests, but because the advertising business moves faster these days.

Agency man Harper, whose client, International Harvester, is AFM&H's biggest user of farm radio, said, "We like radio's flexibility. It allows us to change copy on short notice to meet special promotional needs."

IH advertises tractors, farm implements and twine on radio. The agency, which is always on the lookout for good farm directors, uses a variety of buys. They range from five-, 10- and 15-minute programs to program participations and adjacent spots. While the number of stations used is confidential, IH uses a basic group of what it considers good farm stations augmented occasionally by additional outlets for national coverage.

IH does not use farm tv, nor do the other three farm radio clients rep-

ONLY 1 MAJOR STATION IN EASTERN IOWA HAS ENJOYED AN INCREASE IN AUDIENCE*

BECAUSE ONLY ONE STATION IN EASTERN IOWA IS PROGRAMMED FOR MODERN RADIO!



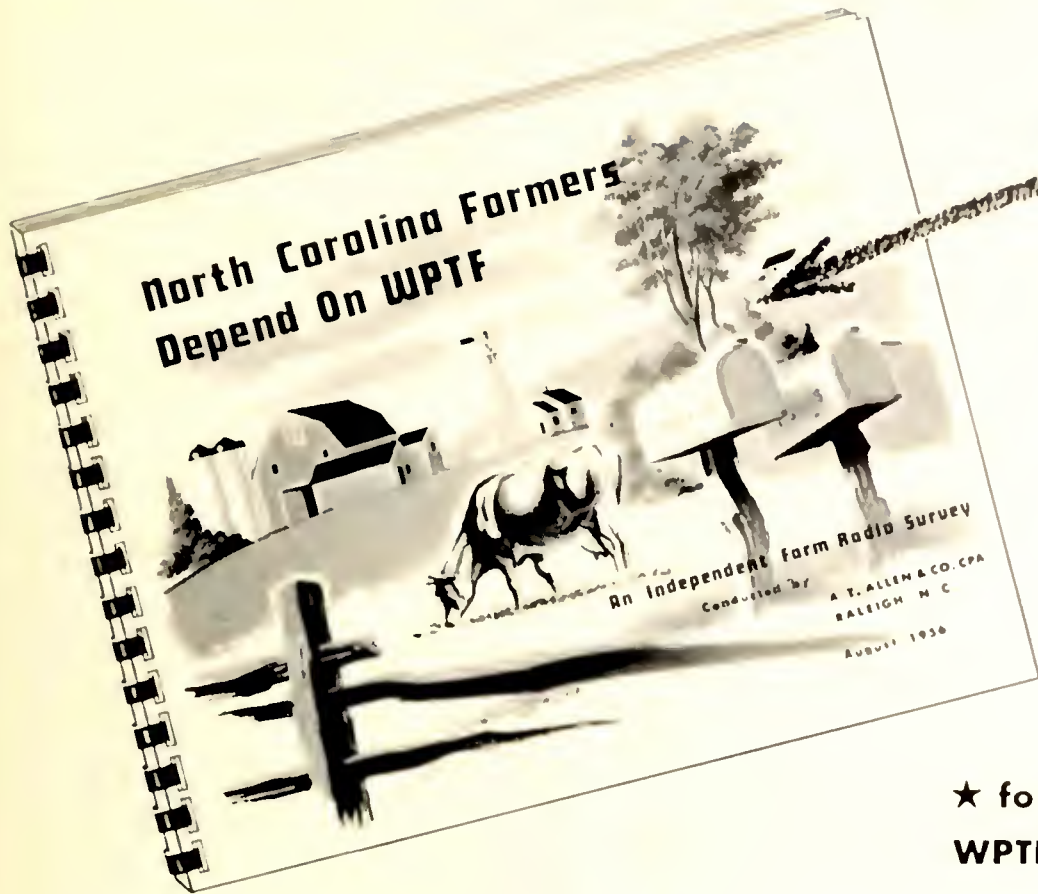
"VOICE OF AGRICULTURE"

50,000 WATTS

Eastern Iowa's Most Powerful Voice Waterloo, Iowa

RALPH VOGEL • NARTFD

*PULSE-1957



REPORT ON SURVEY
 CONDUCTED IN 32 N. C.
 COUNTIES BY
 A. T. ALLEN & CO.
 CPA

★ for your free copy, address
WPTF RALEIGH, on your letterhead

Is Radio Important To You In Planning Farm Work?

88% said Yes

Are The Broadcasts At Times Most Convenient For You?

95% said Yes

What Stations Do You Listen To Most?

78% said WPTF

4% Station A

3% Station B

2% (each) Stations C, D, & E

1% (or less) Each of 9 Stations

2% Stations on local 10-Station Network

Name The Farm Radio Person In Whom
 You Have The Most Confidence

89%

named WPTF personalities
 including Earl Hostetler, Bill Jackson,
 Jim Reid, John Harris, Sam Beard

WPTF

50,000 Watts 680.KC

*NBC Affiliate for Raleigh-Durham
 and Eastern North Carolina*

R. H. MASON, General Manager GUS YOUNGSTEADT, Sales Manager

Peters, Griffin, Woodward, Inc., National Representatives

MARKET DATA*

Population	2,827,400	Drug	\$ 59,507,000
Farm Population	1,093,500	General Merchandise	\$309,893,000
Spendable Income	\$3,051,232,000	Apparel	\$123,131,000
Gross Farm Income	\$927,982,000	Home Furnishing	\$138,570,000
Total Retail	\$2,240,275,000	Automotive	\$543,637,000
Food	\$503,268,000	Filling Station	\$197,063,000

* 1956 SRDS Estimates of Consumer Markets



represented by AFM&H—the Potash Division of International Minerals and Chemical Corps., Murphy Products Co. and Illinois Farm Supply Co.

This is not an odd coincidence. Harper feels there are not enough good farm tv shows around to make much of a bang with the medium. While it can almost always be said that there is never enough of anything good and while Harper and other agency men would like to see more good farm radio shows also, the AFM&H radio farm director stated: "We feel that good farm television programs can just about be counted on the fingers of your hands."

There is no doubt that a number of advertisers, and stations as well, are taking stock of the farm tv situation at present. The farm tv medium, while making strides, apparently is not developing as fast as some advertisers felt it would.

Not that some clients aren't finding some definite values in farm tv. KVPD, for example, uses 36 tv stations for farm advertising. As a matter of fact, the agency recently completed an extensive six-state, thirteen

market study of farm tv which will provide the basis for its tv buying pattern.

The answers are the agency's own business. But, briefly, the study showed that where long-established farm programming is available excellent results can be obtained, even for low-budget accounts.

The study also looked into non-farm tv for farm product advertisers. It found that where a client is interested in a mass market, half-hour syndicated film programs have produced outstanding results in terms of both sales and costs. KVPD's Long also told SPONSOR that the agency has gotten low-cost high-sales results with spots in and around 10:00 p.m. news and weather shows. Naturally, the specific solutions differ by market.

While a smart agency and client can make effective farm tv buys, the fact remains that farm tv in general has not yet arrived. There are a number of reasons for this. Some of the more important:

- Tv signals don't cover the farm as well as radio. The smaller number of tv stations also creates the tend-

ency for each one to aim at a broad rather than a specialized market.

- Tv farm research data is sparse. While the same complaint can be made about radio, it is doubly true of tv. This lack of information was the gist of a strong talk on farm tv last year to the NATRFD's annual meeting by Dr. A. L. Andrews, advertising manager of Hess & Clark, makers of animal health products and feed medication ingredients. Dr. Andrews complained of a "woeful lack" of information about farm audiences. "Nobody that we talked to," he said, "knew whether farmers watched their shows or even what times of day they were most likely to have a farm audience."

- Too many tv farm shows are radio farm shows with pictures. There is a feeling that, in too many cases, a successful farm radio personality and his show has been transferred to tv without any real effort to adapt the format to the visual medium.

One interesting facet about farm tv is that a number of advertisers are burning with anxiety to get into the medium but are waiting to be shown it can pay off. This is particularly true of Hess & Clark, which, despite Dr. Andrews' talk, is a fairly large user of tv. H&C buys noontime farm programming, *where available*. Where it isn't, the client buys adjacencies to evening news and weather. Currently, 15 tv stations are being used.

H&C went into tv because it found, through its own testing, that it could reach prospects and that these prospects responded to its advertising. By a free offer of one of its products (a mastitis ointment for dairy cows) and by sending a questionnaire to those who asked for the product, H&C discovered the following about tv:

1. Farm families watch tv like anyone else and like pretty much the same type of entertainment.
2. Peak viewing is 6:00-10:00 p.m. Noon is equally good where farm programming is available.
3. There is high interest in news and weather.
4. There is a high interest in farm programming when provided.
5. There is a high recognition of farm personalities.
6. The use of tv makes a definite impression on the dealer.

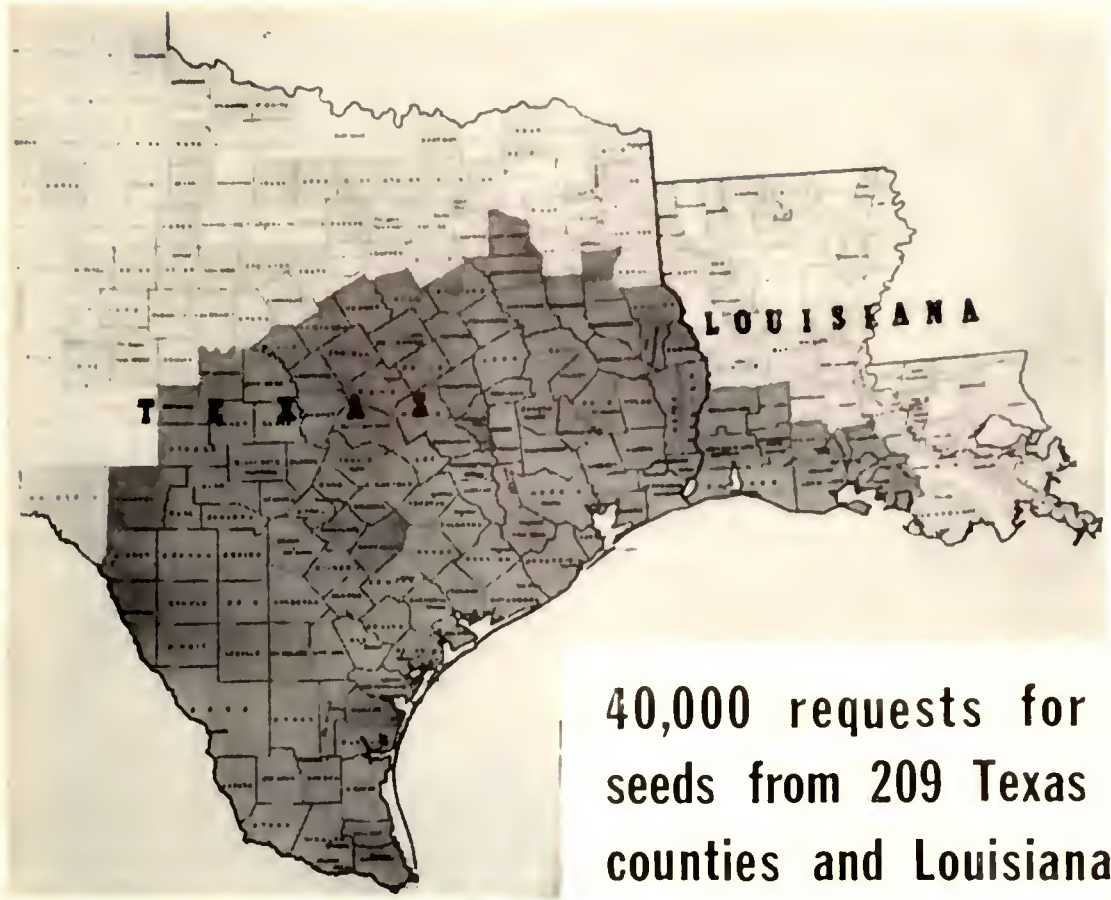
All of which means that it's just a matter of time until farm tv does arrive.

