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NEW YORK 20 N.Y.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

A Vital Force in Selling Today's Omaha
with more than twice as many listeners as any other station!

KOIL

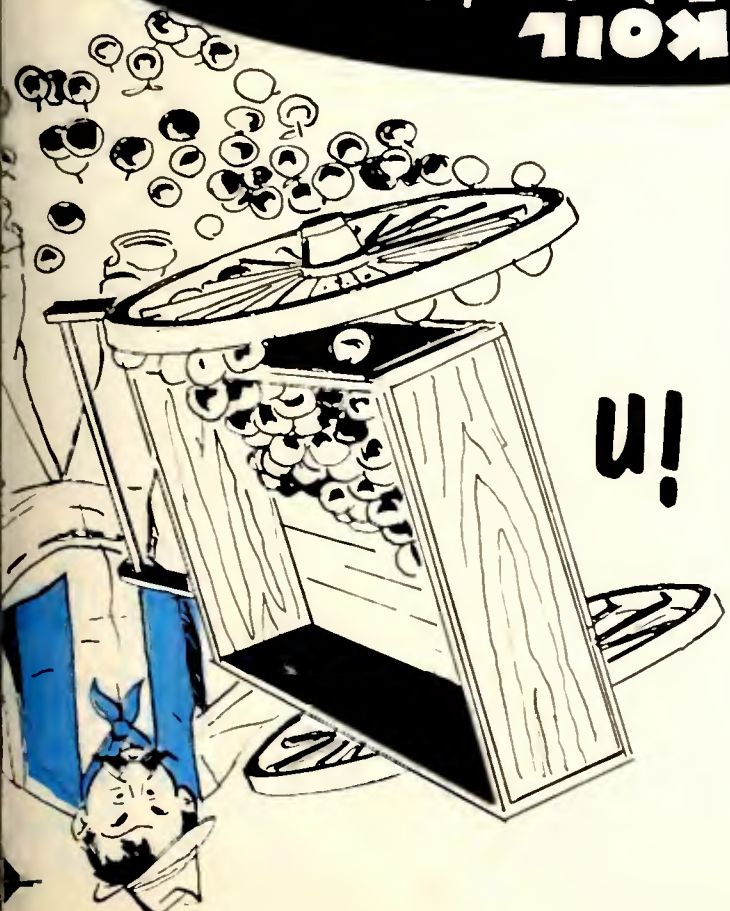
Avery-Knodel
Rep.

KOIL
No. 1 in Omaha

Mornings-	36.9	18.4
Afternoons-	40.8	15.5
Evenings-	48.3	20.8

HOOPER
OCT.-NOV. 1957

2nd best station



KOIL's
upset the
applecart in
Omaha

\$200 MILLION YEAR FOR SPOT RADIO?

SRA figures for first nine months 1957 show \$145 million total, 30% above corresponding period 1956. Summer biggest recorded in history of spot radio

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Rating madness: An editorial

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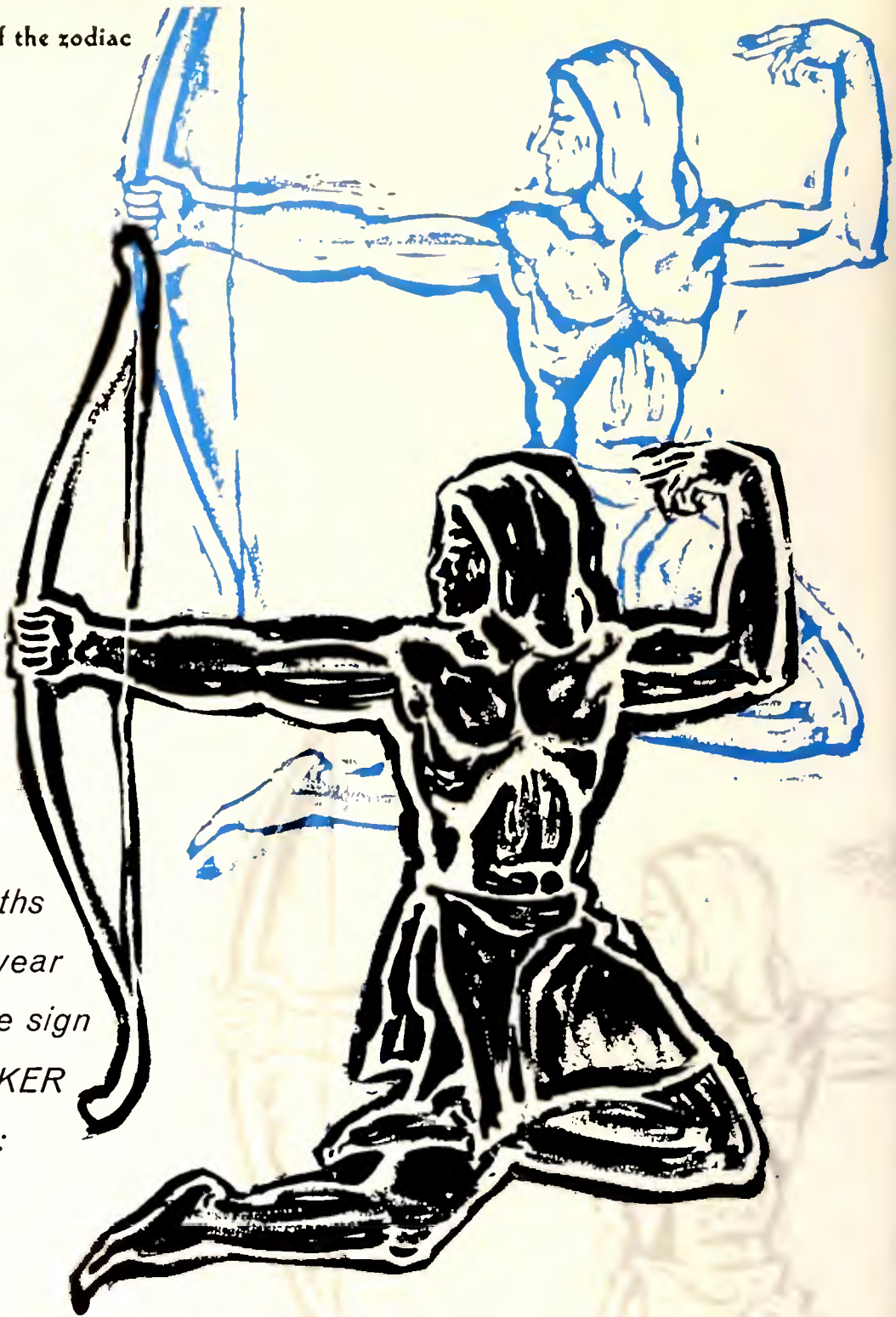
The top 50 air media agencies

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James Vicary: Subliminal Svengali?

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



SAGITTARIUS

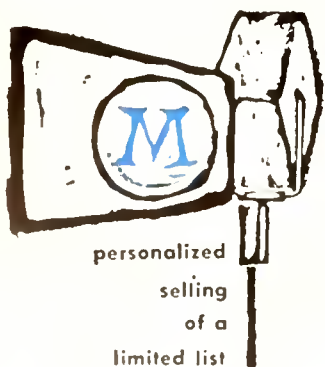
TALENTED

*...and twelve months
out of every year
stations under the sign
of MEEKER
benefit by:*

TALENTED touch of
"personalized selling."

We firmly believe the individual
station profits from the
extra sales effort available to a short list
of sound stations.

With competition becoming more intense
each salesman must know
and have time
to sell each station.



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 times as white gloves were once more gloves into the wardrobe sign of high society. Newton J. Blaine

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

consequently, expensive such a success because "a woman who wears gloves lost their standing and feels more gay, more excited, more exhilarated when she is dressed in color. The monotone look—where becoming colors from her fin-

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

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The Mexican market

U.S. companies find rich profit opportunities in establishing Mexican operation. Here is what the company thinking about Mexico should know, including role of radio and tv and difficulties of getting facts

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You're always 'on top' with

KTHV

Channel 11 LITTLE ROCK

KTHV has the highest antenna in the Central South—1756' above average terrain! And that's only one of *eight* reasons why we do such a big job in Arkansas.

The other seven:

1. *Over 240,000 TV Homes*
2. *CBS Affiliation*
3. *Channel 11*
4. *316,000 Watts*
5. *Center-of-State Location*
6. *Superb New Studios*
7. *Know-How Management*

Ask your Branham man for the DETAILS on all these eight *big* KTHV facts!



316,000 Watts Channel



Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

23

of



DOMINATE TAMPA - ST. PETERSBURG and 239 prospering communities with top-rated WTVT. Inter-urban Tampa-St. Peter-burg, 31th in retail sales and 10th in retail sales per capita, belongs on every major-market list.

The **WKY Television System, Inc.** • **WKY-TV** and **WKY Oklahoma City** • **WSFA-TV Montgomery**
Represented by the Katz Agency

25

the

TOP SHOWS*

ARE ON

WTVT

*Latest Pulse!

TAMPA - ST. PETERSBURG



BS Channel 13

Are you taking advantage of AMPEX DIRECT-TO-CUSTOMER SERVICE?

HERE IS HOW YOU BENEFIT:

- New application ideas, practical and tested
- Complete product and installation information
- Custom products tailored to your individual needs
- Personal contact with Ampex Research, Engineering and Production

AMPEX
CORPORATION

854 CHARTER STREET, REDWOOD CITY, CALIFORNIA

*professional
products division*

ATLANTA, TRINITY 4-0736
CHICAGO, TERRACE 3-7050

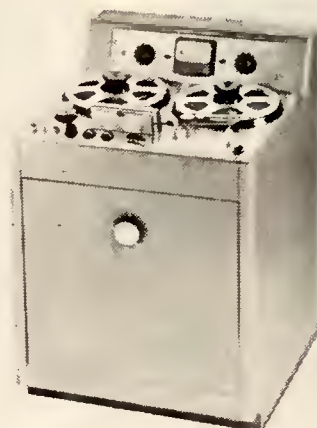
DALLAS, LAKESIDE 6-7741
LOS ANGELES, OLIVE 3-1610
NEW YORK, N. Y., PLAZA 3-9232

SAN FRANCISCO, EMERSON 9-1481
WASHINGTON, D. C., JUNIPER 5-8270

AVAILABLE DIRECT FROM AMPEX



VIDEOTAPE RECORDERS
sold only direct



MODEL 300 sold only direct



MODEL 350



MODEL 601

Available only direct — Automatic programming systems, tape duplicators, and custom-engineered products.

NEWSMAKER of the week

Just a month after the initial Frey Report, 4A's went into high gear. First move: hiring of Clarence E. Eldridge as consultant on public relations for a year beginning on 1 January. Eldridge, long-time key figure in advertising, is vice president of George Fry & Assoc., management engineers

The newsmaker: Clarence E. Eldridge, who made many a tough decision in his years as a baseball umpire with the American League, will be making some more in 1958 as he guides the 4A's public relations strategy. He has made one decision already: that client-agency relations can and will be improved.

"I wasn't hired by 4A's to conduct a rebuttal to the Frey Report," Eldridge told SPONSOR. The preliminary report on the \$40,000 study conducted for the Association of National Advertisers by Albert W. Frey and Kenneth R. Davis, professors of marketing at Dartmouth's Amos Tuck School of Business Administration, was made public late last month. Many admen believe the first real reactions to it will be felt next spring (see "Frey's impact," SPONSOR 23 November). Whatever forms the reaction will take, one thing is certain: 4A's won't be caught napping. Nor will Eldridge.

"The most significant thing in the Frey Report," said Eldridge, "—far more significant to me than the compensation findings—is the fairly high degree of dissatisfaction with each other on both agency and client sides.

"This is the situation we intend to explore and try to correct. It's a subject that has interested me for years."

As a matter of fact, Eldridge was tapped for his new assignment by the 4A's the day after he addressed the Grocery Manufacturers of America on the subject of client-agency relationships. A week before that Eldridge spoke on the same topic to the ANA.

Where the 4A's could have found a man better fitted to the job is hard to imagine. Vigorous and keenly analytical, Eldridge brings to his task roughly 40 years of experience in advertising and marketing. More important, he has been on both sides of the client-agency fence. With a law degree from University of Michigan, Eldridge deserted that profession to enter advertising at Y&R where he became vice president and chairman of the plans board. In 1939, he went from agency to client side of the fence, joined General Foods and became general manager of Post Cereal Div. and vice president for marketing. Eldridge isn't a man who takes kindly to retirement. In 1953, after retiring from General Foods, he became a consultant for Campbell's Soup, wound up as its executive v.p. He retired again, but last year joined George Fry & Associates where he serves clients as a consultant on marketing problems.



Clarence E. Eldridge

Rock-n-Roll Ratings

or



WCFL

gets the results!

**1000 ON THE DIAL
50,000 WATTS**

Marty Hogan—General Manager
Tom Haviland—Commercial Manager

**666 LAKE SHORE DRIVE • CHICAGO
MOhawk 4-2400**

Burke-Stuart Co., Inc.
60 E. 56th St. • New York, N. Y.
PLaza 1-4646

NEW YORK • CHICAGO • DETROIT
LOS ANGELES • SAN FRANCISCO

Milwaukee
WOKY

Boston
WILD

THE BARTELL GROUP

Where the buying is easy

DOMINATING SIX MAJOR MARKETS

At a single stroke, radio in these must-buys is competently accomplished. An exciting union of integrity, talent, imagination has created a superior radio service for the whole family. The fabulous Bartell success in rating dominance in each market is, therefore, only part of the story. Unreserved family acceptance has produced best buyership.

San Diego
KCBQ

Atlanta
WAKE

Bartell It...and Sell It!

Phoenix
KRUX

Birmingham
WYDE

THE
BARTELL
GROUP
RADIO FOR FAMILY LIFE

Kcbq
1170 In SAN DIEGO

woky
920 In MILWAUKEE

WILD
1090 In BOSTON

krux
1360 In PHOENIX

wyde
850 In BIRMINGHAM

wake
1340 In ATLANTA

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

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

SPONSOR-SCOPE

30 NOVEMBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

Compton soon will be doing one of its periodic audience research surveys to determine which of the rating services it will subscribe to for the ensuing year.

Significantly, the choice of the service depends on how close it can match the agency's findings. Currently, Compton is using ARB for local scores and Nielsen for national.

The Ratings Rebellion—heretofore boiling at its best on Madison Avenue—this week moved 1) to the grass roots, and 2) into court.

Specifically, WLEA, Hornell, N.Y., is suing A. C. Nielsen in the New York State Supreme Court for \$50,000, charging that the NCS#2 listening survey is "false, misleading and damaging to its business."

Named as a co-defendant in the action is WWHG, also in Hornell.

The complaint includes these highlights:

- WLEA questions whether Nielsen actually surveyed that station's market in December 1956.
- WLEA likewise questions WWHG's use of the NCS#2 data to claim in a newspaper ad that it had almost 100% more audience than WLEA.
- Circulation of the NCS#2 figures allegedly damaged WLEA's business and reputation.

WLEA president Charles D. Henderson says his legal action seeks to break the hold that rating systems are having on the business and lessen their material damage to stations as well as radio and tv performers.

(For further elaboration of Henderson's stand, see WRAP-UP, page 55.)

Rating trouble also was brewing this week on another local front—the periodic check on the audience division among local radio stations.

Hooper seemed determined not to include in these reports broadcasters who artificially inflate their audiences by giveaway gimmicks during rating weeks.

Stations in such cities as Omaha, Memphis, San Antonio, and San Francisco already have been excluded.

One of the more popular gimmicks that has met a stern taboo from Hooper: Offering a reward to listeners who—when answering their phones—intone the station's slogan or call letters instead of saying hello.

Quoting Hooper's Bruce McEwen: "By eliminating some of these stations from our reports we lose their business, but we have a responsibility to our agency subscribers."

Gillette will be blasting away this January with its new cough remedy, Thorexin. Air media plans call for tv spots in about 60 major markets, participation in network radio, and use of some of the Toni tv shows (via North, Chicago).

Network radio this week maintained its steady sales pace. High points:

ABN: Sterling, 10 5-minute a week; Kitchen Art Foods, three segments a week.

CBS: An additional 15 segments from Grove, making 35 a week altogether; Sterling Drugs (Compton), five 7½-minute units for five weeks.

MBS: Campaign from Colgate which starts January 1; Pharmaceutical returns to radio with two 15-minute programs a week of Gabriel Heatter.

NBC: Royal Desserts division of Standard Brands (Bates), 10 one-minute and 10 30-second participations a week; Sterling Drug (for Fizerin), seven one-minute and five 30-second participations a week.

NBC TV Spot Sales' main target in adding the 30-second announcement to its supermarket of station breaks: It wants to interest the 75-100 network advertisers who use that type of **film commercial for cross-plug purposes.**

Actually, these 30-second quickies will run but 26 seconds audio (that's to allow for station break announcements).

CBS TV spot selling division meanwhile told SPONSOR-SCOPE that it hasn't been selling 30-seconders actively but would accept them.