12 Mid-Washington Farm Counties
Are Covered by KPQ Radio Ranch, Wenatchee
5000 Watts — 560 KC
The only radio station in Central Washington
with a full-time Farm News Editor.

KPQ

NAT'L REP. SEATTLE & PORTLAND REP. NAT'L SALES
FORJOE & CO. ART MOORE & ASSOC. NORMANDY 3-5121, Wenatchee
PAT O'HALLORAN

Coverage
 plus
 sales
 skills
 harvest
 results
 from



40,000 requests for seeds from 209 Texas counties and Louisiana parishes in five weeks!

"... Every man I talked to referred to Compton's program. He must have 90 per cent of the farm audience in the area..."
 Lloyd Clyburn, Universal Mills

"... the Reynolds Farm Coach Tour in Texas is receiving the most favorable reaction that we have ever had the pleasure of enjoying."
 H. E. Hicks, Reynolds Metals Co.

"... At the time that we started putting spots on your program, we were servicing about twelve stores. . . . We now have our merchandise in eight hundred stores in two hundred towns. . . ."
 Richard E. Hazen, C. A. Paxton Enterprises



Farm Director Don Compton is a thoroughly experienced, qualified and full-time farming expert, who has extensive field service work throughout the large KTRH area.



Farm Reporter L. O. Tull holds a degree from Texas A & M in Agricultural Journalism and brings a rich farm newspaper and magazine background to the hour and job.

KTRH

H O U S T O N

740 KC 50 KW CBS

Your best farm buy in Texas



**PETERS, GRIFFIN,
 WOODWARD, INC.**
Exclusive National Representatives

The Farmers Show "CROSSROADS STORE"

starring
BILL SHOMETTE

Every Saturday 12 to 12:30 pm

Truly, the farmer's information bureau! A TV Show packed with the most correct information on crops, weather conditions, general farming data and country music. Bill Shomette is not only a top TV personality — he's also a working farmer, too! IT TAKES A FARMER TO SELL A FARMER! Bill's outstanding acceptance, plus KENS-TV's reasonable rate, plus a 30-county coverage, make this the best buy for the South Texas Farm and Ranch Market.



SAN ANTONIO, TEXAS

Participations available now. Contact
Peters, Griffin, Woodward, Inc.
for More Information.

it takes a farmer...
**TO SELL
A FARMER**



BILL SHOMETTE

KENS' Farmer's Farmer
5-7 A.M. Mon. thru Sat.

EXPRESS-NEWS STATION



SAN ANTONIO, TEXAS

get complete details from Peters, Griffin Woodward, Inc.

Bill's not only a top-notch radio man — he's a working farmer, too! Bill, his wife and 4-H son live on a farm in Bexar County, Texas. For 20 years, Bill has broadcast the most correct information on crops, weather conditions and general farming data. Bill's outstanding acceptance, plus KENS low rate, plus a 105 county coverage, make this the best buy for the South Texas Farm and Ranch market.

Programming plus: While weather, news and market prices are indispensable to farm programming, they are, by no means, the end-all of farm radio-tv. It is in extending this basic service into a broad variety of programming approaches that the farm director assumes a meaningful role.

The farm director takes farm news and market prices as a jumping-off point for an analysis of their significance. He may interview agricultural officials on the meaning of a news event. He may talk to farmers and ranchers for their reaction to the event and report this via tape. Those with a broad background and training in agriculture—and the number of FD's of this type are growing—can call upon it to add another dimension to the bare news facts.

The farm program staff at KMBC-KFRM consists of a trio of experts, who, in addition to farm broadcasting, operate two profitable farms totaling 780 acres. FD Phil Evans studied animal husbandry and economics at the U. of Illinois. He was a manager of the Chicago Producers' Commission Association, worked as a field organizer and publicity man for the National Wool Marketing Corp., was NBC Radio's agricultural commentator for a year during the 30s and then moved to KMBC in 1939.

Another three-man farm department is operated by KRFE, Fresno. Wally Erickson, FD, had been a farm editor on another station and started in the field as a farm writer for the Associated Press and a commodity writer for the *Fresno Bee*.

At WHO, Des Moines, Herb Plambeck is a graduate of Iowa State College and a former assistant agricultural agent in Scott and Boone counties. He was the first American farm editor to watch the British farmer at work during the blitz. As a war correspondent, he originated farm broadcasts in Britain, France, Germany, Luxembourg, Holland, Belgium and the Channel Islands.

At KTRH, Houston, Dewey Compton, farm director and L. O. Tiedt, farm reporter, are both honor graduates of Texas A. & M. Compton was also a county agent and Tiedt, who majored in agricultural journalism, worked for a farm magazine before coming to KTRH.

And these cases are typical, not exceptions.

Look out, Mars Murray's Coming!



For eight years Murray Cox's Annual WFAA Farm Study Tour has taken hundreds of interested people on trips that range from Alaska to Bermuda, from Canada to Cuba.

Each year the tour is filled to capacity, and everywhere it goes it is royally entertained by municipal officials and agricultural leaders. Though it hasn't yet been to Mars, there's no doubt Murray will get around to it, if he thinks there are any farmers up there.

For Murray Cox is the dean of Texas radio farm directors and his reputation extends far beyond his own state. His farm news on WFAA is among the Top Ten* programs popular with North Texans and what he says makes mighty important listening to them.

If you sell anything farm families buy — and today that includes just about everything from airplanes to zippers — let Murray sell it to WFAA's big* farm audience. Your Petry man can give you the details.

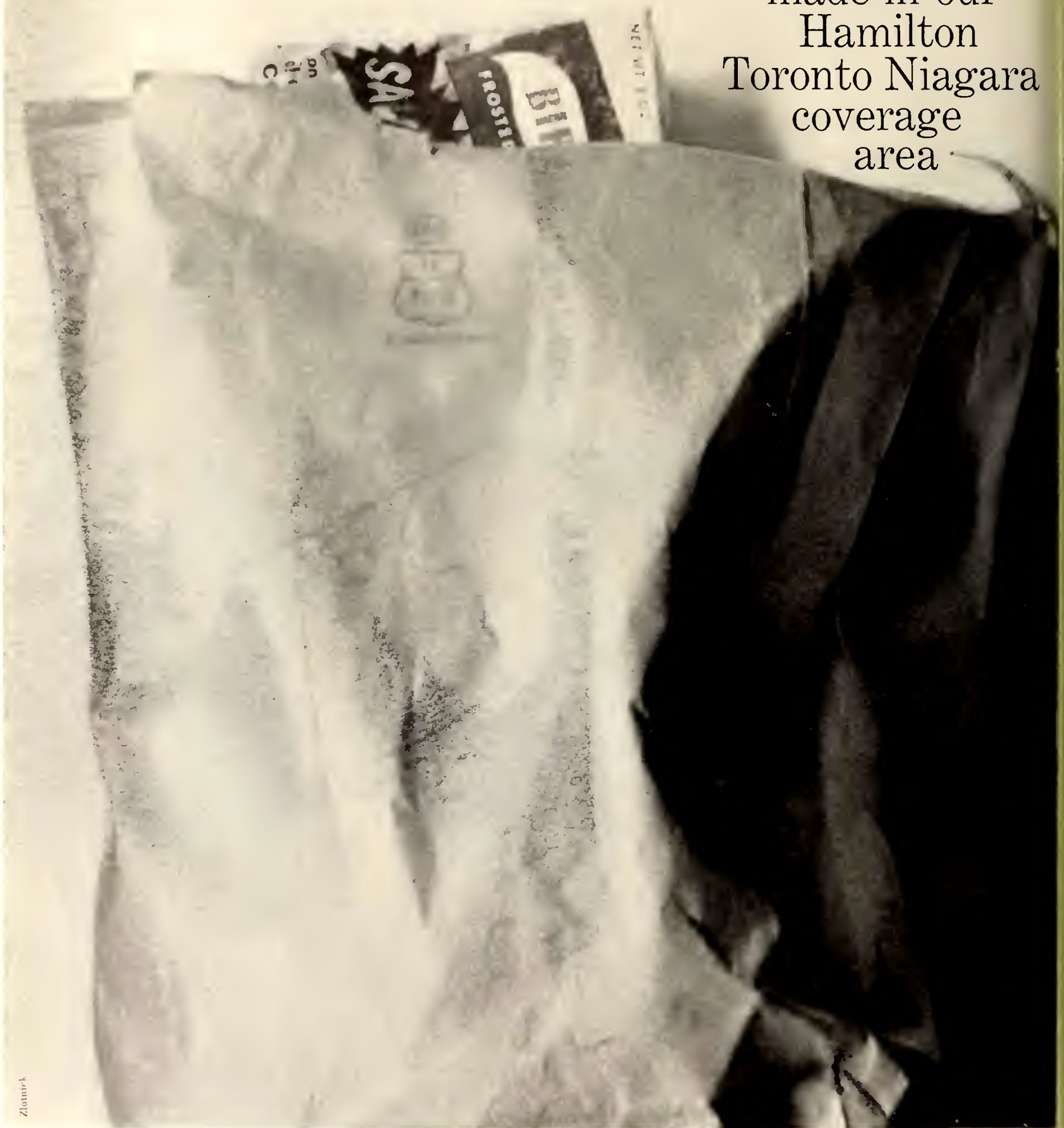
820 **WFAA** 570
50,000 WATTS 5,000 WATTS
DALLAS
NBC • ABC

Edward Petry & Co., Inc., Representatives

*Whan Study, A. C. Nielsen, N.S.I.

ONE TV STATION REACHES 1/5 OF CANADA

1/5 of all
Canadian food
sales are
made in our
Hamilton
Toronto Niagara
coverage
area



“Within our huge coverage area 2,552,715 people spend \$556,732,000 each year in over 8103 food outlets. This represents 18.58% of all food sales made yearly in Canada. Another black and white fact proving CHCH-TV serves the richest market in Canada.” Source: Sales Management Elliott-Haynes
For further information call: Montreal: UN 6-9868, Toronto: EM 6-9236,
Hamilton: JA 2-1101, Vancouver: TA 7461, New York City: PL 1-4848,
Chicago: MI 2-6190, San Francisco: YU 6-6769

 **CHCH-TV**
CHANNEL // CANADA

FILM-SCOPE

2 NOVEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Singer sewing machine's purchase of *The Californians*—a paradox at first glance—this week emerges an example of how mathematics can make the seemingly obvious look silly. Here's what influenced Y&R's decision:

1) Granted that a western primarily is written for a male audience, it nevertheless is possible that

2) A western may pick up such a huge total audience that the female component alone is worth buying.

In arriving at this conclusion, the braintrusters did some autopsies on last year's programs. One was a show primarily designed for women; true enough, it did pick up more gals than guys—but only about 10,678,000 per telecast. The other was a western; it drew relatively fewer women, but the total audience was so big that the female share came to 13,211,000. In short, the man's show produced around 2½-million more women viewers than the woman's show.

The upshot is that packagers now are having some second thoughts about how to plan programs to get a big woman's audience. The Singer deal, in short, has thrown the subject wide open.

(In coming issues, FILM-SCOPE will present other facets of the "woman's show" problem.)

Esso is up in the air about syndicated film for next year. Reason: It is running out of financial gas.

There's a real possibility that Golden Playhouse will end the company's film ventures when that series is finished. Meantime, though, McCann-Erickson is adding up some research on the value of reruns (in which Golden Playhouse specialized).

ABC Film Syndication didn't spare the horses this week in getting its *26 Men* under way. The syndicated show got all the exploitation money and attention of a Hollywood production. Characteristically, a couple of "firsts" were woven into the deal:

- It was first time a syndicated program got a press junket of such dimensions—15 feature and national press writers were taken to Phoenix (locale of both the story and the actual production).

- Arizona's Governor Ernest McFarland proclaimed 31 October Arizona Ranger Day, complete with civic and commercial tie-ins.