Cost sidelight: **The price of NBC's 30-second spot is more than the combined separate rates for a 20-second plus a 10-second spot.** That's because the 30-second covers the entire chainbreak.

Adam Young, speaking as a rep intimately acquainted with the record and aim of the independent station, this week **cautioned against the tendency to equate the average music and news station with teenage listening.**

Young's definition of a good independent station is **one that appeals to and is selling the all-family concept of programing**—and not any particular segment of listener.

In Young's opinion, that is the objective of the great majority of independent stations.

NBC Radio was making promotional capital this week out of NRI's latest findings of **unduplicated homes** reached per week by the network's top advertisers.

The focus of the tub-thumping is the **increases in homes between Nielsen's August and September reports.**

NBC grants that the increases in **unduplicated homes** are due to such factors as seasonal difference and better station clearance, as well as higher ratings; but it says that nevertheless these comparisons show an **impressive situation:**

ADVERTISER	WK.'S TOTAL HOMES:	
	WK.'S TOTAL HOMES: AUGUST	SEPTEMBER
Brown & Williamson	8,629,000	9,988,000
Bristol-Myers	6,627,000	7,797,000
General Mills	5,194,000	5,633,000
Time Magazine	5,113,000	7,850,000
Equitable Life	4,869,000	7,146,000

Will January start the open season for raiding among the tv networks?

Some Madison Avenue executives this week posed that query after approaching one of the networks about details on two evening periods that have become available.

They got this message from salesman:

"We've got our eyes on a couple of shows on another network and want to find out first whether they'll move."

In his capacity as consultant to the Four A's, **Clarence Eldredge faces the job of making sense out of a problem that's as complex as the Frey findings.**

The other problem:

A redefining of the meaning of "advertising agency", due to the fact that it's in a wholly revolutionized business. The agency—broadly speaking—**no longer is just in advertising but in the field of marketing as well.**

This expansion has produced another significant turn in the agency's wheel: Media communications billings have become but one part of the agency's income. In some agencies, charges and fees for **public relations, market planning, and sales counsel have come to account for a third to a half of capitalized income.**

(For details and further implications of the Eldredge appointment, see Newsmaker of the Week, page 7.)

Because the cigarette field provides the air media with one of its biggest bundles of dollars, these projection of sales for 1957 — called by SPONSOR-SCOPE from authoritative sources — are worth bearing in mind:

1) Total sales for the year will run between 415-420 billion, an increase of 6-7% over 1956.

2) The breakdown of types will run around: filter brands, 41%; regulars, 39%; king-sized, 20%. (It's the first year that the filters have moved ahead of the regulars.)

3) The estimated sales amounts of the filters: Winston, 40 billion; Viceroy, 27 billion; L&M, 24 billion; Marlboro, 23 billion; Kent, 12 billion; Salem, 11 billion; Hit Parade, 5 billion; Oasis, 2.5 billion; Newport, 1 billion.

Watch for cigarette marketers to focus their attention on drugstores as outlets for carton sales.

In 1956 this source did but 10% of the business.

The marketing men's thinking: People would be more apt to buy by the carton from their druggist if he were given a hand in developing the habit.

Marketers forecast that Detroit will have no choice but to intensify its advertising pressure next spring.

Here's why: Resistance to 1958 model prices is building up and dealers are complaining to the home office.

Marketing observers have been passing this advice on to their Detroit clients: A good way to be sure of a 6-million sales year for 1958 would be a flat 10% reduction across the board.

Similar suggestions have been directed to manufacturers with full-line electric appliances. (Detroit may be slow to accept, though; a strike next year automatically would cut supply.)

Is the total rating more important to the advertiser than solving the problem of reaching the right people? Here are some more figures to chew on:

In its continuing study of what program types appeal most to the various age groups among housewives, NBC TV this week culled three sample ratings from recent reports and analyzed their feminine composition.

PROGRAM TYPE	NATIONAL RATING	16-34	35-49	50 & OVER
Big money quiz	28.2%	15.7%	24.4%	40.3%
Situation comedy	18.6%	19.7%	19.2%	15.7%
Personality musical	21.5%	23.7%	26.6%	19.7%

Another major life insurance company is headed toward network tv.

The new prospect: **New York Life, via Compton.**

Finding an approach that will fit in effectively with the New York Life image will be the first step.

Behind the trend to more advertising by savings banks in key cities is this odd marketing problem:

- While other businesses are free to decentralize to suburban shopping centers, savings banks are shackled by legislation to designated areas.
- Banks can't shift where the traffic or population is going without approval of state banking commissions—a very cumbersome procedure at best.
- Their only offensive is to hit hard through advertising on public convenience and service themes—two approaches that go over best with today's consumer (excepting price and safety).

Mutual's new owners apparently think they're in the sales groove now: The network is increasing its operating time from 17 to 19 hours a day.

It contemplates going to a 24-hour schedule next year.

Look for network tv shows competing with early evening westerns to scramble, if possible, for periods after 9 p.m.

The idea is to get away from time periods when horse-happy youngsters are prone to control the dials.

Meantime ABC TV and NBC TV have started some rescheduling for mid-December.

On ABC the Patrice Munsel show and the Walter Winchell File are due to swap spots. On NBC these changes are on tap: **Saber of London** (Sterling) to Sunday 6:30; **Truth or Consequences** (Sterling) to Friday 8:30; and **Treasure Chest** (Sterling) to Tuesday 7:30.

Lorillard has become an almost certain prospect for next fall's **The Diplomat** series on CBS TV.

The price for the show, starring Claire Luce, is \$45,000 gross.

The bid for the weekend radio audience is getting sharper among local stations. Here and there stations have put their weekday d.j.'s on six-day stints.

In Philadelphia, for example, WPEN is scheduling two of its weekday d.j.'s, Red Benson and Jack O'Reilley, on Saturdays and Sundays as well.

On Madison Avenue the reaction to WPEN's tactic is: "The station isn't letting any grass grow under its feet in meeting the pace of NBC's Monitor."

Agency managements can't say nowadays that their timebuyers aren't going all-out to advance their knowledge about the business.

The RTES Time Buying and Selling Seminar had to turn away about 50 from its 19 November luncheon-session. Chairman Sam Cook Digges said this week that future turnaways can be avoided by making reservations in time.

ABN dressed up its new programing story with showmanly spangles this week before several hundred New York admen, affiliate executives, and press people.

Packed into the presentation (staged at the Plaza), was a fast-moving parade of the casts in ABN's all-live musicals, excerpts from each of the programs, and samples of the personality-sell for commercials.

In telling of the network's programing philosophy and goal, ABN president Bob Eastman described the strategy as:

- A sharply dramatic break with network patterns of the past.
- A bold step toward the future of network radio—aggressive, constructive.
- In tune with the times—bright, live and lively, and suited to the modern tastes and pace of the on-the-go audience.

Harold E. Fellows, NARTB president, delivered some welcoming words. They emphasized the great expense of business as well as entertainment money poured into this venture.

Keith Kiggins, Storer Broadcasting v.p., who died last week from a heart attack, ranks as an industry pioneer in station relations.

In addition to initiating station compensation concepts, Kiggins was a strong rooter in early radio days for showcasing affiliate programs over a network.

For other news coverage in this issue, see Newsmaker of the Week, page 7; Film-Scope, page 45; Spot Buys, page 50; News and Idea Wrap-Up, page 55; Washington Week, page 63; SPONSOR Hears, page 66; and Tv and Radio Newsmakers, page 72.

Twin highs in the Twin Cities . . .



Highest ratings in WDGY's history . . .

All three surveys agree—WDGY is first all day:
31.9% average share of audience (Hooper).*
29.9% average share of audience (Trendex).**
More $\frac{1}{4}$ hour wins than anybody—and no
 $\frac{1}{4}$ hour below second (Pulse).***

Highest billings in WDGY's history . . .

It isn't just *quantity* of audience that has created this new Twin Cities time-buying habit. It's something else—the particular ability of Storz Station programming to provide a climate in which your message has maximum penetration-potential.

Talk to Blair . . . or WDGY General Manager Jack Thayer.

WDGY 50,000 watts Minneapolis-St. Paul

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

STORZ STATIONS

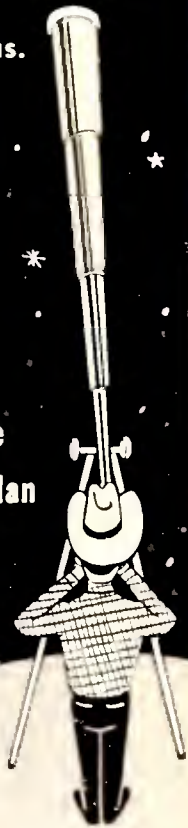
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

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.

Memo to MOON WATCHERS

That bright, bright star
in San Antonio is NOT a
satellite. It's KONO's
audience rating —
higher and brighter
than ever before —
selling at a super-sonic
rate for local and national
advertisers who have kept
up with today's trend:
selling your products
through the media that
sells South Texas.

★ Check the facts
on satellites
and supersonic
changes with
your
H-R Representative
or Clarke Brown Man



860 kc 5000 watts

KONO
SAN ANTONIO Radio

Timebuyers at work

Bob Palmer, Cunningham & Walsh, New York, buyer for American Cyanamid, says that as advertisers spend more and more on our top independent stations, it becomes obvious that many of these stations need broader audience measurements than are currently available. "It is not unusual," he adds, "for an advertiser to undertake a survey to determine who, rather than how much, his market is. With this information, it is the job of the media buyer to plan and buy a campaign that most efficiently reaches the various elements that comprise this market. The networks and their affiliates offer data which is invaluable in matching an audience profile. Many independent stations, however, are able to talk only numbers. In evaluating the audience of such a station, a buyer must, in addition to analyzing ratings, study programming and personalities—an inadequate buying method with today's hectic schedules. If these stations would undertake audience studies to determine age, sex, income and size of family, great strides would be made in selling spot to potential advertisers."



Harold Kirk, Creative Director and timebuyer for Mohr Associates, New York, says that "few tv programs do not have double and triple-spotting. Some average eight spots in a half hour. Even the previously sacred news programs are not excepted. I wouldn't be a bit surprised if the thousands of images, words and sounds leave a



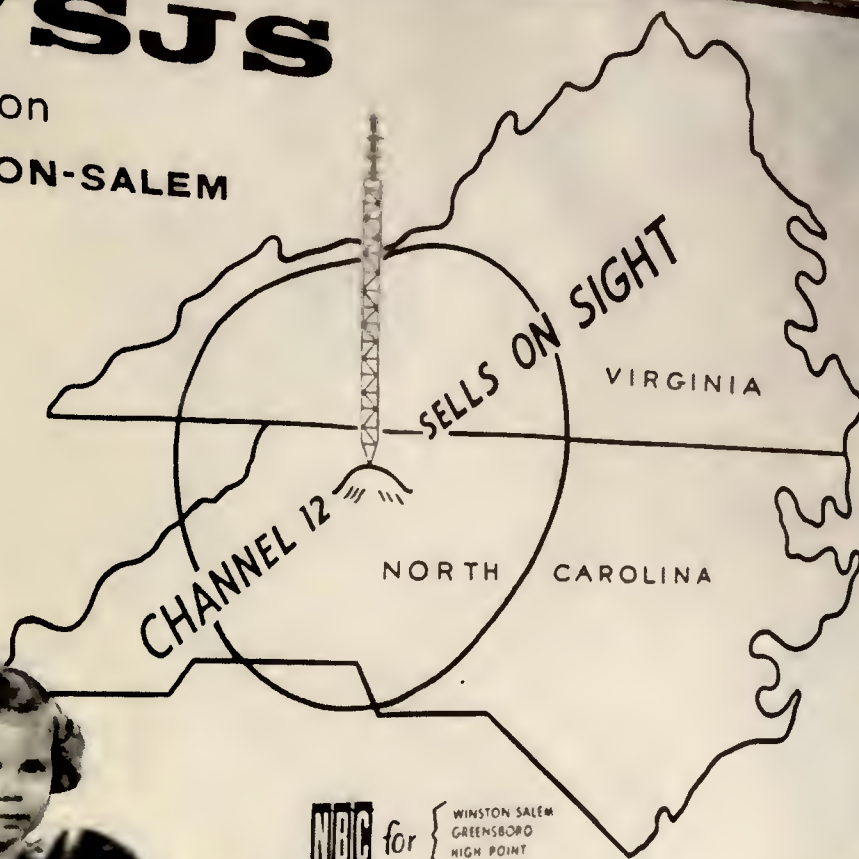
triple-spot mark of confusion on some viewers—they rise to brush their teeth with Starlac, add Cheer to their coffee and pour Vitalis cream on their pancakes. Doubtless, over-commercialization creates an atmosphere of hysteria that hurts both tv and the advertiser. It reduces audiences and it makes them question the validity of all the advertising claims." Hal also feels that the quickie commercials found in double and

triple-spotting do not provide time for many advertisers to properly demonstrate their products. The impact of tv is in its visual values and when advertisers don't use them, they're short-changing themselves. "Something should be done," Hal sums up, "to prevent tv advertisers from gobbling themselves up with their own commercials."

WSJS

television

WINSTON-SALEM



3,198,000 PEOPLE

IN THE BIG 75-COUNTY PIEDMONT
NORTH CAROLINA AND VIRGINIA MARKET
SERVED BY WSJS-TELEVISION



CALL HEADLEY-REED, REPS.



the key station in

**MICHIGAN'S*
MIGHTY MIDDLE
MARKET**

with a 24hr. schedule and



has over twice the number of
listeners than all other sta-
tions combined in

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



contact Venard,
Rintoul & McConnell, Inc.

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



Sponsor backstage

The price of temperament

Being engaged in the business of managing talent I am a rather firm believer in the notion that almost no price is too high for great talent. Almost, I said. Not quite. The price in money is one thing. The cost in anguish, despair, frustration and a duodenal ulcer is something else again. The *New York Journal American's* Jack O'Brian has set me off this week on this theme. For, as he does with fine regularity, Jack did a very perceptive and absorbing column last Friday, 15 November, on a fellow named Frank Sinatra. Jack's piece set me to thinking that network executives, agency shot-callers and ultimately sponsors in the upper strata of our economy are often faced with nerve-tearing decisions on talent and shows.



Jack headed his piece: "Hottest Talent Cooling Off?" and went on to point out that Frank's last rating was a pitiful 13.4 and that he was topped on NBC TV by *M-Squad*, and on CBS TV by *Mr. Adams and Eve*. Lee Marvin, hardly a name in Sinatra's class, stars in the former, and the latter is a not-too-tremendous series featuring Howard Duff and Ida Lupino. Jack expressed his own high personal regard for Sinatra's singing ability, but went on to say: ". . . outside of Ella (Fitzgerald) Frank Sinatra ignites more excitement with bounce tune or ballad than anyone we've ever enjoyed. . . . But—we must add—only when he gives his best talents willingly, tastefully and cheerfully. . . . We don't understand his new television series in which he performs just barely beyond the point of a shrug."

I'm a Sinatra fan, myself

I belong to the same club of Sinatra admirers as Jack when it comes to Sinatra's talent, but I might add that my own impression of Frank's work on his tv shows (musical and dramatic, both) to date is not so much that he performs "just barely beyond the point of a shrug," but that he is dead tired and obviously works as though he is.

When the ABC TV brass was given what seemed to be the golden

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in SPONSOR Backstage? Both Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 E. 49th, New York 17, New York.



Folks
are
drawn
to

WWDC *Radio*

1st in Washington, D. C. *nine straight months**
—in share of total weekly audience, 6 A. M. to midnight

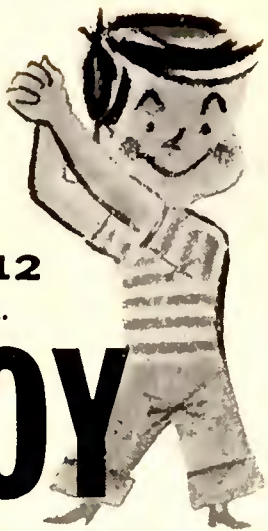
*PULSE, January thru September

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

NAME OUR

CHANNEL 12
Clarksburg, W. Va.

WBOY AND WIN



- A fabulous week for 2 at
THE GREENBRIER
White Sulphur Springs, W. Va.
- ELECTRIC-EYE MOVIE CAMERA
By Bell and Howell
- POLAROID LAND CAMERA
- 12 other wonderful prizes

USE THIS INFORMATION TO
help you name the symbol of Clarksburg's new high-power TV station

- Covers the virgin market of Central W. Va. (Clarksburg—Fairmont—Morgantown)
- Rich in coal, oil and gas
- Untouched to date by a direct TV signal
- Captive audience—666,315 population
- Buying income \$1,119,746,000
- \$200/lr. AA network time: \$250 national spot

Contest open to all readers of this magazine. Ends January 5, 1958.



FY2

MAIL YOUR ENTRY TODAY TO


WBOY-TV

CHANNEL 12

Exclusive in Clarksburg, W. Va.