Lee Francis, ABC Film Syndication promotion manager, engineered the doings, including a gala banquet honoring the three surviving rangers.

Footnote to the above: Obviously cheered by its good fortune with *26 Men*, Arizona interests now are talking about a permanent resident film company to specialize in westerns.

Success apparently feeds on itself: The California Natural Juice Co. has acquired from Warner Bros. the rights to merchandise the Bugs Bunny cartoon character in connection with its Bugs Bunny Quick Frozen Vegetable Juice. But the Bugs Bunny films themselves aren't involved—indeed, in New York BBQFVJ will be advertised via WPIN's Popeye Show.

Film is stealing the show in Puerto Rico so convincingly that both San Juan tv stations are eager for more —particularly the U. S. syndicated kind.

Last week the Business Research Institute's ratings pointed up the reasons in giving U. S. fare seven of the top 15 spots. Here's the story (based on 140,000 sets):

RANK	PROGRAM	RATING	STATION
1.	Jungle Jim	55.3	WAPA-TV
2.	Rin Tin Tin	54.0	"
3.	Tales of Texas Rangers	52.7	"
4.	Highway Patrol	51.9	"
9.	Fury	39.6	"
13.	Lassie	37.5	WKAQ-TV
14.	Lone Ranger	36.0	"

With still five months to go, the Japanese tv people already have burned up most of the \$325,000 the government will let them spend on U. S. film until the end of next March.

That, says Manny Reiner, TPA foreign operations v.p. just back from the Far East, emphasizes these facts:

- Japan probably is the fastest growing foreign market, and
- Already ranks No. 5 in world markets. (By the end of 1958, Reiner thinks, the nation will have 3 million sets).

Films are the top audience pullers, with sports second, and live stage attractions (from theatres) third.

(As a consolation for U. S. broadcasters who get kidded about putting on wrestling bouts, Reiner says that Japanese stations often put on as much as three hours of grunt-and-groan a day.)

The William Morris agency, which has not been in on domestic film syndication, will try for the syndicated market via another route:

It is trying to obtain foreign rights of tv series for distribution abroad.

Here's another clue to the growth of syndicated film: Official Films reported at its annual stockholders meeting this week that earnings before taxes had increased more than 300% since fiscal 1954.

In dollar terms, the jump was from \$1,450,000 to \$6,500,000.

In the interim Official added also 22 series, totalling 1,319 half-hours.

FLASHES FROM THE FILM FIELD: Phillips Van Heusen (Grey) signed for two participations in NTA's next three Shirley Temple Holiday Specials (63 markets) and for six participations in Premiere Performance (134 markets) . . . Screen Gems will soon offer a new cartoon series titled **Ruff & Ready**.

Pulse ranked NTA's **Command Performance** as the No. 1 feature film show in the Los Angeles market for September . . . Anderson, Clayton & Co. to sponsor Screen Gems' **Circus Boy** in Mexico City beginning early December . . . ABC Film Syndication sold three series to **CMBF, Havana**, with starting dates prior 1 January.

A new series (260 five-minute episodes) of **Crusader Rabbit** will be offered to agencies beginning 29 October; producer is TV Spots, Inc. . . . CNP this week invited critical evaluation of **Boots and Saddles** by motion picture reviewers. Purpose: to prove the alleged superiority of theatrical motion pictures over tv films is just a state of mind, and there is no longer any reason for a double standard.

Billy Hillpot, of the one time radio team of Hillpot and Scrappy Lambert, has joined NTA's sales staff. Hillpot was also with NBC programing department.

(For other news and comment, see News and Idea Wrap-Up page 89.)

Reaching the TOP in New England!

Radio Boston
WCOP



1st in
out-of-home
listening*

2nd in
total rated
time periods*

and still
climbing!

* JULY-AUGUST
PULSE
7 A.M. TO 7 P.M.
MONDAY
THROUGH
FRIDAY

Keep your eye on these Plough, Inc., Stations:

Radio Baltimore Radio Chicago Radio Memphis
WCAO **WJJD** **WMPS**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

NEW YORK CHICAGO LOS ANGELES BOSTON ATLANTA SAN FRANCISCO SEATTLE

PICTURE WRAP-UP



A WILD time was had by Boston traffic recently when radio station WILD paraded a lion, a kangaroo and a convertible-full of beautiful girls through Beantown streets as a promotion stunt



"Life is Worth Living" kinescopes will be carried by WNAC-TV, Boston, starting in January. Station president Norman Knight discusses the deal with Bishop Fulton J. Sheen (center) and Msgr. Edward T. O'Meara



Polka Dot Dairy's first ad campaign (of any kind) is toasted by (l. to r.) Ed Hunt, sales manager of WDGY radio, Minneapolis-St. Paul. Bud Koch of Polka Dot, Charles Loufek, WDGY a.e. Dairy bought saturation campaign



\$30 a month for a year is awarded Sal Agavino (r.) McC-E timebuyer by Bob Sinclair, mgr. WCHS radio, Charleston, W. Va. Sal won thirtieth birthday contest. Rep. Jones looks on

CKLW-TV and Crown Furniture Co. officials view promotion piece for \$200,000 worth of MGM movies that will be shown by the Detroit-Windsor station; billed as "MGM's Golden Treasury of Hits"



"Operation Wisconsin," special program for Badger State airmen stationed in Texas, was implemented by Bob Larsen (right), d.j. at WEMP, Milwaukee, and M/Sgt. Erv Musolf, AF recruiter



News and Idea WRAP-UP

ADVERTISERS

Timex has switched its sponsorship from Bob Hope to Bing Crosby.

Crosby will do an hour's show for the watchmaker on CBS TV 11 December.

Timex's explanation for cancelling its contract for Hope on NBC TV: He participated on Frank Sinatra's show on ABC TV, which is alternate sponsored by a competitor, Bulova.

In announcing the align with Crosby Timex's president, J. Lehmkuhl, made this curious statement: "We think Bing has undiminished potential."

(See 26 October SPONSOR-SCOPE for item about Bulova interest in Hope.)

Here's latest Gillette promotion for a place on the drugstore cash-counter: a one-piece razor that lets the user dial nine different adjustments for types of skin and beard.

Kraft has renewed its four daytime programs over NBC TV. Billings amount to over \$2 million for the 52-week period.

The four participations are *Tic Tac Dough*, *NBC Matinee Theater*, *Modern Romances* and *Comedy Time*.

Previously Kraft renewed its long-running *Kraft Television Theater*.

Another sudden turnover at top-level in Pabst:

Marshall S. Laehner, who came 17 months ago from Colgate, resigned as president. His successor is Harris Perlstein, who'll double as chairman of the board.

Personnel appointments: Bennett O. Stalvey, Jr., advertising manager for Fairmont Foods, Omaha. Stalvey had been sales promotion manager for Encyclopaedia Britannica . . . Leo Rosene, director of U.S. sales for Max Factor, Hollywood . . . Pat Baird, assistant consumer market advertising manager for Reynolds Metals, Louisville.

AGENCIES

Here's the first agency designed primarily for buying time through the bartering technique:

Regal Advertising Associates, with Sidney Barbet and Charles Weigert as partners. They were formerly with Paul Venze Agency, Baltimore.

Barbet and Weigert, who have established an office in New York, explain that their bartering technique will be different. They will negotiate film for time after they get the client.

Regal's first announced client: Silf Skin.

Agency appointments: Brooke, Smith French & Dorrance as advertising and sales promotion counsel for Technical Products Department of General Electric effective 21 October . . . The Buehen Company, Chicago for all products of Hobart Manufacturing Co., Troy, Ohio, effective 1 January, 1958. Air media will be used . . . Grey Advertising for Greyhound's bus and rent-a-car operations, effective 31 January . . . Reach, McClinton for International Latex' radio and tv activities with the exception of barter. It will not handle the C&C Films barter deal, which involves around \$5 million a year in barter . . . W. B. Doner & Co., Baltimore office, for Coastal Foods Co., division of Consolidated Foods . . . McCann-Erickson, Chicago office to handle Fannie May Candy Co., effective immediately Dan B. Miner Advertising, Los Angeles, for Sturdy Dog Foods, 1 November . . . Advertising Associates of Philadelphia, for Alloys and Chemicals, Cook's, Inc., and Aunt Leah's Frozen Foods.

New v.p.'s at EWR&R, N.Y.: Rollo Hunter, director of radio and tv; B. W. Matthews, formerly account supervisor; John C. Legler, former account supervisor and Richard Diehl, head art director.

Other new appointments: John C. Maddox, senior vice president in

MUSIC
MUSIC
MUSIC

Gets Sales on

WD *OK* 1250 KC
CLEVELAND'S STATION FOR MUSIC & NEWS

"THE SQUARES"



MOM



POP

(Adults who can buy)

LISTEN TO

KiTE

"Cool Cats" Get Their
Kicks Elsewhere

More San Antonio
Mommies and Papas Listen
Daily to KiTE Than To
Any Other Station

NCS #2

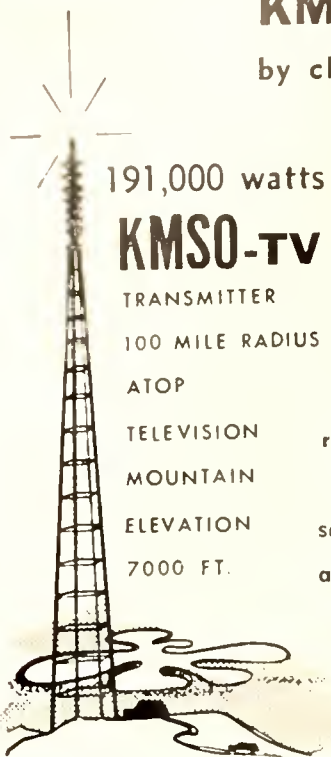
Call Avery-Knodel, Inc.

MONTANANS

... have money
... spend money
and they watch

KMSO-TV

by choice



191,000 watts
KMSO-TV
TRANSMITTER
100 MILE RADIUS
ATOP
TELEVISION
MOUNTAIN
ELEVATION
7000 FT.

SELLING
WESTERN
MONTANA
**Mosby's,
Inc.**

reaching the
LARGEST
set count by
actual survey

MISSOULA, MONTANA



START
THE
DAY
RIGHT

with
BOB GLACY
mornings 6 to 9
on
**WVET
RADIO**
ROCHESTER, N.Y.

Represented Nationally by
THE BOLLING CO.

charge of marketing services for Fuller & Smith & Ross' Cleveland office . . . **Thomas A. McAvity**, vice president and general executive reporting to C. Terence Clyne, charge of TV-radio, at McCann-Erickson, N.Y. . . . **Al Kehr**, sales promotion manager for Joseph Katz, New York . . . **Morton L. Salan**, to the executive staff of W. B. Doner, Detroit . . . **Thomas J. Bowen**, as president, and **Mrs. Harold I. Reingold** as treasurer of Reingold Advertising, Boston . . . **John T. Lindholtz**, account executive for Leo Burnett, N.Y.

Their latest assignments: At **Norman Craig & Kummel, N.Y.:** **Florine R. Robinson**, copy supervisor; **Robert Olson**, account executive; **Irvig Adelsberg**, manager tv department; **Lawrence W. Foden**, merchandising director and **Robert E. McGinley**, merchandising field staff . . . at **Needham, Louis & Brorby, Chicago:** **John Cole**, assistant director of broadcast facilities; **George Hnatt**, art director and **Richard Ermoyan**, assistant art director . . . at **Ellington & Co., N.Y.:** **Dan Kane**, radio and tv media director and **Harry Baily**, radio and tv creative supervisor . . . **William D. Morrissey**, public relations staff of Ketchum, MacLeod & Grove, Pittsburgh . . . **Alan Pottasch**, international account executive for Kenyon & Eckhardt.

NETWORKS

Steve Allen, talking to 350 advertising and broadcasting guests at the 16th annual luncheon of The Pulse research organization in New York, had some things to say on the disappearance of comedians from the networks.