INTERCONNECTED


George Clinton, Gen'l Mgr. • Rep. by Avery-Knodel


A Member of The Friendly Group

I suggest the following name:

Name _____

Company _____

Address _____

opportunity of grabbing the great Sinatra (unquestionably one of the great talents and then the hottest property in showbusiness) the temptation was no doubt irresistible. The trade has it, at least, that ABC TV thought it irresistible enough to guarantee Frank close to \$7,000,000 for the three years the deal runs. When Chesterfield and Bulova bought the shows, they, too, undoubtedly felt they were making the buy of the season. I wonder, however, if any of the parties involved gave thought to what has always seemed to me the big weakness with Sinatra as a commercial advertising buy. That is his desperate restlessness, his absolute urge to drive himself every single second of the hours he's awake.

I wonder if they were aware of the deals he had made just previously, and some simultaneously with his ABC TV arrangement. Even if the amounts of money he was earning from each of these deals were not as staggering as they were, Sinatra would nevertheless give to the work involved in each, his very all. He's that kind of performer. But at a point, his tired, whipped, weary all is not very much. That's the all his tv bankrollers have been getting. And they might have known. Here's what Sinatra has done of recent days:

He made "The Joker Is Wild," currently showing, for \$120,000 in front plus 25% of the profits. He made "Pal Joey," currently showing, for \$150,000 in front, with an additional 30% ownership of the negative. He made single records and long-playing packages for Capitol. His current single of "All the Way" and "Chicago," both from "The Joker is Wild," is presently on the tradepaper best-seller lists. His current long-playing package "Where Are You" is presently on the tradepaper best seller package lists. In addition to all this, it must be remembered that Frank is and has always been a firm believer in the adage that all work and no play makes Frank a dull lad. He thus spends a substantial amount more time than the average man avoiding becoming dull.

How patient can a sponsor be?

All of which rather obviously adds up to the fact that, without some sort of control, without vast amounts of talented help and guidance, Sinatra as a television buy did not figure to be worth what he is being paid.

I have always rather resented I-told-you-so columnists and I hasten to indicate that it is much easier for me to make like a wise guy at this point than it was for the network executives, agency men and sponsors involved to make the Sinatra decision before the season got under way. I also hasten to point out that Sinatra has come up smelling like the big red American beauty on occasions in which more knowing experts than I were taking vastly dimmer views of his activities. He's a remarkable person as well as a proud and tremendously talented performer. And if enough characters like Jack O'Brian and me irritate him enough with pieces like this, he may just decide to do the best television show ever seen by the human eye. I'll lay eight to five he'll have to take a long, for-real rest before he does, and then concentrate on it to the exclusion of a few of his other activities. Right at the moment, however, I understand he's planning to go off to France to do a new picture called "Kings Go Forth," and when he comes back he's got another film with Sammy Davis, Jr., on the drawing board. This latter to be produced by his own company. So maybe ABC TV and Chesterfield and Bulova will just have to be a little patient. And maybe there's a price that's too high to pay, even for such a hot property.

ONE TV STATION REACHES 1/5 OF A BIG NATION

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



"Within our huge coverage area 2,552,715 people spend \$76,848,000 each year in more than 1,000 drug outlets. This represents 24.24% of all drug sales made yearly in all of 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

WMAR-TV DELIVERS MILLIONS MORE IN BALTIMORE'S 3-STATION MARKET



WMAR-TV
measured
coverage

during one week
7 A.M. to midnight
WMAR-TV reached
30,981,400*
Quarter-Hour Homes



*Nielsen Report; October, 1957.
Aggregate of WMAR-TV
"Total Quarter-Hour Homes";
7 AM to midnight, Sunday
through Saturday.



SUNPAPERS TELEVISION, BALTIMORE, MD.
TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc.
New York, Detroit, St. Louis, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

Women's week

Women's World: Jean Higginson Harden, a former Powers model, as well as writer, has been appointed director of women's affairs for WVET-TV, Rochester, N. Y. In her new job, she also made her tv debut on 19 November on a twice-weekly half hour daytime show called *Women's World* in which she interviews personalities in international news, art, literature, music.

Mrs. Harden's words about career women: "I think they can be better wives, because their lives are as balanced as their husbands. They have their jobs and outside interests and are therefore less demanding upon men."

Memo to the Boss: A survey of secretaries' pet peeves, particularly in advertising agencies, provides the following tips for bosses:

1. *Don't be patronizing.* This goes for the female executive especially. Most secretaries bristle when their boss addresses them as "cutie," "sweetie," "honey," or "darling," although they'll admit that their resentment is far less if their boss happens to be a man. It's better to play it safe and stick to "Marge" or "Miss Smith," or whatever your secretary's name happens to be.

2. *Don't forget to introduce visitors to your secretary.* On this score, women bosses rated somewhat better than men.

3. *Don't send your secretary on personal errands.* Few bosses, male and female alike, seem able to resist this temptation. Yet it is a discourtesy; moreover, it is unfair to your secretary, since her job is to get the office work done, not to assist in your private life.

Children's tv shows: "Women should play a stronger role in the production of children's tv shows," Frazier Thomas of WGN-TV, Chicago, told a November gathering of the Chicago chapter of AWRT.

He advised women broadcasters to remember that today's six-year-old has little in common with his counterpart of 20 years ago. "Never talk down to children either in your show or your commercials," he warned. "On the other hand, bear in mind that complicated tricks and gimmicks are not as effective in reaching the super-market 'pushcart' set as commercial simplicity."

Ways to drive bosses mad without really trying: An unusual survey was recently completed by Grey Advertising v.p. and account supervisor B. I. "Bib" Brownold: "Phrases used by admen to avoid doing a job either today or, if possible, indefinitely."

Brownold came up with 47 such phrases, including these choice ones:

1. You can't teach an old dog new tricks.
2. Let's hold it in abeyance.
3. Put it in memo form.
4. Let's make a market research test first.
5. Top management would never go for it.

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 4 of the top 5 counties in farm income in California, the nation's leading farm state — and has an effective buying income of almost \$4.3 billion dollars. (Sales Management's 1957 Copyrighted Survey)

McClatchy Broadcasting Company

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

KOH ○ RENO
KFBK ○ SACRAMENTO
KBEE ○ MODESTO
KMJ ○ FRESNO
KERN ○ BAKERSFIELD





ESSO
SEALTEST
TAYSTEE BREAD
BUDWEISER
CARTER PRODUCTS
PROCTOR & GAMBLE

Leading national sponsors are finding consistent, impressive sales power from this man's top rated series. For a full report, contact

OFFICIAL FILMS, INC. 
 25 West 45th Street, New York, N. Y.

REPRESENTATIVES: Atlanta • Beverly Hills • Chicago • Dallas • Minneapolis • San Francisco • St. Louis



DOC LEMON — 6 to noon



ART ROBERTS — noon to 6

Double whammy!

New, stronger programming, personalities always the best buy in this market!

Wcue

The ELLIOT STATIONS

great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - **WCUE**

WICE - Providence, R. I.

National Representatives The John E. Pearson Co.

49th an Madison

Farm section

It was most disappointing to note that WKOA was not included in the farm radio stations listed in your 2 November report since farm programming is basic at WKOA. We are quite proud of our farm director, Bob McGaughey, whose farm programs are heard Monday through Saturday, and are sold out most of the time.

Another interesting point in our farm coverage schedule is a daily remote broadcast from the local Farm Bureau in which Christian County farm agents and home demonstrators report news from their angles.

Don Ritter, *manager,*
 WKOA, Hopkinsville, Ky.

Bob Parker, our farm director, and I have just looked over SPONSOR's farm edition. You are surely to be complimented most highly.

We feel it's the most workmanlike job published to date in the trade paper field.

Haydn R. Evans, *gen. manager*
 WBAY, WBAY-TV,
 Green Bay, Wisc.

I hope that there were not too many stations like ourselves who were not listed in your cross-section of Farm Tv Stations.

Five times a week we direct a full hour to Mr. and Mrs. Wisconsin Farmer. We are very proud of the *Wisconsin Farm Hour* and hope you will include a report on it in your next Farm Issue.

Richard Kepler, *operations mgr.*
 WISC-TV, Madison, Wisc.

I was tremendously impressed with the 2 November issue and the complete

job you had done on the farm market.

I think we have an unusual story in that we have turned in the last three years to pure-bred Yorkshire hogs. We're about to the point where we will sell breeding stock as well as market stock.

In view of this rather unusual farm operation I think we at least ought to be listed as being a "Farm Radio Station" on page 68 of that issue.

R. T. Mason, *gen. manager*
W.MRN, Marion, Ohio



Wrong turn

I notice that you refer to *The Alcoa Theatre* and *The Goodyear Theater* as *A Turn of Fate*. I would imagine you have done this because our show does have a sub-title of "A Turn of Fate," but I thought I would write to you and ask that you refer to our joint program as *The Alcoa Theatre* and *The Goodyear Theater*.

To be quite honest, we are trying to promote our principal title and not the sub-title, for many reasons.

T. M. Hunt, *advertising mgr.*
Aluminum Co. of America,
Pittsburgh

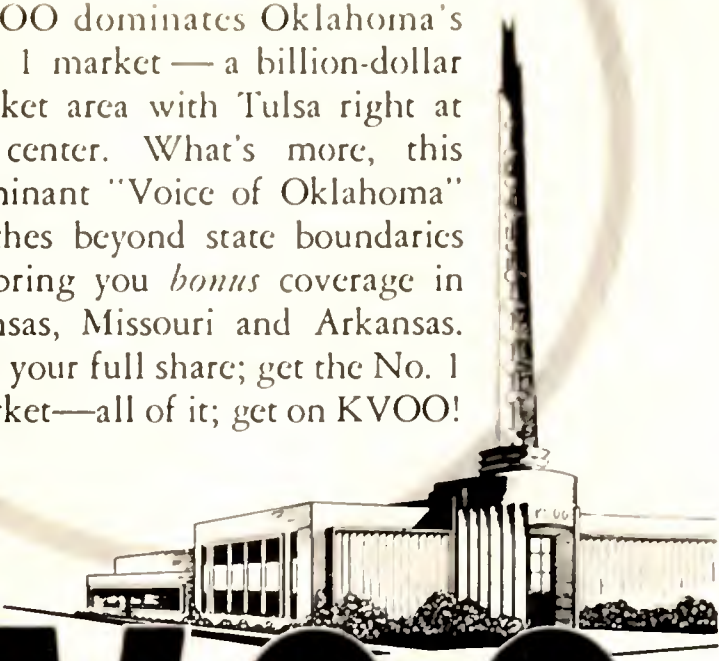
• Sorry for the misuse of the title. We'll correct in the next *Tv Basler*, out 21 December.

The Walter Winchell item

A typographical error in a recent Walter Winchell column has been causing confusion around the country. The column quotes SPONSOR as saying more than 67% of ad dollars go to radio with tv getting 8%. Actually the SPONSOR item quoted by the Winchell column was a description of air media expenditures in Mexico. SPONSOR regrets any confusion caused by the item and asked Mr. Winchell to correct it—which he has done.



KVOO dominates Oklahoma's No. 1 market — a billion-dollar market area with Tulsa right at its center. What's more, this dominant "Voice of Oklahoma" reaches beyond state boundaries to bring you *bonus* coverage in Kansas, Missouri and Arkansas. Get your full share; get the No. 1 market—all of it; get on KVOO!



KVOO

TULSA

The only station covering all of Oklahoma's No. 1 Market

Broadcast Center • 37th & Peoria

HAROLD C. STUART
President

GUSTAV BRANDBORG
Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.



1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"



Setting the pace

Champion Standard Bred pacers inherit characteristics that make them winners, and so do the stations of the WKY Television System. The same leadership that made great stations in Oklahoma City has now created equally outstanding stations in Montgomery and Tampa-St. Petersburg.

You set the pace by advertising on WKY Television System stations—each decisively dominant in the market it serves.

THE WKY TELEVISION SYSTEM, INC.

WTVT
Tampa-St. Petersburg

WKY and WKY-TV
Oklahoma City

WSFA-TV
Montgomery

Represented by the Katz Agency



DOMINATION IN DEPTH

The first study of local television ever made by the highly respected ALFRED POLITZ RESEARCH CO. reveals that almost everyone watches movies on television.

88% of the 11,420,000 New Yorkers over age 11 watch movies on television, and 75% of these viewers feel that movies are as enjoyable, or more enjoyable than other TV programs.

Which movie programs do viewers watch?

Politz studied the five leading television movie programs in New York and found that over a four week period...

**MILLION DOLLAR MOVIE
REACHES MORE DIFFERENT
PEOPLE THAN ANY
OTHER MOVIE PROGRAM**

Million Dollar Movie	7,757,000
Movie Program A	5,589,000
Movie Program B	4,630,000
Movie Program C	3,681,000
Movie Program D	3,218,000

Which movie program has the best movies?

**MORE PEOPLE BELIEVE
THAT MILLION DOLLAR MOVIE
SHOWS THE BEST MOVIE
ON TELEVISION**

	<u>% of all Movie Viewers in 4-weeks</u>
Million Dollar Movie	44.8%
Movie Program A	19.8%
Movie Program B	13.5%
Movie Program C	10.7%
Movie Program D	5.1%

Politz also studied the scheduling of TV movies in order to determine if viewers find these programs convenient to watch. Million Dollar Movie topped the other movie programs with 82.5% of all viewers reporting that if there is a particular movie they want to see they find it convenient to watch on Million Dollar Movie.

A breakdown of movie viewers by categories such as income level, age level, residence, reveals that over a 4-week period *Million Dollar Movie reaches more people in every single category than any other television movie program!* This is truly domination in Depth.

You can get the full details of the Politz Study from WOR-TV's booklet: "N. Y. TV's 10 MILLION MOVIE VIEWERS"

For your copy write: William P. Dix
WOR-TV, 1440 Broadway, N. Y. 18, N. Y

RKO A Division of
RKO Teleradio Pictures, Inc.

WOR-TV channel **9** New York



SPOT RADIO'S FIRST \$200 MILLION YEAR?

For the first nine months of this year, time sales are already 30% above the corresponding period last year.

There is also evidence that 1957's last quarter will top 1956

Spot radio's record-breaking pace may send time sales bursting through the \$200 million barrier this year.

For the first nine months of 1957, it has just been announced, the figure is already \$145 million, a jump of about 30% above the corresponding period last year.

There is already plenty of evidence that 1957's last quarter will beat that of 1956. This is no minor accomplishment in itself since the October-December period last year was a humdinger, finishing well ahead of the previous quarters. A sampling of station repre-

sentatives reported to SPONSOR they were ahead so far as of this week.

The nine-month tally for this year comes from the Station Representatives Association, which has been collecting data on time sales from reps (tabulated on a confidential basis by the accounting firm of Price Waterhouse & Co.) for three years. The 1957 nine-month figure comes to \$144,462,000, while the similar period for 1956 was \$103,479,000.

If the last quarter of this year is no better than last, 1957 will end up with a banner \$191 million, compared with

Prospects for 1958 are good, though the past pace of growth is already slowing down.

Nighttime? Not much evidence of a boom

\$150 million for 1956.

If the 30% increase shown thus far can be applied to the full 12 months, 1957 will end up with a king-size \$195 million.

The latest tabulation puts the final nail in the summer hiatus coffin, for the figures indicate that the July-September period this year may turn out to be the best quarter in spot radio's history thus far.

The qualification "may" must be inserted since earlier figures for this year are preliminary and subject to revision. Thus, though subtracting the six-month figure of \$95.4 million from

the nine-month figure indicates time sales through the summer quarter of over \$49 million, it is possible that later revisions may raise the first quarter total of \$48.8 million to a higher level. And the third quarter figures may also be revised.

Whatever the final figures, however, there is no question that the summer of 1957 was the best ever for spot radio. It is without question well above the 1956 summer quarter, which was less than \$34 million and, which, in turn, was about 25% higher than the 1955 hot weather season.

As for 1958 prospects, that's in the

crystal ball stage right now. However, the picture should jell almost any day since decisions on many major campaigns which expire at the end of the year are imminent. While the reps are not exactly worried, there is a tenseness in the air since so much is riding on these campaigns. In addition, the stream of new business, which has flowed in at such a steady rate during the past two years, is beginning to slow down.

This latter development is probably inevitable—at least for a time. The rate of spot radio's fabulous rise obviously could not continue indefinitely. Most of spot radio's big users in years back have returned to the medium (P&G is a striking exception) and a healthy number of spot radio virgins have joined the parade. While the potential is far from exhausted, future advances are expected to be made only under cover of heavy promotional bar-

Why Whitman joined the spot radio



Sampler is Whitman's most famous brand name. Firm went into radio—though spot tv was also successful—after tests in five cities. The current Christmas campaign will be run over 120 stations in 63 areas.

Old-line candy firm put practically its entire air budget into spot radio after testing proved it could pay off in sales. Pre-holiday flights, dealer tags are basic to its strategy

Today's advertiser is less of a gambler than ever.

The stakes are higher and the research boys have more knowhow to get the necessary answers. Thus spot radio's zoom is more than a matter of a large number of clients just happening to decide by chance that the medium might work for them. Spot radio has been proved effective.