One reason, as Allen sees it, is that today's audience is more sophisticated, has more awareness of comedy, then did the grocery clerk of a generation ago.

The solution? "Give them three or four years, away from the pressures of ratings and television, let them buff and polish their routines and deliveries and build a following. Then put them before the cameras of television."

Scotland Yard starts on ABC TV for Sanka (General Foods) 17 November.

Time is 10-10:30 p.m. Commitment is for alternate weeks.

NBC Matinee Theater's 500th telecast, upcoming 31 October, suggests these statistics: The broadcast, marking the series' 3rd Anniversary, has accumulated 18,500 color camera hours, 12,500 costumes, 3,500 groups of props, 8,500 televised scenes. Also, 20,000 personnel interviews, 6,000 acting roles and 535 scripts.

ABN's program producers will be getting the benefit of their fellow networkers' opinion.

Network employees have been asked to listen to all ABN programs and submit their comment anonymously.

A \$7,000 pre-Christmas bonus jackpot is the tantalizing prize held out by MBS to its account executives.

Shares of the boodle will go to those a.e.'s bringing in the largest numbers of sponsors for long-term campaigns.

Lanolin Plus, Chicago cosmetic firm, picked up a segment of "Tic-Tac-Dough" daily 12-12:30, from 16 October.

The firm dropped its participation on *Bride and Groom*.

New faces: William A. Gorman and Charles (Ted) E. Maxwell to the sales staff of CBS Radio. Maxwell, once ad manager for SPONSOR, was with RAB and Gorman with RKO Teletadio, Los Angeles. . . . New v.p.'s at MBS are **Robert F. Hurleigh** in charge of Washington operations and **Harold M. Wagner**, charge of news-special events in Washington.

TV STATIONS

One of the oldest fabric mills in America has come into television. Shelton Looms of Sidney Blumenthal & Co. started sponsoring **6:45 Report** over WCBS TV, N.Y., this week.

WISN Radio-TV, Milwaukee, dedicated its new \$1,250,000 Broadcast Center.

WBC's TV sales managers met for three days in New York this week.

Main items on the agenda: Reviewing the Westinghouse Stations' television sales accomplishments during the first three quarters of 1957 and formulating plans for 1958.

Gulf Television Corporation, on behalf of KGUL-TV, Ch. 11, Galveston, has filed a petition with the FCC to reassign Channel 11 to Houston. KGUL will then locate its main station in Houston, while maintaining facilities in Galveston.

New personnel: **Spears Mallis**, **Zane Radney** and **Wimpy Hutchison** as operations department supervisors for WTVJ, Miami. Each appointee will in turn be in full charge of the station's over-all operation . . . **John Leslie**, sales manager of station WEEK-TV, Peoria . . . **Frank Barron** appointed to national sales staff of Storer Broadcasting. Transferred from Storer station WJW-TV, Cleveland . . . **Proctor Jones**, formerly assistant sales director, now national sales manager of WNAC AM-TV, Boston . . . **George Lewis**, local tv sales manager, WNBC, West Hartford . . . **Edwin H. Peterson**, manager, publicity and public relations for WRC AM-TV, Washington. Peterson was formerly with American Airlines . . . **Henry W. Levinson**, manager of sales development for ABN.

RADIO STATIONS

Arthur H. McCoy, Blair executive v.p. for radio, posed these points before the ANA convention in Atlantic City this week:

- A July Pulse survey showed that 85.9% of the people interviewed said spot radio personalities advertise good products; 61.5% identified sponsored products and 69.2% said they would try new products recommended by their favorite personality.

- Radio delivers 97% of all the homes in the United States.

- It's misleading to think that all stations in a market and stations in all areas play the same hit tunes. They tailor their music to the tastes of their particular programming formats and to local preferences.

A flying phone booth is the "radio first" achieved by WERE engineers in Cleveland this week.

Program director **Sam Elber**, 2,500 feet above Milwaukee, talked via the special air-to-ground equipment to an operator based in Chicago. Use of the phone-radio hook-up for interviews and general news coverage are obvious.

WDNB, Chattanooga, rang up this first: It did a phone interview with Russia's Khrushchev.

RCA has put on the market a two-in-one frequency-modulation radio antenna, to be used for both standard and multiplex FM broadcasting.

Station ideas:

1. **KTLN**, Denver, exploited Sputnik's signals thusly: The station offered a prize to the listener guessing closest the time Sputnik's signal will end.

2. **WDOK**, Cleveland, cashes in on nature around a transmitter: It offered to give away nine puppies born to the transmitter crew's mascot to listeners writing the best "I want a Puppy Because" letters.

How WHEC, Rochester, is treating a problem of the day: "A Community's Brood," a series probing the pressures and pleasures of Rochester youth, will feature candid recordings of the teenager talking to his contemporaries. The series will also interview **Howard Hanson** of Eastman

School of Music, **Donald McMaster** of Eastman Kodak, police chief **Winfield** and other community leaders.

Station applications: **Regional Broadcasting Co.**, Maryland is submitting plans for a new 1,000 watt station to be located in Halfway, suburb of Hagerstown. The station will serve 100,000 people in an 800 square mile area.

Appointments: **Harold J. Goldstein**, promotion director of KQV, Pittsburgh . . . **Arthur L. Smith**, formerly of KATV, Sioux City, now managing director of news and public affairs, **WHFN** AM-TV, Huntington, W. Va. . . **Roland Gilbert**, from the sales staff to national sales manager for **WWJ-AM**, Detroit . . . **George P. Poote**, and **Robert G. Boland**, both as national sales representatives for **WKNB**, West Hartford, Conn. . . **Joseph R. Fife**, general manager of **WBBC**, Flint, Mich. . . **Graham Richards**, regional director of programming for the Intermountain Network with its seven station affiliates.

Carson Rennie, from account executive to general manager of **WQAM**.

it's **KSAN** in San Francisco

PROVEN MOST POPULAR WITH NEGRO LISTENERS
YEAR AFTER YEAR*

(*Negro Pulse)

KSAN
Is Your
Best Buy...
Because
KSAN
Goes Where
280,000
Negro
Listeners
Are.



KSAN
Goes
Where
The
Negro
Market
Is!

for specific proof of all **KSAN** claims to fame,
contact Stars National, Tracy Moore, or
WRITE, WIRE, PHONE KSAN

1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171



WHAT IS YOUR PHOTOGRAPHIC MAL-ADJUSTMENT ?

- 1) QUALITY ?
- 2) SERVICE ?
- 3) PRICE ?

THESE ARE THE **3** BIG PROBLEMS

Let us cure them for you as we have done for some of the top business firms and advertising agencies



BAKALAR COSMO

Photographers

119 W. 57th St., N.Y.C. Ci. 6-3476
PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO

119 W. 57th St., N. Y. C.

Gentlemen: Please have your representative Phone Drop in

Date _____ Time _____

Firm _____

Address _____ Tel. No. _____

Miami . . . **Richard H. Gravett** from account executive to sales manager of KNBC, San Francisco . . . **John E. Mayasich**, sales staffer of KSTP, St. Paul . . . **Herb Wells**, general manager of KSEW, Sitka, Alaska . . . **James B. Luck**, public service director of WOWO, Fort Wayne, Ind. . . . **William D. Alford**, farm director at WMT, Cedar Rapids, Iowa . . . **George R. Kendall**, publicity and promotion manager for WJR, Detroit . . . **Bill Burns**, rejoining WSAI, Cincinnati as program director, following a year at WYDF, Birmingham . . . New officials of California Broadcasters Inc.: **James Harmon**, president; **Robert Harman**, vice president; and **Ashley Robison**, secretary-treasurer.

ASSOCIATIONS

Quotes from RAB Kevin Sweeny's talk before the Ad Club of Richmond:

"Radio is being chosen increasingly as the medium upon which advertisers will build. Radio will get the biggest share of many brands' budgets while other media—primarily newspapers and Tv—will be added to do those jobs which they do best."

"Radio is rapidly emerging as the primary medium for large numbers of products which Radio can best serve—for products which can use all the circulation and impact that Radio can provide."

RAB's Sherrill Taylor, talking to the National Van Lines convention in Chicago, said that reaching and selling the greatest number of people can be done most effectively and economically by radio.

He cited these statistics about radio:

- In 1937 this country had 24½ million radio homes.
- Ten years later there were 36 million.
- Americans in the last year bought 14 million radios, outdistancing sales of television sets more than 2 to 1.
- With more than 50 million home radios in the nation, 96 out of every 100 homes have at least 1 radio, 31 million homes have two or more; and 15½ million have three or more radios.

TvB's newest presentation in its present campaign spelling out the tv

sales message is "Television and Your Corporate Image."

The Variety Club's Dallas Tent, one of the largest in the country, which is spearheaded by broadcast people, now maintains a ranch with 400 needy boys.

The Radio Pioneers, headed by John Patt, WJR, Detroit, is putting on a big push for new members. Anybody with 20 years in the industry is eligible for membership, now totaling 1,100.

Association meetings:

- **Negro Market Sales Clinic:** The Salesmen's Council, Sales Executive Club and the Urban League are sponsoring the clinic, to be held 5 November in Cleveland, which is open to all industries interested in the Negro market.

- **The FCC and the AFA** are holding a series of "get acquainted" meetings, designed to further understanding of each other's functions and responsibilities.

- **Radio-Television News Directors' Association** will hold its an-



HOTEL New Yorker
34th Street at 8th Avenue

Manhattan's largest and most conveniently located hotel. 2500 outside rooms, all with bath and free radio, television in many. Direct tunnel connection to Pennsylvania Station. All transportation facilities at door. Three air-conditioned restaurants
LAMP POST CORNER . . . COFFEE HOUSE
GOLDEN THREAD CAFE

Singles from \$7 | Doubles from \$11 | Suites from \$23

JOSEPH MASSAGLIA, JR., President
CHARLES W. COLE, Gen. Mgr.

Other MASSAGLIA HOTELS

- SANTA MONICA, CALIF. Hotel Miramar
- SAN JOSE, CALIF. Hotel Sainte Claire
- LONG BEACH, CALIF. Hotel Wilton
- GALLUP, N.M. Hotel El Rancho
- ALBUQUERQUE, Hotel Franciscan
- DENVER, COLO. Hotel Park Lane
- WASHINGTON, D.C. Hotel Raleigh
- HARTFORD, CONN. Hotel Bond
- PITTSBURGH, PA. Hotel Sherwyn
- CINCINNATI, O. Hotel Sinton
- NEW YORK CITY Hotel New Yorker
- HONOLULU Hotel Waikiki Biltmore

World-famed hotels
Teletype service—Family Plan

5000 W



Best Buy
KFJI
?

Wait! Over \$10 million food-dollars spent yearly by women in Klamath Basin. Tell 'em and sell 'em with "Music Over the Coffee Cup" 8:15 to 10 am over KFJI

THINGS HAPPEN!

Best Buy
KFJI
KLAMATH FALLS, OREGON
Ask the Meeker Co.

1150 KC



MORE
radio homes at the
LOWEST
cost per home are
DELIVERED
by **WSUN**
than any other station in the
HEART of
FLORIDA
(Check your Nielsen No. 2)
WSUN RADIO
ST. PETERSBURG - TAMPA
Represented By VENARD, RINTOUL &
McCONNELL
Southeastern: JAMES S. AYERS

annual convention, 6-10 November, at Miami Beach.

Appointments and elections: Bob Roth, of KONO San Antonio, elected governor of the AFA's 10th District . . . Irwin Spiegel, WMGM, N.Y., appointed press relations director for the RTES Time Buying and Selling Seminars . . . Martin J. Johnson, of Martin J. Johnson Advertising Agency, Mobile, elected governor of AFA's 7th District . . .

FINANCIAL

Colgate domestic sales continue off as compared to 1956 but corporate grosses and earnings are ahead of last year.

The report for the first nine months, which was released this week, showed: Domestic sales: \$210.5 million this year; \$222.9 million in 1956.