Case in point: Stephen F. Whitman & Co., Inc., of Philadelphia, an old-line manufacturer of chocolate candy, whose most famous brand name, the Sampler, has been around the greater part of this century.

With one minor exception, Whitman's entire broadcast budget is now in spot radio, via N. W. Ayer. Whitman moved to Ayer about three years ago. In mid-1955, at the outset of the client's fiscal year (beginning 1 July), air advertising was introduced into its plans. The major portion of its budget was put into spot tv. Ayer bought

rages. The big surge is over. Fortunately for the medium, the past few years have turned its selling legions into a hard-fisted striking force.

Though spot radio has leveled off, its present eminence is that of a mountain peak rather than a high plateau. It is hard to believe until the actual figures are reviewed that the nadir of spot radio's fortunes was reached only a short time ago. This was during the 1954-55 years when an annual level of only \$120 million was reached. As one rep said about the spotty concern among his colleagues: "They're complaining about things being quiet because their business is only up, say, 10% instead of the 50, 60 and 70% they've been used to recently."

Key agency people forecast a promising 1958 for spot radio. It was clear in discussions with these admen that its status is that of a medium that has found itself. While spot radio has a

flexibility in use that goes beyond just the choice of stations and time of day, its value as a reminder medium of rock-bottom economy was highly touted.

Though spot's revival spilled over into nighttime, the after-dark hours have not cashed in to the extent of daytime. This is so despite the lure of nighttime cost-per-1,000 and audience composition figures which approach or do better than daytime. If there is going to be any stampede into nighttime spot radio in 1958, there is no sign of it yet. It is generally felt that increased use of nighttime will be in conjunction with vertical saturation plans, where an advertiser spreads his message throughout the day and night to catch a variety of consumers in his net.

There is no sign that the recession is having any impact yet on spot radio, either in terms of driving adver-

tisers to the medium because of its indisputable economy or driving advertisers away because of cuts in advertising budgets.

Actually, if the recession remains as mild as it has been so far, package product manufacturers may not feel it at all—since there is no evidence they have felt anything up to this time.

It is interesting to note that spot's only real dip in its continued upward climb came in the wake of the 1953-54 recession. Before the low billings plateau in 1954-55, spot radio dollars had been steadily increasing. However, there were other reasons for spot's bad years (the rumor is that tv was one of them) and, most significant, total advertising continued up during that last economic turndown.

Today, with spot radio's standing enhanced, it is well fortified against economic "adjustments," whether they be rolling, inventory or technical. ▀

parade

I.D.'s and 20-second announcements in a reminder campaign designed to show results as soon as possible. The campaign started off in 45 major markets.

Checking results after the Christmas of 1955, Whitman found a 10% better sell-through in the 45 tv cities than in the non-tv cities. Encouraged, Whitman threw more money into spot tv, increase its lineup during the first half of 1956 to 61 major markets covering 80% of tv homes and 70% of U. S. population.

Despite this success, Whitman decided to test spot radio. (Following Ayer's advice, the client sets aside a certain portion of its budget each year to try out new media approaches.)

There were two important reasons for testing spot radio, according to Whitman's vice president for marketing and planning, Julian T. Barksdale: "Frankly, and number one, we had to find a way to hedge against the increased cost of tv. And, second, we

wanted to know just how productive radio was."

In the fall of 1956, Whitman tried spot radio in three cities (Phoenix, Dayton and Mobile) where it had run tv, using the same amount of money. While national candy sales averaged an increase for the last six months of 1956 of 8.6%, the figures for the test cities were: Phoenix, up 12%; Mobile, up 11.5%; Dayton, up 17%. (The Phoenix figure rose to 23.2% during the next six months.) The test was even more successful than these figures indicate, Barksdale pointed out, since tv would have cost Whitman more to get the same coverage it had (because of rising tv rates). Tests were also run in New York, where sales increased appreciably for the first time in several years, and Philadelphia, where Whitman has its only retail store and where the sales increase in its candy department beat that of previous years.

That did it. Whitman not only moved into spot radio for the current fiscal year but increased its ad budget. The schedule consists, Barksdale revealed, of a series of pre-holiday

flights beginning several weeks prior to Christmas, Valentine's Day, Easter and Mother's Day. Minutes are bought. For the Christmas drive, Ayer has bought or will buy about 120 stations in 63 market areas.

"We are continuing to test in the broadcast area," Barksdale said. "We are testing mixes: spot radio with tv and radio mixes of minutes, 30-seconds, 20-seconds and 10-seconds in various combinations and frequencies."

Among the harvest of Whitman's propensity for testing was proof of the effectiveness of dealer tags. These were tested by Whitman during the 1956-57 season.

"In combination with our radio spots," Barksdale said, "they proved to be a natural and where we tried it we had wonderful results. This fiscal year we're broadening the tag concept and we've created commercials which allow for the addition of dealer tags on a local basis. This is a quality of radio which we think is important—its market flexibility and, for us, its almost neighborhood flexibility." ▀

RATING MADNESS

One day (soon, we hope) broadcast historians will look on the rating madness of the mid-1950s as one of the oddest chapters in the development of a dynamic industry.

Even the men who apparently have most to gain from a deification of the rating—the rating services—dislike it. Talk with such sound and seasoned practitioners as Dr. Syd Roslow (Pulse), Jim Seiler (ARB), or Art Nielsen (Nielsen) and you will quickly observe that they have one thing in common—an honest conviction that the excessive hold that rating-thinking has on buyer and seller alike, sometimes to the exclusion of all other considerations, is decidedly unhealthy.

It may come as a surprise that broadcasters are nearly unanimous in their disapproval of rating worship. During August through November we discussed this subject with more than 100 station managers from coast to coast. We have yet to find one that stoutly defended the present emphasis on ratings. Certainly, if the ratings are to their advantage they use them. But even the rating leaders feel the mercurial uncertainty of relying on ratings. Stations in Ohio, Washington, Iowa, and Texas told how they had led in one rating and were completely swamped by a competitor the next. The “have nots” (and some of the “haves”) vehemently protested the many excesses and abuses

on the local scene resulting from rating worship. Many stated that whether they liked the system or not they were forced to go along. How could they hope to share in the increasing flood of national spot dollars unless they played the rating game?

Do buyers like rating worship? Among thoughtful timebuyers, account executives, and ad managers you will discover a deep disturbance (in some cases resentment) over the dominance of the rating factor in the buying decision. Some buyers buck the system actively and aggressively. If they're strong enough they have sometimes succeeded in deemphasizing the importance of ratings (and emphasizing other considerations such as audience composition, audience-loyalty, facilities, management, coverage, competitive-brand factors) as the media-buying policy of their entire agencies.

On the network level rating worship has reached peak absurdity. Program ratings grip top executives at networks, agencies, advertisers, and producing firms in a nightmarish existence. This season program styles are set, shows are axed, network structures are revised, and countless men in the \$20,000 and over bracket are fired and hired strictly on the basis of the rating. And as the pattern hardens the tempo of impatience to see the rating and the “let's not take a chance” chorus accelerates.

If rating worship is a phase that nobody enjoys (and most everybody abhors) who is at fault? Why is the system perpetuated?

AN ED

Like any evolutionary process, the unhealthy reliance on ratings developed over a period of time. But it was given quite a shove when several large advertisers, notably Procter & Gamble, adopted formula buying and cost-per-thousand in order to standardize their huge dollar investments in the tv and radio media. This gave broadcasters (especially the have-nots) a competitive opportunity—and the rating game started in earnest. Today it has reached such proportions that many within the industry who have no love for the system are even educating the general public to a fondness for ratings. They do this by an ever-increasing flow of publicity on the comparative rating points of competitive programs. Why tv producers and networks indulge in this form of masochism has long puzzled us. Perhaps it cannot be explained; maybe it is simply a phase of rating madness.

Set as the pattern is, and bleak as the immediate future looks, there is some prospect of a return to rating normalcy. Every trend must run its course, and rating madness cannot last forever. Here are some straws:

1. Broadcasters are in a mood to do something about it. As yet they have no course of action—but the climate was never better for constructive action.
2. National representatives, an increasingly important voice in station councils, are thinking constructively about the problem. They

have succeeded in winning over some agencies, buyers, and stations. In some cases they are working hand-in-hand with experienced buyers to educate agencies and clients to a more rounded basis of selection.

3. Rating services are attempting to minimize some of the abuses. Pulse, for example, is mixing up its rating weeks so that broadcasters cannot concentrate their promotional fire; ARB has techniques for keeping rating weeks secret, including dummy sets of diaries.
4. Key clients like P&G are being encouraged by forces within the industry (including this publication) to adjust to new media-buying concepts that will include other important criteria besides ratings.
5. Two of the networks are working hard to control the flow of ratings data to the press.

How seriously advertising men are disturbed over the rating frankenstein is expressed by Max Ule, marketing vice president of Kenyon & Eckhardt. He said in a recent speech, "Creativity is a recombination of experiences in new and more meaningful forms for developing an adequate rating."

By sometime in 1958 rating madness should have run its course. If it is allowed to continue unabated it is a sad commentary on a creative industry that is not creative enough to lick a system that it doesn't want.


— EDITOR AND PUBLISHER

TORIAL

50 TOP AIR AGENCIES 50

Direct from agency top management sources, here are network, spot and total air billings figures for the 50 top tv/radio agencies. SPONSOR figures are based on nationwide survey of more than 300 ad agencies

This year air billing among the top 50 air media agencies hit a new peak: Combined tv/radio billings of the 50 biggest air agencies has climbed to \$1.222 million in 1957 compared with \$1.048 million in 1956.

- Air billing continues to be concentrated among the very biggest agencies. The top 10 account for \$697 million in air billing, while the second-biggest 10 billed \$260 million in tv/radio.

- The top 50 tv agencies showed a 17% increase in tv billings over last year. In terms of dollars, 1957 tv billings, network and spot combined, were \$1.055 million compared with \$901 million in 1956.

- The bulk of both national radio and tv expenditures are billed through the top 50 air media agencies. This fact emerges from a comparison of McCann-Erickson's 1957 television and radio projections with the billings of the top 50 agencies: National tv expenditures are estimated at \$1,015 for the entire industry. The top 50 air media agencies accounted for more than that—\$1,055 million in 1957. The top 50 air agencies account not only for nearly all the national television business, but apparently for some local business in tv as well.

- The top 50 air media agencies also account for better than 55% of all national radio spending in 1957,

with \$167 million in network and spot radio billing combined against the projected 1957 national figure of \$295 million.

- On the whole, a slightly greater percentage of the total billing of the top 50 air media agencies went into tv and radio (combined) in 1957 than the year previous. The average for the top 50 in air media in percentages in 1957 was 44% compared with 42% in 1956.

But the biggest increases, in terms of dollars and percentages both, were registered by the top 10 agencies in the country. The 1957 top 10 billed \$697 million in tv-radio, while the top 10 of 1956 billed \$569 million in the air. This increase represents a better than 40% jump in dollar volume among the top 10 air agencies.

Some of this dollar volume jump becomes obvious within individual top agencies. For example, McCann-Erickson alone showed nearly a \$30 million increase in air billings in 1957 over 1956, the bulk of the increase attributable to new accounts acquired and announced during 1956. Young & Rubicam, with an \$18 million gain, reflected principally additional air activity on the part of established accounts. JWT, third-largest tv/radio agency, showed a \$25 million increase in its 1957 dollar volume over 1956.

- Major changes in spending patterns are reflected in the 1957 top 50 air agency billings figures. Ted Bates, traditionally the largest spot tv and radio agency, remains number One in spot billing as a result of its tv activity, but a dozen or more agencies have pulled ahead of Bates in spot radio spending.

D-F-S, in recent years the biggest radio agency, is in fourth place in radio billings with \$9.5 million, behind Y&R (\$15 million), BBDO (\$14 million) and JWT and McCann with \$12 million each. ■

McCann, No. One air media agency for first time, also reflected biggest leap in tv-radio billings over 1956 with \$30 million rise. Creative team at agency responsible for tv-radio programming includes (l. to r.): George Haight, v.p. and manager, tv-radio program service division; Mary Harris, dir. of program services; Lance Lindquist, v.p. and assoc. dir., tv-radio program services division; Bill Wylie, assoc. dir., tv-radio program services



Top 50 agencies by total air billings with network and spot breakdown

Rank 1957	Rank 1956	AGENCY	Total air \$ 1957	Total air \$ 1956	% air is of Total 1957	% air is of Total 1956	Total 1957 Agency \$	Total Tv \$	\$ Tv in Net	\$ Tv in Spot	Total Radio \$	\$ Radio in Net	\$ Radio in Spot
1	3	McCann-Erickson	\$106	\$76.4	58%	39%	\$184	\$94	\$63	\$31	\$12	\$0	\$12
2	1	Y&R	100	82	44	12	225*	85	66	19	15	5	10
3	4	JWT	95	70	30	28	285	83	66.4	16.6	12	6	6
4	2	BBDO	85	80	40	12	212†	71	46	25	14	2	12
5	5	Ted Bates	75	55	75	66	100	69	34.5	31.5	6	4	2
6	6	B&B	54.5	53	59	66	93	51.5	36	15.5	3	1	2
7	7	Burnett	49	43	61	57	80	46	34.04	11.96	3	0.84	2.16
8	9	D-F-S	47.5	36	66	62	72	38	22*	16*	9.5	1	8.5
9	12	FC&B	43	32.5	43	35	100	35	29	6	8	1	7
9	8	Esty	43	38	80	65	55	34	31	3	4.5	1.5	2
11	13	Compton	42	31.6	60	55	70	39.9	23.54	16.36	2.1	0.7	1.4
12	10	K&E‡	40.5	35.6	45	52	90	37.8	30.6	7.2	2.7	0.27*	2.43*
13	11	Ayer	40	33	29	31	148	32	8*	24*	8	2*	6*
14	14	SSCB	26.7	24.5	65	61	41	21.4	14.4	7	5.3	0.53	4.77
15	15	Lennen & Newell	24.5	21	55	57	45	21.1	17.1	4	3.4	0.5	2.9
16	16	Campbell-Ewald	22.5	16	35	29	65	19	18	1	3.5	3.23	0.27
17	16	C&W	18.2	16	36	10	51	10.5	1	9.5	7.7	1.5	6.2
18	23	Grant*	17	13.5	40	36	42	13.5	10	3.5	3.5	2	1.5
19	20	Maxon	16.8	14.4	60	18	28	15.8	13.8	2	1	0.75	0.25
20	24	Campbell-Mithun	16	13	41	10	39.3	15	13.5	1.5	1	0.5	0.5
21	27	Grey	15.4	11	37	30	42	14.4	7	7.4	1	0.2	0.3
22	18	EW-RR**	15	23**	19	RR 33 FW 21	80	10	3	7	5	2	3
22	21	D'Arcy	15	14	28	28	53	11.5	2.9	8.6	3.5	1.2	2.3
24	25	Needham, L&B	14	12	43	38	32.5	11.8	9.3*	2.5*	2.18	0.2*	1.98
25	29	Wade	11.5	10.5	77	80	15	9.5	7.13	2.37	2	1	1
26	35	Gardner	10.5	7.5	48	36	22	8	6	2	2.5	1.3	1.2
27	32	NC&K	10.3	9.6	37	35	28	8	6	2	2.4	0.4	2
27	22	Tatham-Laird	10.3	13.8	49	58	21	10.1	7.3	2.8	0.21	0	0.21
29	42	DCSS	10	6.7	50	50	20	9.1	8.19	0.91	0.9	0	0.9
30	37	Guild, Baseom & B	9.6	7.2	75	80	11	8.3	7.7	0.55	1.38	1.32	0.06
31	44	F&S&R	9.5	6	21	14	15	8	7	1	1.5	1.2	0.3
31	33	D. P. Brother	9.5	9.5	32	30	30	8	6.4	1.6	1.5	0	1.5
33	29	North	9.1	10.5	83	84	11	8.8	8.36	0.44	0.3	0	0.3
34	28	Bryan Houston	9	10.8	60	60	15	8.3	7.5	0.8	0.7	0.5	0.2
35	25	Kudner	8.6	12	16	20	55*	8.3	7.9	0.4	0.25	0	0.25
36	31	Kletter	8	10	84	77	9.5	7.8	7.3	0.5	0.2	0	0.2
37	48	D&C	7.7	5	26	20	30	5.9	0	5.9	1.8	0	1.8
37	35	Mogul	7.7	7.5	75	45	10.3	5.1	2.56	2.44	2.56	0	2.56
39	39	McM-J&A	7.5	7	20	20	38	5.6	3.64	1.96	1.9	0.38	1.52
40	—	Keyes, Madden & J	7.4	—	49	—	15	6.6	4.5	2.1	0.75	0	0.75
41	—	E. H. Weiss	7	—	47	—	15	7	6	1	0	0	0
42	37	Ludgin	6.8	7.2	52	55	13	4.9	3.9	1	1.04	0.39	0.65
43	47	Cohen & Aleshire	6.5	5.5	72	61	9	5	0.5	4.5	1.5	0.5	1
44	43	Warwick & L	6.4	6.4	44	44	11.5	4.2	3.1	1.1	2.2	1.5	0.7
44	—	Doyle Dane B.	6.4	—	32	—	20	6.04	0	6.04	0.36	0	0.36
46	39	Geyer	6	7*	40	32*	20	5	3.75	1.25	1	0.75	0.25
47	—	Reach-McClinton	5.8	—	46	—	12.5	4.25	4	0.25	1.5	0	1.5
47	48	LaRoche	5.8	5	37	33	15.5	4.75	3.33	1.42	1	0.15	0.85
49	—	Ogilvy, B&M	5.6	—	30	—	16.7	3.5	1.7	1.8	2.13	0	2.13
50	48	Richards	5.5	5	25	23	22	4.55	3.25	1.3	0.95	0	0.95

Note: Top management at above agencies compiled, released or confirmed figures with exceptions indicated. * This figure estimated by SPONSOR on basis of account activity. † Total billings include international. ‡ K&E's figures are for agency's

financial year dating from September 1956 through September 1957. RAR & Erwin Wasey merged in mid-1957. Billings figures for 1957 represent combined activity of both agencies.

WHAT LYSOL LEARNED ABOUT

A veteran nighttime sponsor, Lehn & Fink switched to daytime tv to: (1) reach its 60-65% housewife audience, (2) cut costs with day tv's lower rates, vertical contiguity discounts, heavier commercial time allotment.

Result: Lysol sales increased 20% in 14 months

Many an advertiser has weighed the question: "Shall I stick with nighttime tv's huge audience impact or is daytime a better investment?"

This week a \$30 million company that has tried it both ways told SPONSOR why it swung to daytime.

The firm is Lehn & Fink Div., Lehn & Fink Products Corp., manufacturer of Lysol, the world's largest selling disinfectant. The switch to daytime was made by L&F last season after a tv history that linked the company products to such nighttime big-names as: *Show of Shows*, 1951-53; *Ray Bolger Show*, 1954-55; and *I Love Lucy* reruns, 1955-56.

Lysol's sales after daytime tv:

Up 20% in 14 months!

L&F today has alternate-Wednesday sponsorship of NBC TV's *Truth or Consequences*, 11:30-12:00 noon, and *It Could Be You*, 12:30-1:00 p.m.

What made L&F switch from prominent after-dark offerings to daylight shows?

• Lysol advertising is aimed at the housewife and "from 11:00 a.m. to

4:30 p.m. you can pick up a 60-65% female audience, as against 40% at night," says Emanuel Goren, L&F advertising manager. Match this factor with the lower daytime rates and "you reach the homemaker audience at proportionately less cost," he points out.

Cost-per-1,000 per commercial minute also has an edge in daytime. Three minutes of commercial are permitted for each 15-minute segment in daytime tv. whereas at night it's three minutes for a half-hour.

L&F also takes advantage of two discounts in Lysol timebuying.

• It uses two shows the same day to get vertical contiguity deductions offered by NBC TV.

• It buys on a 52-week contract basis for rate-card discount.

Vertical contiguity: "We save 25% of the time costs in buying both shows during one day," Goren told SPONSOR.

All three networks offer this discount. Here's how it works:

A 15-minute segment costs 40% of the hourly rate; two of them would

normally cost 80% of the hour's time. A sponsor who takes two 15-minute segments the same day, however, is charged at the lower, half-hour rate—60% of the hour—a 25¢ saving on each dollar spent.

How about duplicated audience problems? Goren told SPONSOR, "there's not enough duplication (he estimates about 15% between *T or C* and *It Could be You*) to negate the discount benefits. It's as effective for us as being on separate days, but much cheaper."

L&F started Lysol on *T or C* and *Bride and Groom* this season, but *B and G* was dropped recently in favor of *It Could be You* because of sagging ratings. *B and G* was averaging about



DAY VS. NIGHTTIME TV

3.7, Goren said. *It Could be You* ratings are averaging 7.4. *T or C* is averaging 5.9 (Nielsen total audience).

Jack Coan, Lysol account executive at McCann-Erickson states: "The 'acceptable level' of audience duplication has to be decided by the individual advertiser according to his own needs and the ratings of the shows involved."

The goal in vertical contiguity buying is probably best defined as: a combination of shows on the same day offering the highest unduplicated audience rating, in the price bracket you can afford, reaching the audience you want.

How does Lysol stack up on these counts?

- *T or C* and *It Could be You* have

a combined unduplicated total audience rating of 13.8, according to the first September Nielsen.

- Cost-per-1,000 homes reached per commercial minute is averaging \$3.23, SPONSOR estimates.

- An L&F marketing survey shows that the younger housewives, targets for Lysol advertising, are heavy daytime tv viewers (see chart).

What about the often-heard charge that housewives don't really *watch* daytime tv, but merely have the sets turned on while they do their housework?

"We don't consider this a problem peculiar to daytime tv only—housewives don't always give their undivided attention to night tv either," Goren



New package was introduced with a 10¢ off offer on tv. Research and color-tv tested version (bottom) replaces old model (top)

Hours per week housewives view daytime tv

AGE	MORNING HRS. PER WK	AFTERNOON HRS. PER WK
Average for all ages	2.2	3.5
under 25	2.6	4.5
25-29	2.3	3.6
30-34	1.9	3.5
35-39	1.9	3.2
40-44	2.5	3.0
45-49	1.8	2.9
50-54	1.9	3.1
55 and over	2.6	4.0

Young housewives, targets for Lysol commercials, are day viewers, L&F marketing survey shows



Promotion piece to retailers outlining the Lysol tv programing is checked by (l. to r.) L&F ad manager Emanuel Goren, Jack Coan, Lysol a.e. at McCann-Erickson, and Dick Seclow, product manager for Lysol



Commercials push regular use of Lysol disinfectant during routine cleaning, e.g., easy wiping of baby's table with a dampened sponge

told SPONSOR. In the instances where she doesn't actually see the commercial, however, the homemaker still hears it. Therefore, we have written the audio copy to make our commercials effective even if the screen is unwatched.

Proof that daytime tv is delivering viewers to the store to buy Lysol:

- 26% of the respondents in an L&F survey (purchasers of Lysol comprised the survey base) said tv prompted them to buy the Lysol disinfectant.

This was tabulated from postal card research L&F conducted during a 10¢-off offer on daytime tv last year. The mailer (see cut) was included in Lysol packages "with no incentive to reply except our request for help," says Goren.

He reported the response was "about 2%—and on the base we used this was easily large enough to be considered representative." And it was prompt. Of all the returns, 80% were received within 90 days after the first Lysol

Survey forms packed in Lysol cartons showed 26% of the purchasers were prompted to buy by tv. Returns were fast: 80% within 90 days

Dear Lysol User.

We are naturally interested in the reasons for your buying Lysol Brand Disinfectant. Will you please help us by answering these questions.

1. Is this your first purchase of Lysol? If so, what prompted you to buy it?

Yes. TV Ad on cleaning floors where baby plays. Sanitary floors important with baby what adults

2. Where did you buy this bottle of Lysol? (Check one)

A. Drug Store.....

B. Grocery Store.....

C. Other.....

3. For what purpose do you use Lysol?

A. House Cleaning.....

B. Cuts, bruises, scratches.....

C. Other (Please specify).....

AGE: (Check one) under 25 25-34..... 35 or older.....

POST OFFICE OR CITY

Drop this envelope in the mail box. It requires no postage. Thank you.

LS-7-11-56-1440M

packages with mailers hit the market.

This survey also provided another proof of daytime tv's effectiveness with the younger housewife. The tv respondents had this age breakdown: under 25, 31%; 25-34, 24.3%; 35 and over, 23.3%.

Tracing L&F's entrance into daytime tv, Goren told SPONSOR, "night-time network tv was becoming exorbitant and we just stopped and asked ourselves 'is this best for us?' There's been a great deal of talk about over-emphasis on cost-per-1,000. But this factor, plus audience composition—and I mean in age and income level areas as well as the male-female break—are the prime considerations for us. We think we learned a lot by trying both nighttime and daytime tv—comparison proved day is best for Lysol."

New product image: Tv has carried a new marketing philosophy for Lysol. "We have gone from a heavy, ethical, germ-killing story to a lighter approach stressing regular use of Lysol as a household cleansing agent," says Goren.

The disinfectant, introduced to the U. S. in 1891, was first advertised in consumer publications soon after World War I. During the next three decades, Lysol advertising and promotion concentrated on disinfection of the sickroom and on feminine hygiene.

Basis for the new approach came in 1952. At that time a Lysol formula change permitted removal of the "poison" label and marketing of the product in food stores. Lysol previously was sold in drug outlets.

"Lysol had taken a place in the housewife's mind as an effective product, but something to be used only for real disinfecting problems—illness in the home, as an example," Goren told SPONSOR. "Now we are selling the fact that Lysol should be used at all times as a regular preventative, as a part of all cleaning. Surveys show that Lysol is in over half the U. S. homes; we just have to get it used regularly instead of stocked on the shelf for emergencies."

SPONSOR estimates L&F spends 55% of its advertising budget in tv, all of it to tell this household use story. The remaining 45% is spent in the print media, most of it in women's general interest and "romance" magazines. Several Negro newspapers also are used. Print carries both the household

(Please turn to page 68)

DAYTIME DOCUMENTS ITS CASE

Effectiveness survey by NBC TV reveals day viewers are

(1) absorbing the sponsor's pitch, (2) buying his product

Housewives watching daytime tv (1) buy more, (2) know more about and (3) have a higher degree of preference for the sponsors' products than non-viewers.

These are the big findings in a \$50,000 NBC TV daytime television study which is now making the rounds in preliminary form.

Eight "yardsticks" were used to check day tv's sales effectiveness: brand familiarity, brand awareness, brand knowledge, interests arousal, slogan identification, brand preference, brand last bought, and purchase.

The two-wave survey was done for NBC TV by Advertest Research, Inc., New Brunswick, N. J., in 11 cities: New York, Baltimore, Youngstown, Louisville, Atlanta, Chicago, Des Moines, San Antonio, Seattle, San Francisco and Salt Lake City.

A total of 2,218 housewives comprised the panel. They were interviewed twice; first in September 1956, again 11 weeks later. All of NBC TV's sponsored, non-participating daytime shows were covered.

For each program, panel members were grouped according to their exposure at the time both interviews were completed. These were the groupings:


Non-Viewers—panel members who had not viewed the program at all in the period between interviews;

Viewers—Panel members who had viewed the program in the week preceding the second interview and who usually watch it three or more times per week.

The two interviews show up any changes in attitude toward the product in both groups. The changes among non-viewers reflect the effect of influ-

ences *other* than the daytime program. Changes in attitude among the viewers reflect the effect of these other influences *plus* the impact of daytime tv.

Net effect of the day tv advertising *over and above* these other influences is determined for each "yardstick" by the *difference* between viewers' and non-viewers' second survey levels. This difference is listed as "viewers' advantage" in the chart below.

Full significance of the report, called "Effectiveness of NBC Daytime Television," is yet to come. It will be known when survey findings on the over-all impact of daytime tv advertising—beyond the individual results exposed in the preliminary report—is released by the network. This will be within the next several weeks, according to Dr. Thomas E. Coffin, director of NBC's Radio-TV Research Department. 

Daytime tv was measured by these "yardsticks"

Brand Last Bought "Yardstick"

It Could be You—Lysol

	Interview I*	Interview II	Viewers' Advantage
Viewers	15.6%	29.6%	+51%
Matched non-viewers	15.6	19.6	

Brand Awareness "Yardstick"

Queen for a Day—Sandran

	Interview I*	Interview II	Viewers' Advantage
Viewers	12.2%	23.7%	+108%
Matched non-viewers	12.2	11.4	

Brand Preference "Yardstick"

Queen for a Day—Dash

	Interview I*	Interview II	Viewers' Advantage
Viewers	16.0%	21.6%	+64%
Matched non-viewers	16.0	13.2	

Interest Arousal "Yardstick"

It Could be You—Good Seasons

	Interview I*	Interview II	Viewers' Advantage
Viewers	43.5%	56.5%	+38%
Matched non-viewers	43.5	41.0	

Brand Knowledge "Yardstick"

Modern Romances—VO-5

	Interview I*	Interview II	Viewers' Advantage
Viewers	11.8%	25.4%	+42%
Matched non-viewers	11.8	17.9	

Slogan Identification "Yardstick"

Queen for a Day—Starlac

	Interview I*	Interview II	Viewers' Advantage
Viewers	32.6%	45.1%	+60%
Matched non-viewers	32.6	28.1	

*Interview I levels for each "yardstick" are matched either statistically or physically to equate them. This provides a common Interview I base between viewers and non-viewers for comparison against Interview II.



James Vicary: SUBLIMINAL SVENGALI?

If subliminal projection should come to tv and radio, how would you buy time? How could s-p alter present commercials? Will ad impressions be sneaked across on an unsuspecting audience? Here's a question-answer interview with the market researcher who started the whole idea

This week the eye of an advertising hurricane is 42-year-old, bushy-browed Jim Vicary, a market researcher with a free-spinning mind. Since Vicary and several associates recently applied for patents on a tv advertising technique called subliminal projection (invisible commercials), set up a company to handle it, and released results of one test, the storm has been deafening.

- About 20 incensed Congressmen wrote complaints to FCC.

- An FCC investigative "task force" is reported being formed.

- FCC Chairman John Doerfer intimated the technique might have been used on tv already.

- Several stations—radio and tv—have admitted testing it.

- Code Review Board of NARTB issued a six-page memo to members recommending that "any proposals to use the television medium in the process called 'subliminal perception' be referred to the board immediately . . ."

- Many admen and broadcasters raised a cry of "immoral and unethical."

SPONSOR went directly to the storm center, a four-room suite of offices on East 60th Street in New York that houses James M. Vicary Market Re-

search Co. Vicary assured SPONSOR he welcomed the NARTB action, will equally welcome FCC control, denied using public tv for any tests, waved away allegations of immorality. The session with Vicary is recounted here in question-answer form:

Q. *It has been suggested that you have already used tv for subliminal testing. Have you done so?*

A. Never on public tv. We have, however, tested it on closed-circuit tv.

Q. *With what results?*

A. If you mean sales results—none. It was simply to test our equipment.

Q. *Have you patented subliminal projection?*

A. We have patents pending on it both here and abroad.

Q. *In an unspecified New Jersey movie house your Subliminal Projection Co. tested s-p equipment to plug popcorn and Coca-Cola. How much were sales increased?*

A. Lobby sales of Coca-Cola went up 18.1%. Popcorn increased 57.7%.

Q. *What makes you so sure s-p was responsible for this increase? Isn't it*

possible some other factors such as special type of movie or unusual audience or an especially attractive clerk behind the popcorn stand influenced sales?

A. Our test at the movie theater was conducted under no unusual conditions whatever. The results we released covered a six-week span and the regular run of pictures. We worked quietly behind the screen and the audience never had any idea that an experiment was in progress. And Jayne Mansfield wasn't at the popcorn machine either. Our only stimulus was subliminal projection and our only result yardstick was in sales.

Q. *Have you any other evidence of s-p working beyond the theatre test?*

A. There was a lot more to that theatre test than we released. As I said, we reported findings only for six weeks. That was only on sub-

liminal projection of word messages. We also tested with pictures and in several other ways. We are not yet releasing those results because that information is being used in securing our patents.

Q. *Then, if it does work, what is to stop an advertiser or agency right now from instructing a film producer to drop a commercial frame into every three minutes of a tv show?*

A. Nothing really. They could be doing it. But we are developing a detection device which we will share with whatever authority gets jurisdiction over s-p.

Q. *When you say "detection device," what do you mean? Isn't it possible to just monitor a tv show on film, then run the film through a projector in slow motion to detect a subliminal slide?*

A. May be possible. I don't know. When I said "detection device," I mean that we are developing other equipment and I won't discuss it publicly. We'll discuss it only with such authorities as finally are vested with responsibility of detection.

Q. *Won't the FCC have jurisdiction over it?*

A. As of now, FCC. isn't sure they've got jurisdiction. Meanwhile, NARTB Tv Code Review Board has fortunately stepped into authority.

Q. *And you welcome the NARTB action?*

A. Naturally. It's to our own interest as well as the public's that someone police this thing.

Q. *Now that a company has been set up and you're taking out patents, (Please turn to page 70)*

Subliminal threesome: Directors of the new Subliminal Projections Co. (l. to r.), James M. Vicary, market researcher who invented s-p process; Francis Thayer, president, and Rene Bras, developer of the subliminal projector. They have patents pending here and abroad, hope to bring this new form of commercial to television and radio via licensed firms



Mark this market on your list!

CENTRAL AND SOUTHERN ALABAMA is big. It's rich. It's important to you because it is the home of more than 1,000,000 people — one-third of Alabama's population and retail sales!

You reach Central and Southern Alabama *only* through WSFA-TV. You cannot cover it with any other TV station or combination of stations!