World-wide sales: \$388 million in 1957; \$382.9 million in 1956.

Net income: \$9.8 million in 1957; \$6.7 million in 1956.

RCA reports net earnings from products and services for the first nine months of 1957 as \$28,320,000. For the same period last year it was \$27,893,000.

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 22 Oct.	Tues. 29 Oct.	Change
<i>New York Stock Exchange</i>			
AB-PT	11	15	+1
AT&T	160 ¹ / ₂	165	+1 ¹ / ₂
Avco	17 ³ / ₈	5 ¹ / ₄	+ ³ / ₈
CBS "A"	23 ³ / ₄	25 ¹ / ₈	+1 ³ / ₈
Columbia Pic.	11 ¹ / ₈	15 ¹ / ₈	+1
Loew's	12	12 ¹ / ₄	+ ¹ / ₄
Paramount	28 ³ / ₈	29 ¹ / ₄	+ ⁷ / ₈
RCA	27 ³ / ₈	28 ⁷ / ₈	+1 ¹ / ₂
Storer	21 ³ / ₈	22 ¹ / ₄	+ ⁷ / ₈
20th Fox	21 ³ / ₄	23 ¹ / ₂	+1 ³ / ₄
Warner Bros.	20	20 ¹ / ₂	+ ¹ / ₂
Westinghouse	55 ⁵ / ₈	58	+2 ³ / ₈
<i>American Stock Exchange</i>			
Allied Artists	2 ³ / ₄	2 ³ / ₄	
Assoc. Ari. Pro.	6 ¹ / ₂	6 ⁷ / ₈	+ ³ / ₈
C&C Super	1 ⁶ / ₈	1 ² / ₈	- ³ / ₈
Dumont Labs.	3 ¹ / ₈	3 ⁵ / ₈	+ ¹ / ₂
Guild Films	2 ⁷ / ₈	2 ³ / ₄	- ¹ / ₈
NTA	5 ⁷ / ₈	6 ¹ / ₂	+ ³ / ₈

FILM

Feature film sales climbed steadily this week with two stations making large package buys.

KGO-TV, San Francisco, paid over \$2,000,000 for the MGM library of films released prior to 1949.

New syndicated program buys reported by tv stations:

KING-Seattle, *Silent Service* sponsored by the Jilg Sausage Company and National Biscuit Company.

The Gray Ghost, KING-TV, sponsored by Welch Grape Juice.

Kroger Co. (Cleveland Division) will sponsor *Sheriff of Cochise* on KYW-TV, Cleveland, for 52 weeks.

Personnel notes: Mike Simon joined NTA as Special Sales representative . . . Raul C. Conangle appointed Latin America Sales Coordinator, ABC Film Syndication, Inc.

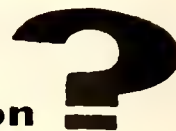
Xmas Specials: NTA offers three special holiday programs for Christmas viewing, namely Charles Dicken's *Christmas Carol*, *Man's Heritage*, starring Raymond Massey, and *The Lamb in the Manger*.



Only ONE is atop the
Continental Divide
Serving both the Atlantic and
Pacific Sides of America
KXLF - TV4 -:- Montana
Butte
East—The Walker Co.
West—Pacific Northwest Broadcasters

SPONSOR ASKS

How can stations improve their national promotion



David E. Partridge, advertising & sales promotion manager, Westinghouse Broadcasting Co.

With the competition for national advertising revenue at an all-time high, every radio and television station should take a close second look at its national promotion. The ultimate aim of promotion at the national level is to sell your medium, your market and your station . . . so your promotional activities must be carefully planned and carried out to do that job in the most effective manner. Too much national station promotion is hit or miss,



*"More quality,
less quantity"*

poorly planned for the audience it is trying to sell, and inconsistent in theme and frequency.

At WBC, we urge each station to plan and carry out their national promotion activities—be it advertising, direct mail or personal selling by the reps—in such a way that it will create a definite "face" or image for the station among national advertisers.

With nearly 4,000 radio and tv stations competing for national ad revenue, your national promotion must be outstanding if you are to make your call letters synonymous with your market when advertising schedules are being placed by the national advertiser and his agency.

In my opinion, each station promotion manager should:

1. Develop a promotion theme. De-

cide upon his station's points of superiority—coverage, programing, public service, able management, merchandising—and then hammer away at selling those points to the national advertiser and timebuyer.

2. Sacrifice quantity, if necessary, to improve quality. Your station's tradepaper advertising and direct mail is competing with some mighty sharp stuff. Plan your material carefully, work on the copy until you're sure it tells the story in the most effective way, and use the best illustration and layout you can afford.

3. Don't try to tell the station's complete history in a single ad or mail piece—sell one point at a time, and let each ad or mail piece strengthen your promotion theme and contribute to the face or image you are trying to create.

4. Make your national promotion factual and believable. "Biggest, best, tallest, greatest, first, etc." are all fine adjectives if they are backed by fact rather than opinion or wishful thinking.

5. Maintain as consistent a frequency with your national promotion as your budget will allow. Don't bore your audience with a daily blast, but remember to practice the same philosophy in your national promotion as you urge upon your advertisers: frequency and repetition.

6. Make sure your sales reps are completely equipped with all of the sales tools they require—and make these tools as attractive and believable as possible. Send your sales or promotion manager to the reps offices as often as possible to make sure your station's sales material is up-to-date and adequately supplied.

7. By all means keep your rep fully

informed of what your station is doing and how you are doing it. Remember, he's selling a lot of stations—so make sure he's an expert on your station and market.

8. Make sure your national mailing list is coordinated with your reps . . . and keep it up to date.

R. David Kimble, account executive for NBC, Grey Advertising Agency, New York

The best thing two out of three stations should do is to forget it. If you're KWRB in Riverton, Wyoming, you've about as much chance for national spot business as I have of shooting down the Sputnik. For stations whose markets do pop up with pleasant regularity on buying lists, I have five well-modulated entreaties:

1. *Spend enough.* The advertising media industry, generally, spends about 3% of total sales to advertise



*"two out of
three should
forget it"*

itself, ranging from 5.8% for the small operators to 1.4% for the Goliaths. A reasonable rule-of-thumb for radio and tv stations might be 6-8% of forecasted national spot revenue for stations who have to scrap for the business, 2-4% for the fat cats.

2. *Run often enough.* Familiarity breeds attention. Run 12 or more times a year and you'll gain 21-28% more readership *per ad* than if you hit-and-run just three or four times a year.

If you *must* play footsie with a tight budget, it's better to run your three ads in three consecutive issues—bang-bang-bang—during the peak buying season, establishing what continuity you can when it counts the most.

3. *Run big enough.* One study of ads in trade publications reports the following readership scores: 1/3 page—4%; 1/2 page—9%; 1 page—19%; 2-page spread—46%. Bleed and/or color spark even more attention. If you have to sacrifice something, however, amputate your ad size, your bleed, your color, your secretary—anything, rather than your continuity.

4. *Say something.* If you can't say something of real interest, don't advertise. Rating story, market story, success story, whatever your story is . . . make it a stopper. And for the reading-and-running timebuyer, tell just *one* story per ad. In the aggregate of your campaign, your various stories will all emerge—and the cumulative effect will establish the image of your station's personality at the same time.

5. *Make good ads.* Use professional help if you don't have the facilities. Don't ever forget: You're talking to advertising people, people who know what really good advertising is . . . and that's the only kind they'll respond to. Your ad this month is bucking a thousand other station trade ads and it's the *good* ads that are going to pick up the marbles.

Robert N. Pryor, vice president in charge of public relations, WCAU and WCAU-TV, Philadelphia

Many years ago Linnea Nelson was asked this same question. Her answer was: "Give us timebuyers a continual flow of factual information, not just your peaks, and don't blow up a sales



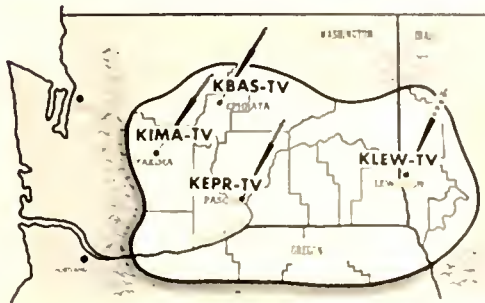
"stop talking in glittering personalities"

success or rating success story out of proportion. By a constant presentation of substantial information, your stations will build a character and an identity that we will come to respect."
(Please turn to page 104)



I'm a patient man, Smidley.

Lord knows how long I've waited for just one Cascade order across this desk. But I've had it. I won't sit here and let an exclusive billion dollar market be ignored. If you can't spot the West's biggest TV buy—one of the nation's top 75, then Smidley, in my book, you're no time buyer. And heaven knows I've tried



CASCADE
BROADCASTING COMPANY

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES



A good time is had by all

In fact there is no such thing as a bad time on WBNS Radio! Proof? Pulse clocks us first 315 out of 360 quarter hours 6 a.m. to midnight, Monday through Friday. The 1,707,400 folks in the rich Central Ohio market are willing to pay for their pleasures with \$3,034,624,000.00. Buy WBNS Radio and be sure of a good time. Ask John Blair.

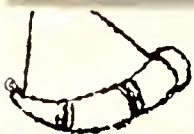
WBNS RADIO
COLUMBUS, OHIO

TO TURN RANDOM TUNERS INTO VETERAN VIEWERS

ADVENTURE



STORY



HOUR



Now—in many markets—three great adventure-action series combined into one great 5-day-a-week show! Why pay a pretty penny for programs when you can get top-rated series in your market and hold on to all of your own cash! For complete details about this new plan, phone today. Or wire Michael M. Sillerman at TPA for your market's availability.



Hurry! Markets are being reserved today! Wire or phone for private screening!

Television Programs of America, Inc.
488 Madison Ave., N. Y. 22 • Plaza 5-2100

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is going into scattered markets for its detergent Oxydol. The November schedule will run through the contract year. Minutes are being placed during late-hour segments, with varying frequency. Buyer: Walter Teitz. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

The Lionel Corporation, New York, is scheduling announcements in major markets for its electric trains. Campaign kicks-off 11 November, ends 19 December. The advertiser prefers adjacencies to children's programs, daytime and nighttime. Buying is not completed. Buyer: Ken Allen and Joan Stark. Agency: Grey Advertising Agency, New York. (Agency declined to comment.)

Bymart-Tintair, Inc., New York, is conducting a campaign in major markets to advertise its new beauty hair lotion Beauty Set Curl Creme. The November schedule will run throughout this year and next. Minute, 20-second and 10-second announcements on film will be scheduled throughout the day and night; the budget allows for a total of 400 spots a week. Buyer: Ben Pettick. Agency: Product Services, Inc., New York.

RADIO BUYS

Reader's Digest Association, Pleasantville, N.Y., is seeking stations for a one-week test to promote its Reader's Digest condensed books. Stations which get a sufficient number of inquiries during the test period will be continued for as long as results are good. The advertising pitches a special offer for the condensed edition, and each station must secure at least one order for every dollar invested with it in spot. The station is expected to handle all the mail and report orders to the advertiser daily. Buyer: George Perkins. Agency: Schwab & Beatty, Inc., New York. (Agency declined to comment.)

Best Foods, Inc., New York, has prepared a campaign in selected markets for its Hellman's mayonnaise. November schedule will run for four weeks. E.t.'s (all lengths, 10- to 60-seconds) will be used during daytime segments, Wednesday-Thursday-Friday, saturation frequency. Buyer: Pete Triolo. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

Hudson Pulp & Paper Corp., New York, is going into various markets to push bathroom tissue. November schedule will run for four weeks; daytime minutes throughout the week. Buyer: Rene Ponik. Agency: Norman Craig & Kummel, Inc., New York.

Shulton, Inc., New York, plans a December schedule for its Old Spice line for men. Minutes will be aired in 48 markets on weekends; frequency: 10 to 20 per week per market. Buyer: Joe Knapp. Agency: The Wesley Associates, New York.