Mark Central and Southern Alabama on your list . . . and *buy* it with WSFA-TV!

*WSFA-TV's 35 Alabama counties**

Population.....	1,093,100
Retail Sales.....	\$ 741,637,000
Food Store Sales.....	\$ 184,927,000
Drug Store Sales.....	\$ 21,859,000
Effective Buying Income.....	\$ 1,062,690,000

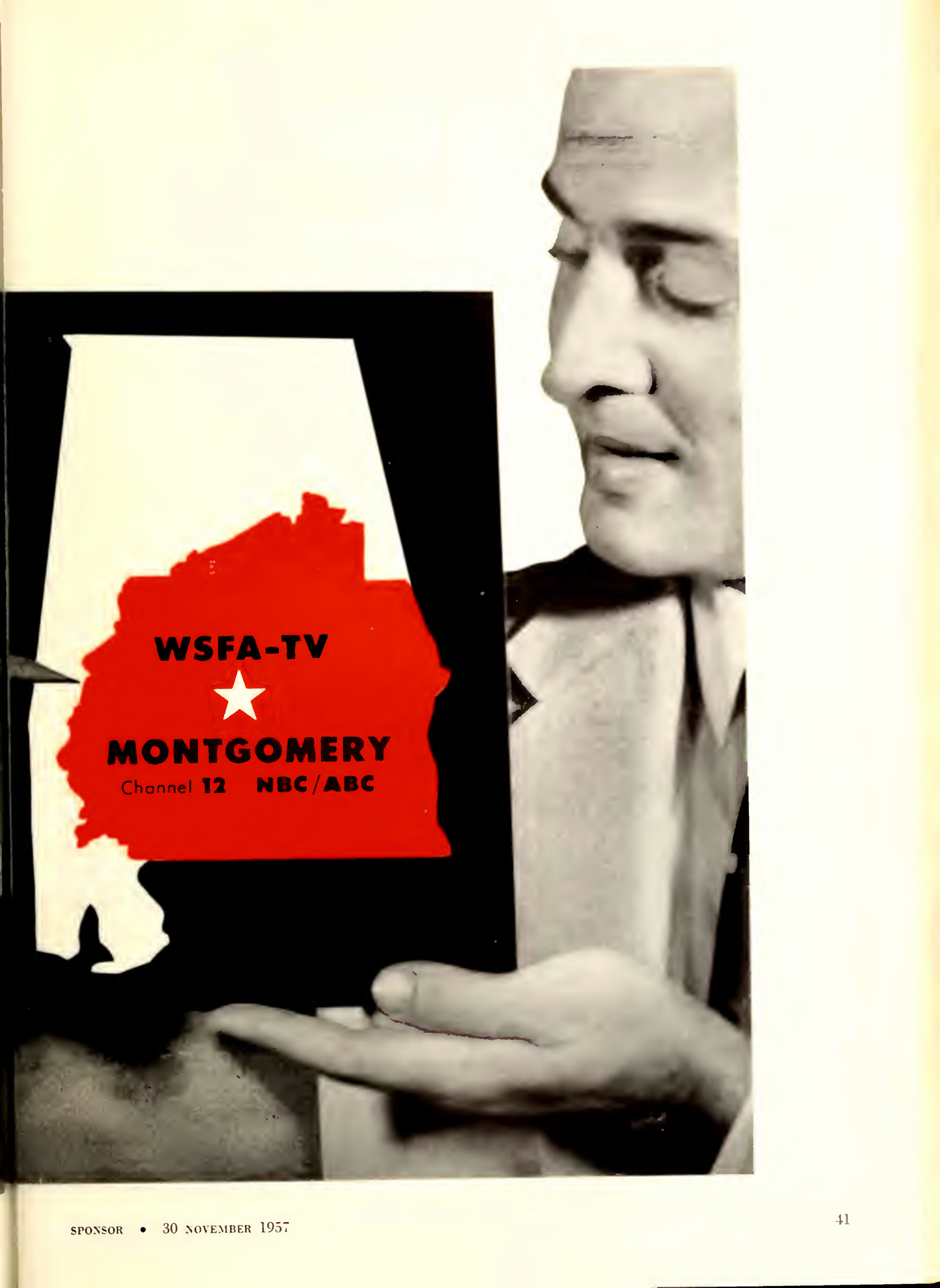
*29-county market area as defined by Television Magazine 1955 Data Book, plus 6 counties which have proved regular reception. Does not include 3 Georgia and 3 Florida bonus counties.

Source: Sales Management Survey of Buying Power, May 1955



The **WKY** Television System, Inc.
WKY-TV and **WKY** Oklahoma City
WTVT Tampa-St. Petersburg

Represented by the Katz Agency



WSFA-TV



MONTGOMERY

Channel 12 **NBC/ABC**

SPONSOR ASKS

What are air media's biggest research needs



Dr. Leon Arons, director of research, Television Bureau of Advertising, New York
One very important need is the development of standard audience measurements comparable from medium to medium. "Apples and oranges" needn't get into the act.

A sound approach requires use of a *common base* for audience measurement—all the people and households in the market (not just television homes, listeners, and copies sold together with a set of *standardized operating definitions*.

A further step would deal with exposure to *specific advertising*, in contrast to exposure to the medium itself (which represents *potential* exposure to the advertising). Here again, stand-



A common base for audience measurement

ard definitions must be developed, standard concepts and techniques which can be applied to the total market as a base. Solving these problems will make possible valid intermedia comparisons of actual exposure to advertising—and we can forget "apples and oranges."

Another significant area in which too little has been done is "media dynamics." Here much more attention should be paid to the imperfectly explored problems of how a medium works, the personal meanings and values attached by the consumer to each medium, and the medium's efficiency as a means of communication.

Here, too, is the whole area of each medium's relation to the "buying process" for goods and services—often referred to as "effectiveness." The concepts used in many, possibly in most effectiveness studies are too limiting and represent considerable oversimplification. We know too little about the consumer buying process itself and much could be done in this area. However, a start could be made by exploring the contribution made by each medium to apparent "stages" in the process: how each individual medium works in developing "felt need" for the product or service; identifying "felt need" with advertiser's brand; reduction of "incubation" period for purchase; triggering action, purchase; creating favorable climate for repeat sales; etc. Studies in this area probably offer the greatest potential contribution to making intelligent media decisions.

H. E. McDonald, research director, Fitzgerald Advertising, New Orleans

The answer to this, I believe, requires pulling a bedraggled old skeleton out of the closet.



An industry-endorsed audience measurement

This isn't popular in advertising where we like to view ourselves as members of an extremely progressive industry—the avant-garde of the marketing world—restless creators of new ideas and techniques.

The only fallacy here is that in our impatient scramble for new research tools, we leave many jobs half-done.

The pursuit of new research frontiers is commendable, but can we, in good conscience, continue to ignore that old granddaddy of them all—an *evaluation of air media rating techniques*.

The same frustrating problems continue to plague timebuyers:

1. Unaccountable differences in audience sizes for the same program in the same market as reported by competitive measurement services.
2. Measurement services aren't uniformly available from market to market.
3. Considerable sample-size differences exist among competitive measurement services in identical markets.
4. Lack of continuity and frequency in local ratings. Some markets are measured monthly, some less frequently, some not at all.
5. Lack of uniformity in (and arbitrary selection of) the areas covered in local surveys.
6. Local ratings, in many cases, are strictly promotional gimmicks. As such, clever station sales managers can take promotional steps to assure impressive rating "stories."

Some of these problems may get into areas apart from audience measurement techniques, per se. But the fact remains that all are a direct result of a *complete lack of an acceptable industry-endorsed uniform audience measurement system*.

You may ask: "We'll never find a perfect rating technique—why kid ourselves?"

To which I have two answers: (a)

we can't kid ourselves anymore than at present; (b) it's important to distinguish between finding a "perfect" method and reaching agreement on a uniformly acceptable technique.

Another question: "Why concern ourselves—advertisers are still spending millions in air media?"

My answer: Let's not confuse tolerance with acceptance. A day of reckoning will come.

A third question: "Who would undertake a job of evaluating a controlled study of audience measurement techniques?"

The networks, the NARTB, the TVB—none seem interested.

The Advertising Research Foundation is the only logical and impartial group. I hope that their efforts in this direction are not ignored.

Melvin A. Goldberg, director of research, Westinghouse Broadcasting Co. Today, most research is in terms of numbers and ratings without any details about the audience we are serving.

For example, the present ratings systems offer comparisons among programs and stations within limited survey areas. By projecting we can determine roughly how many homes or people we are reaching. But what is really needed is a more detailed break-



A more qualitative analysis of the local audience

down of the numbers and a more qualitative analysis of the local audience.

The present rating services could, with minor modifications, provide data on where the listening (in the case of radio) is being done, so that the advertiser knows if the message is heard where the product is being used. He could then know if the gasoline message is heard in the automobile, and if the food product message is heard in the kitchen.

For both radio and tv, the rating

services, with a minimum additional cost, could very easily supply more detailed audience characteristics. The present system of supplying data in terms of men, women, teenagers and children is not enough. Aren't there basic differences between a man of 21 and a man of 60, or between a "teenage" girl of 18 and one of 13? It is most important that these quantitative data be tabulated in terms of age, occupation, education, socio-economic status, number of people residing in the household as well as sex.

These groups should then be analyzed in terms of media habits, the influences on these habits, their likes, dislikes and perhaps even their personality characteristics.

To SPONSOR's many new home readers . . .

Once you read us on the routing list. Now you get SPONSOR at home—following introduction of the new subscription price. We hope you'll be in touch with us often now that you have a better chance to read the book in peace. We will welcome your suggestions—perhaps for a topic you'd like to see discussed by a panel of specialists in the feature on these pages.

If you've got a question to suggest for "SPONSOR Asks," address SPONSOR at 40 E. 49th St., New York 16, N. Y.

The combined knowledge would enable the broadcast media to provide a better service to the public. By so doing, the advertiser would be provided with more efficient and effective advertising media.

In sum, to do a better job, the radio-tv industry must know more than how many people are listening or viewing. We must know who, what, and where they are.

PICK YOUR SHOTS in ST. LOUIS with
Specialized
SELL

The only way to reach this vast Country and Western market

WEN

ST. LOUIS MISSOURI

770 Kilocycles

1000 WATTS CLEAR CHANNEL

Represented by THE BOLLING COMPANY

POWER IS PEOPLE

WKYB

PADUCAH, KENTUCKY

THE POWER OF PADUCAH!

WEST KENTUCKY'S MOST POWERFUL STATION

SERVING 5 STATES

570 Kilocycles

Represented by the JOHN E. PEARSON CO.

Here's the Christmas package for you!

You've got your holiday audiences all tied up, if you program these year-after-year Christmas favorites:

STAR IN THE NIGHT, Academy Award winner as the best short subject of the year, brings the age-old tale of the Three Wise Men right up to date.

SILENT NIGHT, story of the birth of a great Christmas song, has brought overwhelming audience response for its sponsors four Christmases in a row.

A CHRISTMAS CAROL, Charles Dickens' beloved Christmas classic starring Alastair Sim as "Scrooge," has been called by many the holiday picture of all time!

THE EMPEROR'S NIGHTINGALE, narrated by child-charmer Boris Karloff, is by far the most unusual and enchanting puppet picture ever filmed.

Don't wait another day to reserve any or all of these proven Christmas attractions. Prints are always in short supply by December.

Write, wire or phone.

a.a.p. inc.

Distributors for Associated Artists
345 Madison Ave., MURRAY HILL 6-2323
75 E. Wacker Dr., DEARBORN 2-2030
1511 Bryan St., RIVERSIDE 7-8553
9110 Sunset Blvd., CRESTVIEW 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES



FILM-SCOPE

30 NOVEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

When BPA recently ran the promotional flag up the pole in Chicago, only three syndicators were there to salute it. This week it was apparent that the lukewarm attitude of the film people toward the Broadcasters Promotion Assn. is going to leave some old exploitation problems simmering for a while.

For their part, station men are complaining that:

- Increasing competition among broadcasters makes promotion of programs a must (SPONSOR, 16 November, page 44). The syndicators will have to initiate the materials since they are most familiar with the package.
- Syndicators frequently dangle a dazzling kit before a sale is made, but fail to deliver after the contract is signed.
- The skimpy syndicator attendance at the BPA get-together is proof positive that the film people merely are paying lip service to promotion.

The syndicators—who have no trade association—naturally have no unified reply, but Martin Roberts, NTA promotion director, this week told FILM-SCOPE that:

- His company, among others, has been trying to give the stations what they want, but that there's a communications problem.
- To begin with, the promotion staffs of many stations are staffed so tightly that the promotion manager seems to have trouble answering his mail—i.e., questionnaires with self-addressed envelopes bring best results.
- It's pretty hard to issue standard promotion for all sections of the U. S. For example, when NTA launched its Champagne package, stations in the South and Southwest wanted to lead off with a western; Los Angeles preferred a war picture; the Midwest favored a musical.
- At both ends of the line (station and syndicator) promotion men will have to rev up the interest of top management in exploitation to get the necessary funds and manpower.

Are tv stations showing the first signs of uneasiness about the future supply of film?

More than one syndicator thinks so. Apparently stations are beginning to realize that the supply of pre-1948 feature films is not inexhaustible, and that the post-1948 reservoir is smaller. In some competitive spots, this seems to be speeding up the sale of new syndicated fare.

Herewith some new ARB ratings on first-runs:

HARBOR COMMAND (Ziv): Turned up first in its time slot in San Diego (KFMB, Saturday 10-10:30 p.m.) with a 22.8 rating and a 54.4 audience share, topping What's It For (3.2), Mike Wallace (5.8), and Fabulous 52 (1.2). It also ranked No. 1 in its time period in Providence (WPRO, Saturday 7-7:30) and San Francisco (KRON, Wednesday 6:30-7) but fell behind Pat Boone—38.9 to 22.1—in Peoria (WEEK, Thursday 8-8:30).

BIG STORY (Official): Pulled a 4.5 over WABD, New York (Friday 9:30) while Schlitz got 28.3 and Thin Man 14.9.

DECOY (Official): Scored a 23.0 in Buffalo (WBEN, Friday 10:30) vs. Highway Patrol's 26.4 and O'Henry Playhouse's 4.4.

BOOTS AND SADDLES (CPA): Outdistanced all competition in San Francisco in the Monday 7:30 period (KGO) with 16.6.

RKO Television is turning over distribution of its half-hour syndicated tv series to Flamingo Telefilm Sales to give itself more leeway in developing network shows:

In all, Flamingo gets the following five for a period of 7 to 9 years: Screen Directors Playhouse; Sailor of Fortune; Aggie; The Big Idea; and Animated Fairy Tales.

RKO meantime will hang onto its feature packages (including the original 30 Bank of America films), a second group of 17 features, plus additional features not yet released for tv.

A staunch advocate of the **pilotless sales approach**, RKO currently has five series on the fire in which it is trying to interest **advertising agencies**.

Though not a publicly held corporation, TPA is announcing its financial status this week. It shows:

- A profit of \$894,637 after taxes for the fiscal year ending last July.
- Working capital of \$5,588,384.
- A hefty gain in the foreign field.

A fourth major beer sponsor has picked up Boots and Saddles—the Stegmaier Brewing Co. (through McCann-Erickson). Previous beverage buyers: Budweiser, Piel's, and Burgermeister.

Stegmaier's markets will include Scranton-Wilkes Barre, Johnstown-Altoona, Lancaster-Harrisburg, and Binghamton, N. Y.

What impresses the British about U. S. tv? Ron Rowson, top ABC executive on the lookout for American films, this week pointed to:

- 1) Action films and variety programs.
- 2) Use of imaginative, abstract sets.
- 3) An intimate, easy-to-take air.

Although Rowson figures that U. S. westerns eventually will shoot themselves to pieces, he nonetheless probably will buy a couple—**Frontier and Maverick (plus M Squad)**.

Two series ready for first-of-the-year inspection are bearing down heavily on topical realism:

- **Caribbean Adventure** (MCA) is being filmed on location in the Bermuda area. It's based on the adventure of two electronic scientists in a 76-ft. schooner equipped as a floating laboratory.
- **Attorney at Law** (CBS Films) will be based on case histories resulting from 1900 letters sent out to members by the American Bar Assn.

FLASHES FROM THE FILM FIELD: Expansion of Hal Roach Productions, Inc., will be undertaken shortly through the first sale of stock in the company. The underwriters, led by S. D. Fuller & Co. are preparing a 375,000 share offering of common stock at \$3 a share. Roach is one of the last privately-owned Hollywood companies, dating back to the silent comedy days.

A special 13-city Trendex report gave NTA's Holiday Specials starring Shirley Temple a 14.1 rating and a 45.2 share of audience for the weekend of 2-3 November. All other competition in the time periods had a combined rating of 17.2 and a 54.8 audience share.