TV RESULTS

AIR CONDITIONERS

SPONSOR: Richards & Roth

AGENCY: Direct

Capsule case history: While selling air conditioners in Texas during January and February isn't quite as difficult to accomplish as selling refrigerators to Eskimos, it's not exactly easy either. Richards & Roth, local air conditioner and refrigerator dealers, sponsored *Stage 7* alternate weekly for these two months. During this period, normally the slack season for this product, the sponsor sold and installed twice as many air conditioners as in a comparable period in the hottest months of 1956. Horace Richards revealed that sales exceeded those of *all their competitors* during the two winter months. Total tv cost: \$880. Richards & Roth used no other media, and was the only firm of its kind to advertise on tv in Corpus Christi. "Because of its sensational success," Richards says, "we continued to sponsor *Stage 7* on a permanent basis — and the sales continued at this level. Tv is the best sales medium."

K-SIX-TV, Corpus Christi

PURCHASE: Program

SALE DAYS

SPONSOR: Oregon, Ill. Chamber of Commerce

AGENCY: Direct

Capsule case history: The Chamber of Commerce of Oregon, Ill., placed a schedule with WREX-TV, Rockford, Ill., to promote their two-day sales festival. Aim: to draw each one of the 3,205 inhabitants of the small town to the sale. The Oregon Chamber of Commerce used WREX-TV's 10-plan—consisting entirely of 10-second station break I.D.'s in Class "C" time. Cost: \$265. Total increase in sales for these two days over normal sales was \$18,000. Every store recorded doubled and tripled merchandise movement. Although Oregon is some 18 miles southwest of Rockford, a Chamber of Commerce spokesman pointed out that there were numerous people from Rockford and surrounding hamlets who came for the sidewalk festivities. Oregon has no daily newspaper of its own. "This was our most successful and prosperous year," the C of C president stated. "We consider WREX-TV a unique force for sales results."

WREX-TV, Rockford, Ill.

PURCHASE: Announcements

FUR RETAILER

SPONSOR: Joseph "The" Furrier

AGENCY: Direct

Capsule case history: Joseph "The" Furrier, owner of a retail operation in Scranton, Pa., has watched business soar since he first signed a contract with WDAU-TV, three years ago. Harold Joseph has been using a steady news or weather sponsorship campaign in late summer and early fall, complementing this with spot. Year after year Joseph reports a continuing rise in sales which he attributes directly to WDAU-TV. His sales figures for 1955—the first year he used WDAU-TV—were 12% ahead of 1954. His 1956 totals were 18% over 1955. He was so confident of 1957's results that he predicted a 22% increase and to date has nearly surpassed his entire year's estimate. Currently Joseph is sponsoring *Weather* seen twice weekly at 6:35 to 6:45 p.m. The store's weekly budget: \$197; 85% of the dollar goes to tv; 15% for radio and newspaper. "We'll use tv indefinitely," he says, "for its tremendous impact."

WDAU-TV, Scranton, Pa.

PURCHASE: Announcements

RUG CLEANERS

SPONSOR: Peacock Rug Cleaners

AGENCY: Direct

Capsule case history: Peacock, a large Memphis rug cleaning firm, decided to test the sales power of tv versus the other media. Accordingly, the firm placed a five-plan schedule in WHBQ-TV's *Million Dollar Movie*: three 10-second afternoon spots and two nighttime 60's. During the same period, a similar budget went into newspaper, radio and direct mail. At the conclusion of the test, each route man was supplied with a questionnaire and instructed to have customers at each pick-up or delivery-stop fill out the forms. The purpose of the questionnaire was to learn which medium influenced customers to call Peacock. Results: 82% of Peacock customers were influenced by WHBQ-TV's *Million Dollar Movie*, with the remaining 18% divided among newspaper, radio and direct mail. Subsequently, Peacock placed almost 100% of its ad schedule on WHBQ-TV with a 10-plan of five daytime 10's, and five nighttime minutes.

WHBQ-TV, Memphis

PURCHASE: Announcements

WASHINGTON WEEK

2 NOVEMBER
Copyright 1957

SPONSOR PUBLICATIONS INC.

The FCC, which had swept radio under the rug, will now turn its attention back to that service.

For several years, during most of which time it appeared that radio was sliding into semi-oblivion, the Commission was busy with tv on channel allocations, the battle over color, the plight of UHF and, of course, subscription television.

As far as the FCC is concerned, **pay television is finished until and unless Congress does something about it**—finished, that is, as a **controversial topic**. If Congress doesn't do anything concrete, then the Commission will have to deal with individual applications and will have to settle on criteria somewhat more specific than that already outlined for approval of such applications.

FCC work on the UHF situation is finished in somewhat the same sense. That is, no immediate action or even consideration is in the works. The Commissioners have given up, but will gladly resume work on the matter if anybody can suggest a workable method of making life easier for the UHFers.

The long-pending clear channel case, plus the daytime skywave proceedings, are the most important of the radio proceedings. These are due to get **quick and careful attention**. They involve the protection given to the powerful clear channel stations and whether these are **necessary** in this day and age; or whether, on the other hand, the stations should be given **even greater power** than the present 50 kw limit and stronger protection against interference.

Work already has started on crowding more stations into the same spectrum space through use of new developments permitting narrower band-widths. The FCC is working on industrial and other non-broadcast services, but if such services can be squeezed tighter it will have the effect of lessening pressure on space now set aside for commercial radio and tv.

Another Capitol Hill move by a Congressional opponent of subscription television: **Sen. William Langer (R., N.D.) has written form letters to all residents of Bartlesville, Okla., asking their opinions on the new entertainment medium.**

Langer says in the form letter that he is very much opposed to the system, that he feels it will result in "poorer entertainment for poor people," and asks if residents in the market which is taking part in the first full-scale experiment don't agree with him.

He says he will **submit the answers to the Senate Judiciary monopoly subcommittee** of which he is a member.

Radio and Tv promotions set up by ABC, CBS, and NBC have been declared illegal unless extended to all competing retailers under a decision by FTC hearing examiner Abner Lipscomb.

ABC called its plans "Sell-a-Vision" and "Mass Merchandising." NBC's was "Chain Lightning," and the CBS idea was termed "Supermarketing." The networks solicited grocery chains for **in-store promotion in return for air time paid for by national advertisers.**

The networks were not defendants, but the national advertisers were (Groveton Paper, General Foods, Sunshine Biscuit, Piel Bros., Hudson Pulp & Paper, and P. Lorillard).

Legality of the plans was not at issue, just the legality of **offering them to selected grocery chains without making the same thing available to all competitors.**

The decision will be appealed to the full Commission.

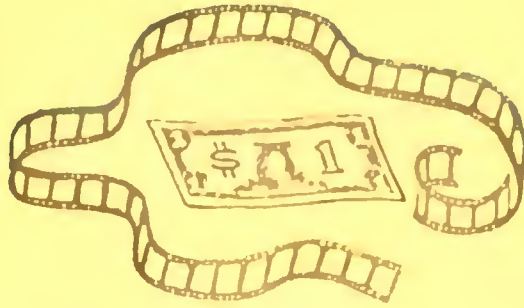


Will that clever use of trademark product-in-use surely fix the brand in the viewer's mind? Not if the picture is dull, indistinct and poorly reproduced on obsolete film equipment. The first step to more "sell" in film commercials really must start with station facilities. It's no trick at all to impart "snap" and realism with modern RCA film room equipment.

P. S.
**HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED ?**



OUR FILM DOLLAR...



How to Get Picture Quality that Puts More Sell in Commercials... But Keeps Your Operating Costs Down!

Here are three ways to improve film quality and reduce operating costs at the same time:

- a. Use a Vidicon film camera
- b. Use professional projectors
- c. Use an up-to-date multiplexer

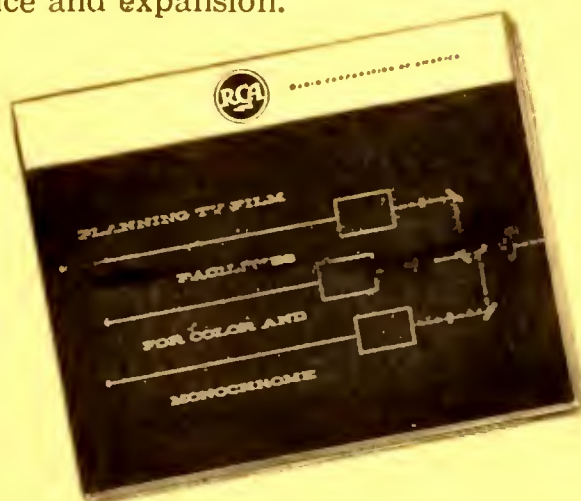
RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars. Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.

Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."



Tmk(s) ©

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT
CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

2 NOVEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

Ever hear of an agency getting itself "psychologically" set to lose an account?

A marketing consultant this week said that he has been preparing for such an emotional crash with an agency expecting to lose one of its clients after New Year's.

A network executive this week explained the overwhelmingly bland network tv diet this season thus:

"The formula shows, like westerns and singers, insure the advertiser against anything controversial. That applies particularly to the automobiles."

Ma Perkins and the late Tom Brenneman were amateurs as mail pullers compared to the current share-the-wealth gimmick on the \$64,000 Question.

To date the quiz has pulled over 4,000,000 requests for a handout.

The closest thing in the memory of the air media was Ma Perkins' offer of seed packets (P&G). She drew about 2,500,000 pieces of mail.

The accent on "casual listening" (when describing a network or station's programming concept) has two edges.

That's what a time salesman found out while making a pitch at a Madison Avenue agency this week.

Rejoined the admen on the receiving end: "Maybe they'll also listen to our commercials casually."

ABC TV continues to behave with all the confidence of a fellow who has found a new way to lick the races.

Several weeks ago the network started giving out ratings to the press while its colleagues were playing it coy.

This week—when the critics were being panned for being too rough on the new shows—ABC was quoting them liberally in newspaper ads (notably their views on the Patrice Munsel Show).

Madison Avenue timebuyers are bemused by the do-or-die war of nerves going on between tv stations in a two-station market.

Bent on topping its competition in national spot business, one station even is airing film commercials used in bygone campaigns.

One of the films is for a product that hasn't been tv-plugged in two years.

CBS TV's pickup of Mike Todd's Madison Square party recalled to some radio veterans how the sponsorship of such festivities actually started.

The year was 1927 and WMCA, N.Y., was scheduled to do a remote of a Friars' dinner to George M. Cohan, at which the reigning comedians of Broadway were to appear.

The late I. J. Fox, furrier, approached WMCA's owner Donald Flamm just before the broadcast with an offer for the by-the-courtesy-of privileges.

It was the first sponsorship of its kind and the three-hour shindig on the air cost Fox \$500.

We Sincerely Believe:

1 . . . that the vast majority of WSB Radio's hundreds of thousands of consistent listeners are old enough and mature enough to have minds of their own—

2 . . . and that by giving them *variety* in music, intelligent and comprehensive news coverage, interspersed with well planned local and network programs—

3 . . . presented to them on the air by pleasing *personalities* instead of "characters"—

4 . . . results in a WSB Radio audience with a *purchasing* potential that dwarfs that of any other radio station in the Atlanta market.

We defend our audience against the untrue theory that "the average mentality of the listening public is that of a fourteen-year old."

WSB Radio is not a juke-box-program typed station with just "the top 10-20-30-40-50 tunes" rammed into our listeners' ears day and night.

We insist that our WSB Radio air staffers present themselves as guests in our listeners' homes, easily understood and liked by every member of the family from eight to eighty. All rating surveys prove our dominant acceptance in Georgia.

If you want to reach the BUYING members of the radio families in the Atlanta market use WSB Radio.



WSB/RADIO

The Voice of the South • Atlanta

*Affiliated with The Atlanta Journal and Constitution,
NBC affiliate. Represented by I dw. Petry & Co.*

FEE TV VS. FREE

(Continued from page 39)

would be on the free tv stations in fee tv markets, goes one point of view.

"Pay tv is discriminatory against the small markets and yet that's where it's starting," says Compton's Frank Kemp.

Suppose that station A in a four-station market sold some of its time for fee tv. If its financial return were as sizable as even relatively low tune-in could make it, would its competitors not be forced to apply for the same

privilege? A mediocre program that pulls a low rating could nevertheless bring the fee tv interests and the station carrying the show on a fee basis substantial profits.

"That's what's discouraging on the local basis," says the media v.p. of one of the top five agencies. "Far from being an incentive for better local programming, fee tv would be likely to downgrade quality. But at the same time, the fractionalized audience the national spot advertiser could buy on the competing stations would now cost the client more."

The fee tv forces say they will provide the public with such quality programming as Broadway plays.

"If I thought that any form of tv including pay tv could bring out something like 'My Fair Lady' once a week, I might not object so to it," says the tv v.p. of one of the top five agencies. "But producing programming of that caliber isn't a matter of money. It's a question of talent availability. In the last analysis, the pay tv people would be buying from the same sources where we get our programming today, only they'd be able to bid up the prices."

Others feel that the inevitable competition from fee tv programming might give free tv the impetus to experiment more and to produce more unusual programming than this season afforded.

"We haven't seen any programming on tv that suffered because there wasn't enough money spent on it," says FC&B's Roger Pryor. "At the same time, just because fee tv would have more money, wouldn't necessarily mean better programming. They could probably get enormous initial subscriptions for sports events, and programming dramatic fare on free tv to compete with it would always be tough. But when pay tv and free tv both have drama on the air, free tv has an in-built advantage. Who'd pay to see the same thing they can see for nothing?"

The problem, however, reasoned the majority, will be to pay for the programs that can compete with fee tv—if and when it gets up steam. ▀



Place your message
where it gets results!

RIGHT IN THE HEART OF THE RICH ROCHESTER AREA!

Your sales message *scores* when you send it soaring through the air-waves via WHEC, the station that's *way* out in front in Rochester! Competing with five other local stations, WHEC rates **FIRST** in 51 out of 72 daily quarter-hours—has an *average share-of-audience of 26.7%*! (Latest Rochester Metropolitan Area PULSE report, March, 1957).

BUY WHERE THEY'RE LISTENING



WHEC

of Rochester

NEW YORK
5000 WATTS

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago; LEE F. O'CONNEL CO., Los Angeles, San Francisco

SPONSOR ASKS

(Continued from page 95)

Too many stations today tend to talk in glittering generalities—using broad, all-encompassing claims unsupported by fact. Superlatives are so overworked in radio and tv trade promotion that booming headlines like "FIRST IN OUR MARKET!" and "WXXX YOUR BEST BUY IN MARKET!" are nothing more than wasted space. There are 4,000 television and radio stations in this country today and every one of them is hard at work bombarding timebuyers, media directors, and account executives with direct mail and trade ads trying to establish its own superiority.

To get your customer's attention, you've got to be different. That's where cleverness pays off. But to *sell*

your customer, you've simply got to give him a good, honest sales story supported by facts; you've got to tell that story in the customer's own language, and you've got to repeat it often.

The best station promotion campaigns that I have seen and worked on have been those which have accurately reflected the station's own individual personality, which have told one story at a time, which have supported claims of superiority with accepted factual proof, and which have provided recognizable continuity from one promotion piece to the next.

When you tell the buyer what your station is really like, why your time is a better commodity than your competitor's, and tell this story consistently using accepted measurements of station strength, then your trade promotion cannot fail.

Robert M. Hoffman, director of promotion and planning, WOR & WOR-TV, New York

WOR and WOR-TV use three basic means of national promotion: trade and business paper advertising, direct mail, and timely contests.

Of equal or more importance than the selection of media are the techniques involved. We think it vital that



"honest research pays off"

continuity be coupled with an identifiable theme in order to obtain maximum impact. For that reason our radio promotion always carries our logo "It WORKs" and our *Million Dollar Movie* material carries the familiar "clap-board" which is associated with that program.

We rely quite heavily on research in our promotion. And in this connection, I cannot stress too strongly the necessity for building a reputation for honest research. Over a period of years our stations have earned a good deal of esteem for the validity and value of its research materials.

For example, WOR-TV was the first station to commission Alfred Politz to

do a comprehensive study of the scope and attitudes of tv movie viewers. (See SPONSOR, 5 October 1957) And in the field of radio, WOR underwrote a Pulse coverage study involving 12,700 personal interviews. Needless to say, these studies run into big money but they help to nail down our reputation for solid, valuable research.

Our contests for agency people are based on solid psychological reasoning. When we ask timebuyers to forecast the schedule of movies for *Million Dollar Movie* Album Week or to estimate the number of counties served by

WOR-Radio we are forcing these agency people to concentrate on points which we want most to get across.

Finally, we believe it important to keep our promotion simple. There may be a lot of figures in our promotion ads and mailings but we endeavor, and, I think succeed, in presenting these figures graphically, forcefully and simply. Agency people and clients want facts, not fancies; sound research, not verbiage. Give these people what they want and you'll be doing the best possible job of promotion for your station.



LASSO the 2 BIGGEST MONTANA MARKETS!

WITH KOYN AND KUDI RADIO
NEW HOOPER RATINGS SHOW KOYN AND KUDI
WITH RUNAWAY RATINGS . . . IN 2 BIG MARKETS

KOYN

910 BILLINGS

Ratings for 7 A.M. to 6 P.M. Period Monday Through Friday

Station A 23.5
Station B 14.9
Station C 10.9
Other 0.0

KOYN 50.8

KUDI

1450 GREAT FALLS

Station A 23.4
Station B 10.5
Station C 5.9
Other 1.3

KUDI 58.9

DOMINANT COVERAGE IN A QUARTER BILLION DOLLAR MARKET

DOMINANT COVERAGE IN THE 2 RICHEST MONTANA COUNTIES*

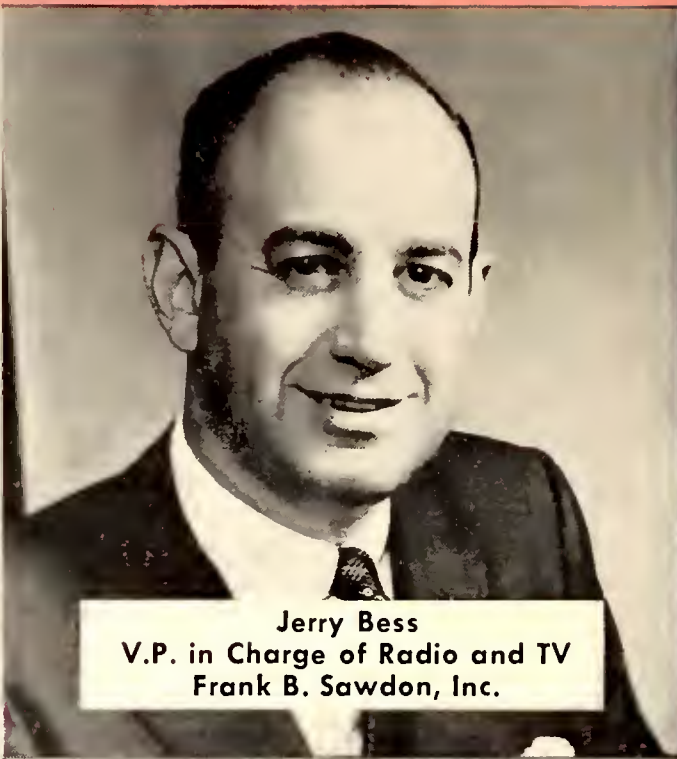
DOMINANT COVERAGE IN HEAVIEST POPULATION CONCENTRATION AREAS IN ENTIRE STATE*

REPRESENTED NATIONALLY BY FORJOE

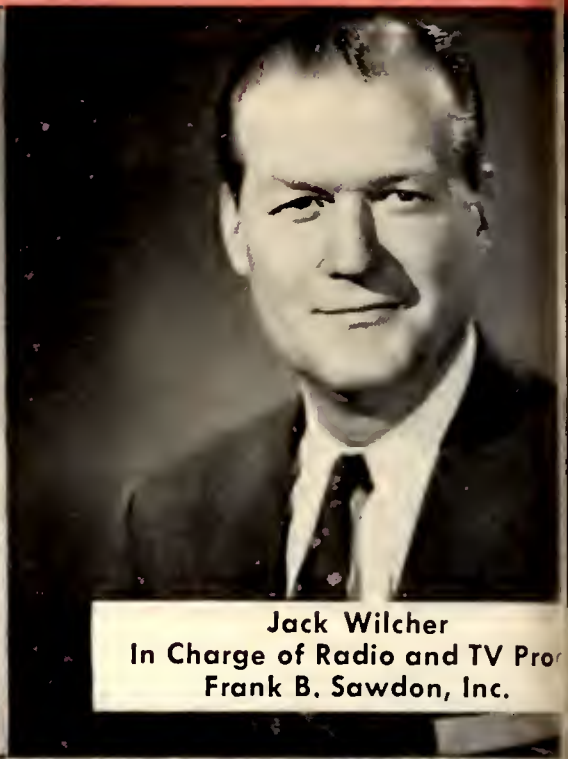
sell the **TEAM**



Frank B. Sawdon
President
Frank B. Sawdon, Inc.



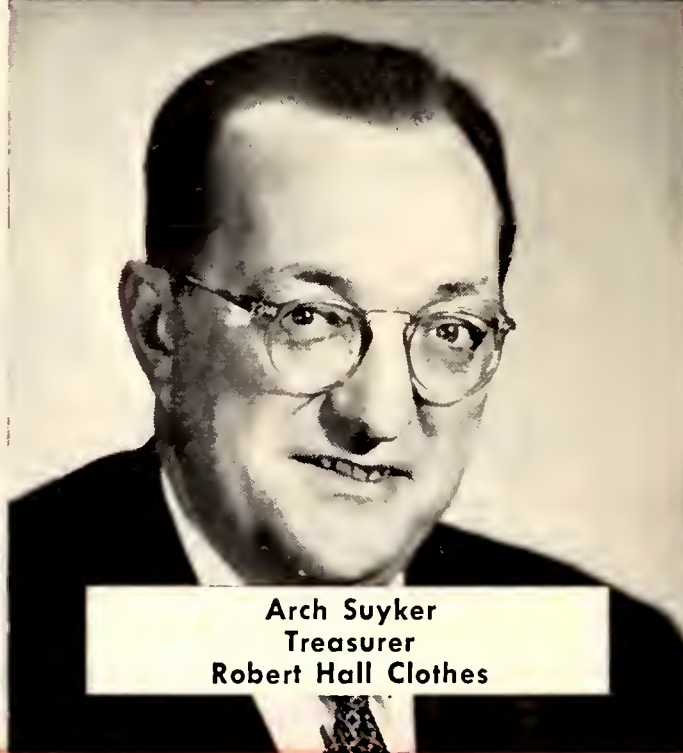
Jerry Bess
V.P. in Charge of Radio and TV
Frank B. Sawdon, Inc.



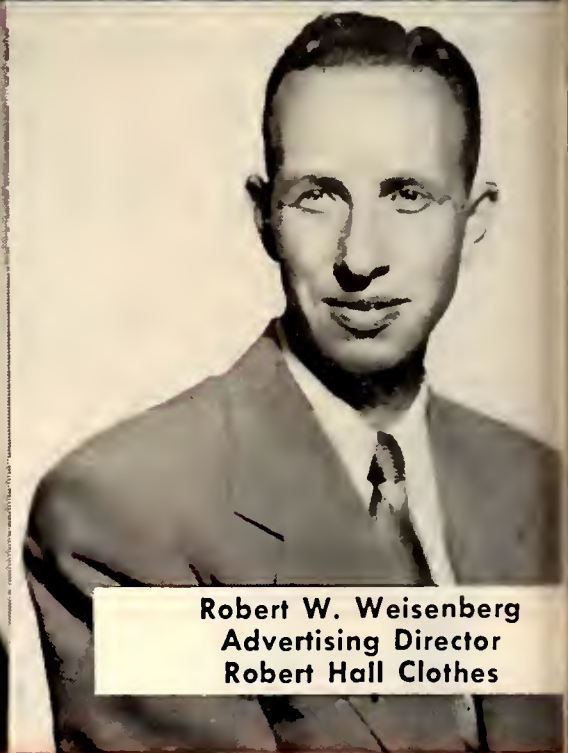
Jack Wilcher
In Charge of Radio and TV
Frank B. Sawdon, Inc.