UA is getting ready to unload a new package of feature films . . . CNP's Boots and Saddles is garnering major grocery sponsors in nine top markets . . . Gross-Krasne's Inc. is making arrangements to film lead-ins and commercials on authentic locations in East Africa in connection with their up-coming African Patrol series . . . Thomas B. Shull appointed director of film operations for the Storer Broadcasting Company . . . Lee Kriss, formerly with Products Services, named administrative assistant of Walter Gould Productions . . . Drex Hines, formerly ABN assistant program director, now assistant to Ziv gen. mgr.-v.p. Bob Friedheim.

LOOK WHAT'S

continuing

TO HAPPEN
IN "BIG D"!

WFAA-TV



the New Leader

(and growing bigger every day)

These are just a few of the rating highlights which have made WFAA-TV the new and dominant leader in the greater Dallas-Fort Worth market. Today WFAA-TV delivers the biggest audience in its history – NUMBER ONE from sign-on to sign-off!

For the most amazing rating story you ever saw, check your October ARB or contact your PETRYMAN for full details!

WFAA-TV
DALLAS • CHANNEL 8

A television service of The Dallas Morning News



"MAVERICK"

National ARB 20.7
WFAA-TV ARB 31.5



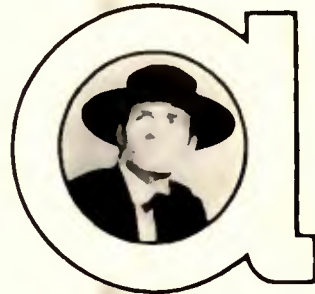
"CHEYENNE"

National ARB 26.3
WFAA-TV 33.5



"BROKEN
ARROW"

National ARB 19.7
WFAA-TV ARB 27.3



"WYATT EARP"

National ARB 32.1
WFAA-TV ARB 35.5



"PAT BOONE"

National ARB 22.1
WFAA-TV ARB 29.1



"LAWRENCE WELK"

National ARB 29.1
WFAA-TV ARB 31.3

use books

FROM SPONSOR SERVICES



T.V. RADIO DIRECTORY
FREE



ACCOUNT EXECUTIVE

"Hate to cut out of the meeting, fellows, but I'm lunching with the client."

JARO HESS CARTOONS
SET OF 5 (9" X 12" PRINTS) \$4.00

1
6
5
8

buyers' guide

PIN POINT POWER GETS BEST RESULTS

Buyers' Guide WITH Pin Point Power is tailor-made to benefit...
 With Pin Point Power you get the most accurate...
 With Pin Point Power you get the most accurate...
 With Pin Point Power you get the most accurate...

Buy WITH CONFIDENCE

BUYERS' GUIDE
\$1.00 PER COPY

Information packed "use" books that should be on every air executive's desk and a series of famous Jaro Hess Cartoons to dress up any office—yours for the asking or buying.

Each book serves a particular function in the broadcast field.

Standards of the industry, they supply varied data on TV & Radio Stations, on programing & markets all over America for agencies and advertisers.

Others supply facts on agencies & personnel. All are catalogued for easy references and have proved to be vital tools for admen & broadcasters everywhere.

Order the ones you need today.

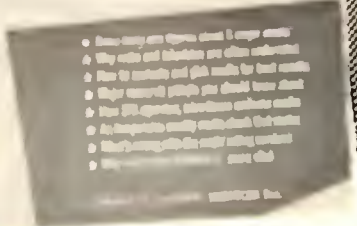
TIME-BUYERS OF THE U.S./1958

TWO DOLLARS A COPY

TIME BUYERS OF THE U.S. \$2.00 PER COPY

SPONSOR

All-Media Evaluation Study



ALL-MEDIA STUDY \$4.00 PER COPY

TELEVISION

DICTIONARY/HANDBOOK

FOR SPONSORS

TV DICTIONARY \$1.00 PER COPY

QUANTITY PRICES ON REQUEST

SPONSOR'S 11TH ANNUAL TV/RADIO BASICS

section 1 TELEVISION status report in question-and-answer form. 65
 section 2 FILM status report on film programming and commercials. 81
 section 3 TV BASICS: tv's dimensions and trends shown in charts. 99
 section 4 FILM BASICS: includes full list of tv spot film's clients. 111
 section 5 COLOR BASICS: color equipment status of tv stations. 130
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 section 8 INDUSTRY BASICS: refresher course on radio-tv ABC's. 225
 section 9 TIME-BUYERS OF U.S.: buyers listed with their accounts. 245

BASICS

Where there's a Star, stay on there's audience

To each of these major markets more radios tuned to the Starz Station than to any other

THE STARZ STATIONS • TODD STARZ PRISM

TV/RADIO BASICS \$1.00 PER COPY

SPONSOR SERVICES

40 E 49 STREET, NEW YORK 17, N. Y.

Please send me the following book(s)

		TOTAL
NO <input type="checkbox"/>	TV-RADIO DIRECTORY	FREE
NO <input type="checkbox"/>	JARO HESS CARTOON SETS	at \$4.00 per set
NO <input type="checkbox"/>	BUYERS' GUIDE	at \$1.00 each
NO <input type="checkbox"/>	TV RADIO BASICS	at \$1.00 each
NO <input type="checkbox"/>	TV DICTIONARY	at \$1.00 each
NO <input type="checkbox"/>	ALL MEDIA STUDY	at \$4.00 each
NO <input type="checkbox"/>	TIME-BUYERS OF U.S.	at \$2.00 each

NAME _____
 COMPANY _____
 ADDRESS _____
 CITY _____ STATE _____

enclosed find check

bill me later

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

R. J. Reynolds Co., Winston-Salem, is preparing a campaign in major markets for its Winston cigarettes. The advertiser is seeking half-hour nighttime programs for alternate week sponsorship over a 26-week period. The schedule will kick-off in January. Buying has just begun. Buyer: Dick Driscoll. Agency: Wm. Esty Co., New York. (Agency declined to comment.)

Harold F. Ritchie, Inc., Clifton, N. J., is buying schedules for Brylcreem, its men's hair preparation. The campaign starts in mid-December for 52 weeks. 20-second Class A announcements are being sought, with frequency depending upon the market. Buying is not completed. Buyer: Inez Aimee. Agency: Atherton & Currier, Inc., New York. (Agency declined to comment.)

Frank H. Fleeer Corp., Philadelphia, is going into major markets to push its Double Bubble Gum. The schedule begins in January for eight weeks. Participations in children's shows are wanted; frequency will vary. Buying has just begun. Media director: James Connell. Agency: S. E. Zubrow Co., Philadelphia.

Chesebrough-Pond's, Inc., New York, is purchasing spot in major markets to promote its new men's hair preparation, Valcream. Late night minutes are being used in the January schedule, with frequency depending upon the market. Buyer: Pete Fulton. Agency: Compton Advertising, Inc., New York. (Agency declined comment.)

The Nestle Co., Inc., White Plains, N. Y., is planning a campaign throughout the country for its Decaf coffee. The schedule starts in January for an indefinite period. All types of nighttime programs including news segments are being considered for sponsorship. Buying has just begun. Buyer: George Walker. Agency: Dancer-Fitzgerald & Sample, Inc., New York. (Agency declined comment.)

RADIO BUYS

P. Lorillard Co., New York, is scheduling announcements in selected top markets for its Newport cigarettes. The short-termer will run until the end of December. Minute e.t.'s are being used. Monday through Saturday, frequency depending upon the market. Buyer: Bob Kelly. Agency: Lemmen & Newell, Inc., New York. (Agency declined to comment.)

RADIO AND TV BUYS

Burlington Industries, Inc., New York, is conducting a tv radio campaign for its Christmas ribbon line. The schedule begins 9 December. In radio, the advertiser is going into 27 markets, scheduling minutes 9:00 to 11:00 a.m., Monday through Saturday. In tv, 65 markets will carry chainbreaks, Monday through Friday, during primarily daytime segments. Buyer: Bob Glasser. Agency: Ben Sackheim, Inc., New York.



WHAT IS YOUR PHOTO- GRAPHIC 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. _____



**let fall mean falling leaves
not falling sales . . .**

**USE THE MEREDITH STATIONS
IN THESE 4 KEY MARKETS**

**Kansas City
Syracuse
Omaha
Phoenix**

*Your advertising becomes
a family matter...
on a Meredith Station!*

**KANSAS CITY
SYRACUSE
PHOENIX
OMAHA**

**KCMO
WHEN
KPHO
WOW**

**KCMO-TV
WHEN-TV
KPHO-TV
WOW-TV**

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

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

TV RESULTS

MEN'S CLOTHING

SPONSOR: Valley Mills Store

AGENCY: Direct

Capsule case history: "One spot is as good as 10 if you have the right station and program," commented the owner of Valley Mills Store, a local independent clothing shop. Valley Mills Store had failed to get the expected results claimed by other media and decided to try television. Mills bought just one spot in *Midday*, seen Monday through Friday 12:00 noon to 1:00 p.m., on WRGP-TV, Chattanooga. The products: men's trousers and shirts. The cost was only \$40 and as a direct result of this one spot, the store sold \$2,600 worth of merchandise—more than they sold in any single day prior to this announcement. Up to one week after the spot ran, people were still asking to see the line of pants and shirts displayed on *Midday*. Of even greater importance is the fact that Mills has turned their entire budget to television. "Customers came from as far away as 25 miles, and they will continue to come," the manager said.

WRGP-TV, Chattanooga, Tenn.

Announcement

PROCESSED FOOD

SPONSOR: Mrs. Grissom's Salads Co.

AGENCY: Glassman
Advertising Agency

Capsule case history: In no other advertising medium has Mrs. M. Grissom, owner of Mrs. Grissom's Salads Co., achieved such immediate and positive results as in television. In fact, before trying tv, she had poured \$2,000 into media other than television or radio and received no results either in increased sales or wider distribution. Switching her budget to television, she bought five one-minute participations in WSIX-TV's *Romper Room*, 9:30 to 10:30 a.m. After a few short weeks the demand had forced H. G. Hill Super Markets, Nashville's largest chain—where Grissom had no previous distribution—to stock every one of their 41 stores with the line. The total cost to Mrs. Grissom was \$200—one tenth the cost of her former campaigns. "Sorry, we're sold out." became a familiar phrase in most Hill stores. Other chains which were already carrying the food line rang up similar increases in sales.

WSIX-TV, Nashville, Tenn.

Announcements

SHOES

SPONSOR: Zimmerman's Shoe Stores

AGENCY: Direct

Capsule case history: That television is an "extremely potent medium" is the conclusion reached by the president of this company after a two-week campaign resulting in a complete sell-out of the advertised product. Zimmerman's bought five spots per week on KONO-TV, San Antonio, to advertise "Ivy League" ladies' and children's shoes and anklet socks. At the end of the two-week period, the entire stock of these shoes—600 pairs—were sold out at both stores, as well as 95 dozen pairs of anklets. The minute participations ran one a day in *American Bandstand*. A pair of women's shoes and another of children's were shown on camera and there was a brief mention of the anklets. The selling price was the regular \$6.98 a pair; anklets were at three pairs for a dollar. No other station or medium was used, nor were the shoes shown in window displays. Zimmerman's president has substantially raised the tv budget.

KONO-TV, San Antonio, Texas

Announcements

RESTAURANT

SPONSOR: Gabitoni's restaurant

AGENCY: Direct

Capsule case history: Gabitoni's, a restaurant in Springfield, Ohio, began its television advertising with minute announcements after the Saturday pro football games on WICS-TV three years ago. The commercials offered to deliver pizza pies upon order and results were satisfactory, so after the football season, the schedule was moved to 10:15 Sunday night, just preceding the feature movie program, *Command Performance*. This time the response was overwhelming. Johnny Lynn, owner and operator of the restaurant, reported the barrage of telephone orders for pizza pies was so incessant after each announcement that another telephone line had to be installed. In addition, the restaurant's on-the-spot business increased many fold throughout the week. The cost per announcement was \$45; yet the number of pizzas sold ranging in price from \$1.39 to \$2.69 made this a worthwhile investment. Proving again the power of tv to sell when the advertising is properly placed.

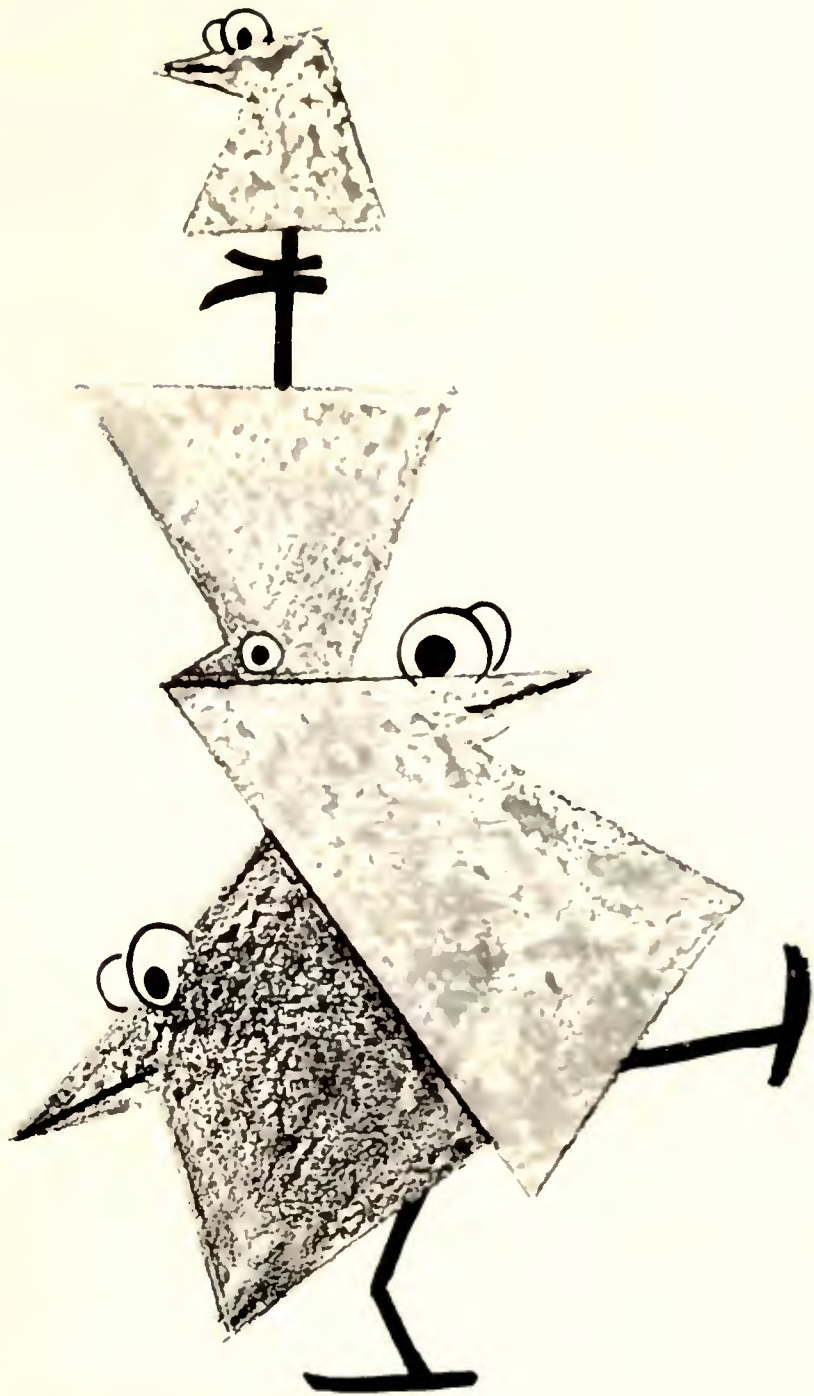
WICS-TV, Springfield, Ill.

Announcements

Give him

POWER

for Christmas



Give him

SPONSOR

Knowledge is power. And the more weight you can carry, the closer you'll get to the money word.

SPONSOR will give anyone a better knowledge of the vital broadcast industry as it operates today.

Just \$3.00 a year will bring 52 power packed issues to agency or advertiser clients and prospects you like. So put SPONSOR on your Christmas list because it's the best possible kind of a gift you can send.

Only gift subscriptions for advertisers or agencies are eligible.

Just fill out the enclosed coupon or give us the names and addresses of those to whom you'd like SPONSOR delivered. We'll do the rest and bill you later.