James Hackett
Timebuyer
Frank B. Sawdon, Inc.



Arch Suyker
Treasurer
Robert Hall Clothes



Robert W. Weisenberg
Advertising Director
Robert Hall Clothes

that buys the **TIME**

Pictured are some of the key members of the advertiser-agency team responsible for the purchase of time on over 300 TV and radio stations for Robert Hall Clothes.

If you're selling air you ought to know the people in this picture. More to the point—they ought to know you because they are the key members of one of the important buying teams in the advertising community.

SPONSOR reaches every member of this team.

SPONSOR reaches thousands of similar teams all over America. Truth is—SPONSOR reaches more decision making teams than any other publication in the broadcast industry.

You've got to reach them, too, because your national business lies in their hands.

That's why SPONSOR should be the basic book on your advertising schedule. It will deliver your message to more potential buyers more often and more economically than any other journal in the field.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

SPONSOR

sells the TEAM that buys the TIME

MEMO: TO TIMEBUYERS!

Buy the dominant RADIO VOICE

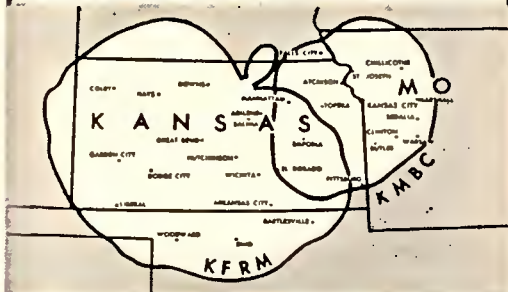
in Northeastern Penna.

- ★ MOST POWERFUL
5,000 WATTS
- ★ OUTSTANDING PERSONALITIES
Tom Bigler—"Mr. News"
Jim Ward—"The Morning Mayor"
- ★ GREATEST LISTENING AUDIENCE
Lowest cost per 1000
- ★ CHOICE OF TOP ADVERTISERS
Big Advertisers prefer to tell their sales story on WILK



Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.

*Kansas is FREE
When You Buy KMBC
in Kansas City, Missouri*



BUY KMBC—5,000 watts on 980 kc., to reach 2,340,560 people; \$3,945,000,000 spendable income; \$2,949,000,000 retail sales.

GET KFRM—5,000 watts on 550 kc.—for the state of Kansas *FREE!* It's your *bonus* market of 1,927,150 population; \$3,115,468,810 spendable income; \$2,321,148,648 retail sales.

KMBC-KFRM, the only bonus-buy radio stations in the Heart of the Nation.

For choice availabilities, call your colonel from Peters, Griffin, Woodward, Inc.



DON DAVIS, President
JOHN SCHILLING, Executive Vice-President
GEORGE HIGGINS, V.P. and Sales Manager
DICK SMITH, Manager, KMBC-KFRM

KMBC of Kansas City
KFRM for the State of Kansas



in the Heart of America



Tv and radio NEWSMAKERS



A. Burke Crotty, a pioneer in tv broadcasting with a string of "firsts" to his credit, has been elected vice president in charge of radio and television at Ellington & Co., Inc. Crotty has been executive tv producer in the agency's tv/radio department since joining the firm in 1950. He started his broadcast media career in 1930 with NBC and, with the advent of tv, became the net's first remote tv director when he handled the World's Fair productions in 1939. Other NBC tv firsts he organized: first Presidential pickup from the White House (Truman in 1947); first political convention (1942 Philadelphia); first pickups of football, baseball, tennis and hockey. He left NBC in 1947 to join ABC TV, where he became executive producer of net's first shows out of New York, Washington, Chicago, Detroit. Crotty was executive producer at ABC TV when he joined Ellington, 1950. Lives in Redding, Conn.

William M. Weilbacher, co-author of the recently published book, *Advertising Media*, has been appointed vice president and director of research at Dancer-Fitzgerald-Sample, Inc. Weilbacher joined the agency's research department in 1953. He served most recently as executive assistant to Dr. L. O. Brown, vice president and director of media, merchandising and research for D-F-S. Weilbacher is a lecturer in advertising at Columbia University. In another D-F-S research appointment, Lloyd C. Miller has been named associate director of research. Miller joined the agency in 1951 and has served in various executive capacities in the research department since. He is a CCNY lecturer.



David I. Pincus, president of Caravel Films, Inc., was host at the recent open house for Caravel's new, \$1 million production center at 60th St. and West End Ave. in Manhattan. This is the first film studio to be built in New York in over 30 years. Increased volume of business, particularly in tv commercials, dictated the decision to construct the new facilities, according to Pincus. The four-story building offers 26,000 sq. ft. of working space and includes two studios, with provisions made for construction of a third. Prior to forming Caravel in 1921, Pincus directed at the old Fox studio, where he initiated the idea of films for schools and business. He started his career in 1917 as a set designer at Universal's studio in Ft. Lee, N. J., where he later became a director. Pincus was one of the organizers of the New York Film Producers Association, served two terms as president—1953 and 1954.

Pick a first... *any* first

...in CLEVELAND you'll find that

WERE holds all the aces!

FIRST IN:

- RATINGS*
- IN-HOME AUDIENCE
- OUT-OF-HOME AUDIENCE
- NATIONAL ADVERTISERS
- LOCAL ADVERTISERS
- DAYTIME 5-A-WEEK PROGRAMS
- EVENING 5-A-WEEK PROGRAMS
- SATURDAY AND SUNDAY TOP FIFTEEN SHOWS, TOTAL AUDIENCE
- MERCHANDISING
- PERSONALITIES
- ENTERTAINMENT
- COMMUNITY SERVICE

*Latest rating — **PULSE**: in the 72 quarter hours daily, **WERE** is first 55 times; 2nd 14 times and 3rd only three times.

Strongest hand in **HOOPER** and **NIELSEN**, too.

WERE

BUY **WERE** AND SELL CLEVELAND

RICHARD M. KLAUS, Vice President and General Manager

Represented nationally by Venard, Rintoul & McConnell, Inc.

SPONSOR SPEAKS

Fee tv complacency

Advertising executives who deal directly with the air media understand why fee tv is a danger—both to the free television medium and indeed to an economy which owes an important part of its vitality to tv's sales power.

But SPONSOR is concerned to find some admen are still either complacent about fee tv's threat or feel fee tv will eventually become an advertising medium. (So why worry?)

We have no doubt fee tv would like to be an ad medium. Why shouldn't the fee tv promoters seek revenue from every quarter? But the adman who envisions a future in which business as usual is done with a group of operators who derive their income from both a coin box and advertising is overly optimistic. Fee tv commercials obviously would be heavily circumscribed to appease the public and fee tv could never be the robust sales medium we know today.

NATRFD'S presentation

Farm directors have always shown their enterprise by:

Working day and night to stay abreast of their field:

Traveling for miles to appear at fairs and visit farms both as reporters and as merchandisers.

They are a unique breed and they have created a unique organization called National Association of Television and Radio Farm Directors. But now, if further proof were needed that the farm director has remarkable qualities, it is provided by NATRFD's action in building a basic presentation on farm air media.

SPONSOR can think of few instances in which on-the-air talent of the air media have ever gone to work to help sell themselves in so well organized a fashion.

But that is just the point.

The farm director is unique. He is more a cross between an agricultural educator and a business executive than he is a radio or tv performer.

In building their presentation, which is to be unveiled in slide and booklet form this month, NATRFD has helped the farm director come of age. SPONSOR believes the impact on timebuyers and client executives will be big and that a trend toward heavy increase in the use of farm radio and tv will now accelerate. (See farm section this issue page 47.)

THIS WE FIGHT FOR: *Media effectiveness should be judged by cash-register results. But air media continue to rely on ratings. This is the fault of both broadcasters and admen who should work together to create new yardsticks.*



10-SECOND SPOTS

Psst! Now that Subliminal Projection Co. has come up with an invisible tv commercial, how about someone inventing an inaudible radio commercial?

Don't write, wire: Item in a KTBS, Little Rock, release—Dick Landfield, Pilot of KTBS' Jazz Program, *Night Flight*, relates this story from a listener . . . who writes that "she ran out of stationery and had to transcribe her requests first on paper kitchen towels, secondly on meat wrapping paper and lastly, but no less useful, toilet tissue. Good luck, Richard, looks like . . . there is a fan club in the making for you," says the release. *Hope they have stationery!*

Rep-partee: The afternoon of the day that Britain's royal couple made their fast tour of New York City, a couple of station reps met in a crowded Madison Avenue elevator. "Hi," said the first rep, "did you see the Queen?" The other rep replied in an offhand manner, "No, not today." As two elderly ladies got off at their floor, one remarked to her friend, "Gracious, I wonder when he *did* see her?"

Headline from *N.Y. Times*—

ELEPHANT IS TRACED
Runaway's Lair is Found
but Siam is Still Missing

A fugitive from Mike Todd's CBS TV party?

Farm by-products: Left-over bits of data from SPONSOR's Farm Section (see page 47): Keystone Broadcasting System station KCHS is in Truth or Consequences, New Mexico; town's name was changed from Hot Springs in 1951 to honor Ralph Edwards . . . One farm director reported this gimmick by a local appliance dealer client: When prospective clients leave his store with the remark, "We'll talk it over and let you know this afternoon," he presents them with a carton of ice cream. There's nothing like a box of melting ice cream to discourage one from shopping around in competitor stores.

Boo! Personal in *N.Y. Times*

WANTED, authenticated, refined, dignified ghost or similar apparition capable of manifestations upon request and willing to submit to serious interview; not interested in poltergelsts, spiritual emanations or moving tables. Write Ghosts, Room 252A, 30 Rockefeller Plaza, N. Y.

Another tv horror series on the way?



special

Buffalo

SNOWSTORM

WARNING

TO

TIME BUYERS*

Don't get snowed under
an avalanche of spots

No double spotting — no triple spotting
on

WWOL

Very few places beat Buffalo when it comes to snow! In Buffalo, no station beats WWOL when it comes to delivering more listeners per dollar.

WWOL GIVES THE LOWEST DOLLAR COST PER LISTENER IN THE BUFFALO AREA*

HOMES REACHED PER DOLLAR

<u>WWOL</u>	NET STATION "A"	NET STATION "B"	NET STATION "C"	NET STATION "D"	IND. STATION "A"	IND. STATION "B"
1277	853	314	870	325	417	1055

BASED ON: *SRDS CLASS A — 12 Noon — 6 P.M. — May '57. Buffalo Area Nielsen Report June '57 (page 5). Monday thru Friday, 12 Noon — 6 P.M.

Dig out the facts and figures

National Representative: **FORJOE & CO.**

- Check NIELSEN
- Check PULSE
- Check HOOPER
- Check The 50 national advertisers who now include WWOL radio in their budgets!



WWOL

315 MAIN STREET
BUFFALO, NEW YORK

*Yes, Josephine,
tonight is the night!
And I'm...*
ITCHING!*

... to watch KBET-TV, of course!



and local KBET-TV programs are **NUMBER 1*** — seven days per week 6:00 P.M. to Midnight in the major inland cities of Calif. — Sacramento & Stockton!!!!

*(Latest ARB — July, 1957)

TOTAL AREA SET COUNT: 425,771

KBET-TV CHANNEL 10

SACRAMENTO



CALIFORNIA

BASIC

CBS OUTLET

Call H-R Television, Inc. for Current Avails