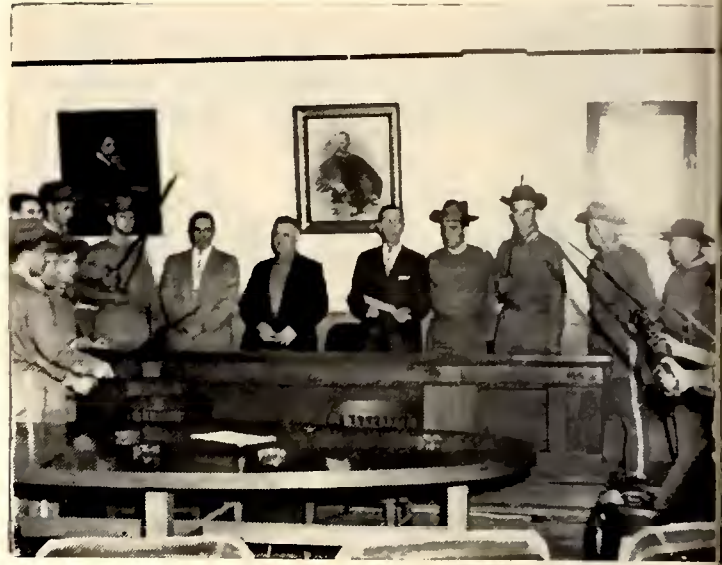
SPONSOR
 40 East 49th Street New York 17, N.Y.
 Please send a year's subscription of SPONSOR in my name to the following:

Name	Title	Name	Title
Company	Company	Company	Company
Address	Address	Address	Address
City	State	City	State
Name	Title	Bill me <input type="checkbox"/>	Payment enclosed <input type="checkbox"/>
Company	Company	Name	Name
Address	Address	Address	Address
City	State	City	State

PICTURE WRAP-UP



Five years of weathercasting for Atlantic Refining is observed with a gas station replica cake for WBAL-TV's Al Herndon (center) at the Baltimore station. Others (l. to r.): Dave Jones, N. W. Ayer; Leslie H. Peard Jr., v.p. and station manager; Bill Holland, Atlantic's regional manager, and Dick Borden, oil company ad director



"Confederate" raiders took over City Hall in Huntington, W. Va., recently as a promotion for WHTN-TV's civil war series, *The Gray Ghost*. Raiders were fratmen from Huntington College



Radio KING d.j.'s receive honorary Doctors of Music degrees from St. Paul's Parish. New D.M.'s are (l. to r.) Muncey, Ballard, O'Mara, Saunders, French, Chase and Cummings. Degrees were awarded by St. Paul's Jerry Jordan and John Hayes (gray gowns)



Canada's first tv week awards were presented by singer Pat Windsor to (l. to r.) Alex Stewart, CKRS-TV, Jonquiere, Reo Thompson, CHCT-TV, Calgary, Norman Bonnell, CKGN-TV, North Bay, and Bill Byles, CKMI-TV, Quebec City. Awards will be made yearly. (See Wrap-Up)

Blood and thunder was popular even in the *real* early (1928 to be exact) tv days. At GE's research center in Schenectady, N.Y., an audience grouped around the four known tv sets, watched an opus titled *The Queen's Messenger*



News and Idea WRAP-UP

In wrapping up the highlight of this week, you get the distinct feel of internal uneasiness in the business. What appeared on tv screens or came through radio speakers was no different; but significant changes were going on behind them. Thus:

- Multimillion dollar account shift dazzled Madison Avenue again. Ruppert Beer went to Compton. Coty moved to BBDO. Fran teamed up with Marschalk and Pratt.

- Communities hard-pressed for revenues kept flirting with taxes on advertising. In Baltimore, three stations were challenging a levy that's already in force. And in St. Louis, the AFA filed a protest against the measure being proposed there.

- On the research front, the ratings volcano erupted station-wise when WLEA, Hornell, brought a \$50,000 suit against Nielsen.

Herewith the details:

ADVERTISERS

Standard-Humpty Dumpty, super-market chain of ACF-Wrigley, has made the largest local participation buy in the history of NBC's Tonight from WKY-TV, Oklahoma City.

The contract calls for 24 1-minute participations weekly for 52 weeks.

Sun Oil Co., Philadelphia, has been charged by the FTC with illegally fixing the price of its "Blue Sunoco" gasoline.

The charge further accuses Sun Oil of forcing independent station dealers into unlawful trade agreements which are unprofitable to them.

First buy on radio: Plymouth Dealers Ass'n of Southern California will sponsor *Interlude with Plymouth* daily 7-7:30, over KFAC, L.A.

Thomas J. Lipton will sponsor *The Californians* alternate Tuesdays on NBC-TV, starting 7 January.

New position: Burt W. Goodman, advertising manager for The Englander Company.

AGENCIES

Two New York accounts have switched agencies this week: Ruppert Beer and Coty.

- Ruppert beer (budgeted at around \$2.5 million) moves to Compton from Warwick and Legler.

- Coty, (about \$1,250,000) goes to BBDO from Franklin Bruck.

Several other account changes now in the New York wings are expected to break during the next couple weeks.

Publicis, France's largest advertising agency, will be the first French agency to open a New York office.

Its operating concept: Not to enter into competition with American agencies but to bring to qualified American agencies European clients who wish to enter the American market.

The New York affiliate has been incorporated as Publicis Corp.

Lon Riepenhoff, formerly of WISN-AM-TV, Milwaukee, has formed an agency for public relations, advertising, broadcasting and sales promotion, with offices in the same city.

5000 W



Best Buy
KFJI
?

Wait! Over \$103 million in new construction and industry in the Klamath Basin area. Working men respond to "Wayne's Traffic Jam", 4:15 to 5:30 pm—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

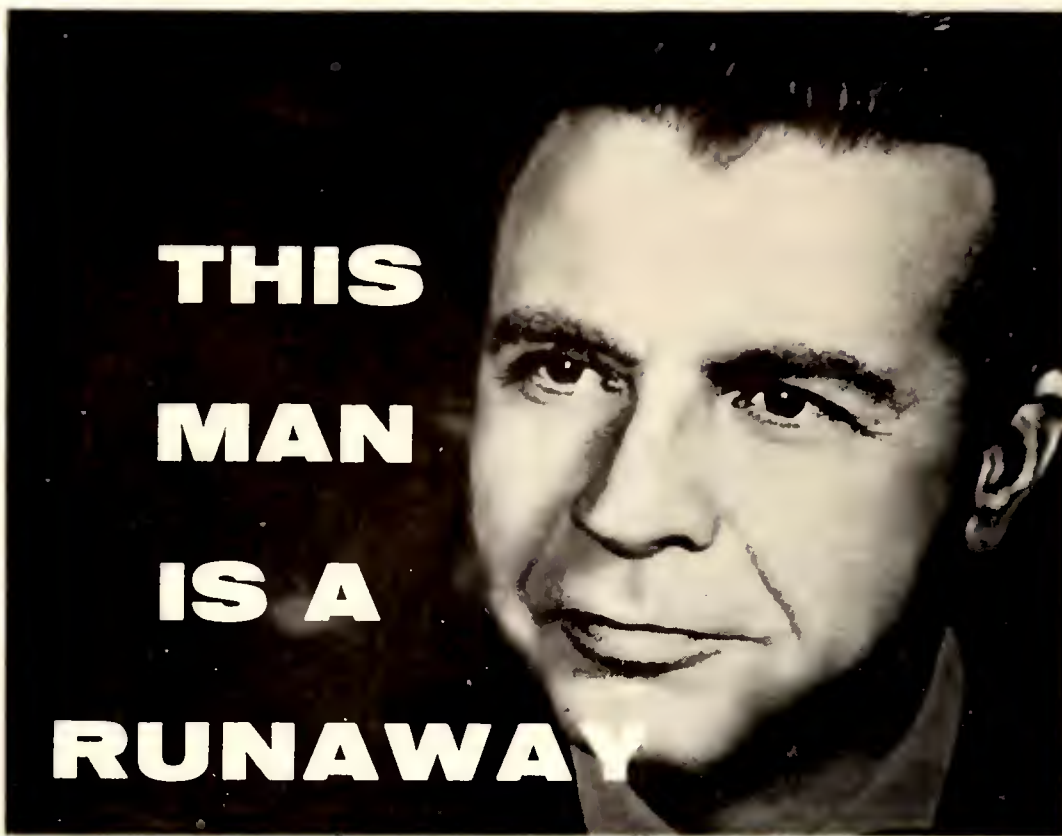
(Check your Nielsen No 2)

WSUN RADIO

ST. PETERSBURG - TAMPA

Represented By VENARD, RINTOUL & McCONNELL

Southeastern: JAMES S. AYERS



He consistently runs away with highest ratings in major markets, beating such shows as Whirlybirds, Dr. Christian, State Trooper, Silent Service, Cochise, Susie, \$64,000 Challenge, Father Knows Best, Person to Person, Studio One, Steve Allen, Million Dollar Movie, and

Famous Film Festival, creating impressive sales power for top national sponsors. For a full report, contact


OFFICIAL FILMS, INC.
 25 West 45th Street, New York, N. Y.

REPRESENTATIVES: Atlanta • Beverly Hills • Chicago • Dallas • Minneapolis • San Francisco • St. Louis

Agency appointments: Allen and Marshall Advertising, L.A. for Hallmark Premium Corp., Burbank, new national trading stamp firm . . . Al Paul Lefton, Philadelphia, for Beneficial Management Corporation of Morristown . . . The Wexton Company for corporate and radio-tv station advertising of Transcontinent Television Corporation . . . H. W. Kastor, Chicago, for GLO-RNZ Color Puff (hair coloring). Television will be used . . . Allenger Advertising, Brookline, Mass., for D-Bread of Essex, Mass. . . . Liller, Neale & Battle, Atlanta, for Knox Corporation (pre-fabricated homes), Thomson, Ga. . . . W. G. Goldsmith, L.A., for Independent Community Banks. Fram, oil filter, (\$1 million) to Marschalk and Pratt.

BBDO, for General Mills' Lemon Custard Angel Food Mix, Cream Puff Mix, Coconut Macaroon Mix and Chocolate Macaroon Mix. Net tv will be used . . . Maxwell Associates, Philadelphia, for L & L Manufacturing Co. (electric furnaces and ovens), Upland, Pa. . . . Grey Advertising,

for Block Drug's Dentu-Creme, denture cleanser.

Weiss & Geller, for Mutual Broadcasting Company . . . Leo Burnett, Chicago, for the Cracker Jack Co.

Edward H. Feldman, to head North Advertising's Beverly Hills office . . . David Kempkes, broadcasting department equipment supervisor for Leo Burnett, Chicago . . . Armond Fields, research director for MacFarland, Aveyard & Co., Chicago . . . Doris Craig, copy chief at William Warren, Jackson & Delaney, N.Y.

William T. Kammerer, assistant media director for Ted Bates . . . Barbara Marsak, project supervisor for Reach, McClinton & Co.

NETWORKS

Matthew J. Culligan, in Pittsburgh at a radio renaissance luncheon:

"Remember, if you will, that network radio was one of the first genuine electronic miracles of America. It was the undisputed master of the living rooms of America. Then . . . along

came its little brother, television, which grew and grew and grew . . . and within five years pushed radio out of the living room. During these years network radio didn't really know what it was . . . or where it was going. It developed a terrible inferiority complex and chronic extreme nervousness.

"Bit by bit network radio learned that even though it had lost the battle of the living room . . . it had during the same time won the battle of the kitchen, den, study, bedroom, playroom, sunporch, terrace, garden, automobile, beach and park."

"Equipment will play a large part in the renaissance of network radio. Most of the excitement, and glamor, if you will, of electronics, is fast returning to radio. How long has it been, for example, since you were excited by the sight of a television set. Some time, no doubt. But here, for one example, is an electronic miracle which is restoring to America the equivalent of the old newspaper extra. It is the NBC Hot Line Control Box. A duplicate of this now sits in the control rooms of 188 NBC affiliates all across America.

"At any time of the day or night, a news editor in Radio Central in New York need only push a button which will send out on the network lines a sub-audible 200 cycle tone. This tone activates a light, and a buzzer. . . . This alerts all our stations that a news story which is too important to wait for a regularly scheduled newscast is coming in less than two minutes."

Over 500 advertising agency, advertiser and affiliate executives turned out to hear ABN's demonstration of all-live "three-dimensional radio" at New York's Hotel Plaza.

The special half-hour show featured

JOHN PAUL SAID:
 "DON'T GIVE UP THE SHIP"
 ... AND WE DIDN'T



WVET
RADIO
 ROCHESTER, N.Y.

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 NOV. 22

the entire casts of programs comprising ABN's new format, and emphasized maximum showmanship with minimum talk.

Hal Fellows, NARTB president, and Robert Eastman, ABN president, hosted the event.

Ollie Treyz, ABC TV v.p., tells affiliates in Chicago the network: (1) has committed over \$60 million in programing for the current season, and (2) has set as its goal by April of 1958 to be "the leader in night-time audience in the competitive markets throughout the country where we compete directly with the other two networks."

ABC's gains in the past year: a 45 percent increase in homes reached in average evening hours—an addition of 2 million homes.

MBS has added a children's (4-14) series, *The Story Princess*, to its station service group, starting 2 December. Stations will keep revenues accruing from the series.

CBS has inducted 31 new members into its 20-Year Club, bringing the New York chapter's membership to 197.

Membership is made up of employees with 20 or more years' service with CBS.

REPS

H-R Television, Inc., has been appointed national reps for KTUV, Channel 2, the new station for the San-Francisco-Oakland area.

Ward D. Ingram, KTVU's president and general sales manager, reported that the station received the official FCC grant last July and expects to start operation early next

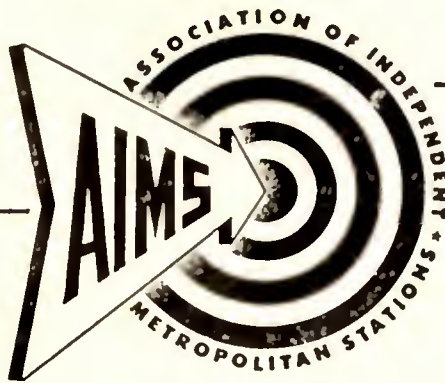
ANTONY SAID
"HUP II III IV"
.....STILL
MARCHIN'



WVET
RADIO
ROCHESTER, N.Y.

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you always hit the target when your AIMS right



AIMS (Association of Independent Metropolitan Stations) offers a made to order list of stations ready to deliver maximum audience in 21 different cities.

AIMS the most active group in the Broadcasting Industry through periodic meetings and fact loaded monthly newsletters from all members, can supply you with most of the answers to your broadcast advertising problems. When you buy . . . BUY AIMS the perfect station list for every campaign.

You can expect the leading independent
to be the best buy on the market

CITY	STATION	REPRESENTATIVE
Baton Rouge, La.	WIBR	The Walker Co.
Buffalo, N. Y.	WBNY	Jack Masla and Co., Inc. West Coast—Lee F. O'Connell Co.
Dallas, Tex.	KIXL	H-R Representatives, Inc. Southwest—Clarke Brown Co.
Des Moines, Iowa	KSO	John E. Pearson Co.
Evanston, Ill.	WNMP	
Evansville, Ind.	WIKY	John E. Pearson Co.
Houston 1, Tex.	KNUZ	Forjoe & Co., Inc. Southern—Clarke & Brown, Co.
Indianapolis 22, Ind.	WXLW	John E. Pearson Co.
Jackson, Miss.	WJXN	Grant Webb & Co.
Little Rock, Ark.	KVLC	Richard O'Connell Inc. Midwest—Radio-TV Representatives Inc. Southern & Denver—Clarke Brown Co. West Coast—Tracy Moore & Associates, Inc.
Louisville 2, Ky.	WKYW	Burn-Smith Co., Inc. Regional—Kentucky Radio Sales
Omaha, Neb.	KOWH	Adam Young, Inc.
San Antonio, Tex.	KITE	Avery-Knodel, Inc.
Seattle, Wash.	KOL	The Bolling Co., Inc.
Spokane, Wash.	KLYK	Grant Webb & Co.
Stockton, Cal.	KSTN	George P. Hollingbery Co.
Syracuse, N. Y.	WOLF	The Walker Co.
Tulsa, Okla.	KFMJ	Jack Masla & Co., Inc.
West Springfield, Mass.	WTXL	The Walker Co.
Wichita, Kan.	KWBB	George P. Hollingbery Co. Southern—Clarke Brown Co.
Worcester, Mass.	WNEB	The Bolling Co., Inc.





This star-studded series has a million dollar look—actually is now at lowest cost per thousand. Used in unlimited combinations, Dick Powell in *Star Performance*, assumes every kind of programming role . . . and runs away with ratings, making him a top spot carrier.

OFFICIAL FILMS, INC. 
25 West 45th Street, New York, N. Y.

REPRESENTATIVES: Atlanta • Beverly Hills • Chicago • Dallas • Minneapolis • San Francisco • St. Louis

spring. Studios will be located in both Oakland and San Francisco. The transmitter will be at Television Peak, on top of San Bruno Mt., and will operate at maximum power.

William D. Pabst, who will be general manager of the new station, was formerly v. p. and gen. mgr. of the Don Lee Network.

Adam Young, president of the Young radio and television firms, has announced plans for the immediate opening of an Atlanta office to service the Southwestern area.

Hal Parks has joined the Young staff to manage the new operation.

Parks comes to Adam Young from WAGA-Radio, Atlanta, where he served for two years as an account executive on the station's sales staff.

Weed Television Corporation has named Donald G. Peterson manager of its Des Moines office.

Peterson joins Weed from WOI-TV, Ames, Iowa, where he's been national sales manager for the past two years.

John Blair has added James Richards as an account executive to its New York staff. Richards has returned to Blair after four years as v.p. and western sales manager of the Don Lee Broadcasting System.

RESEARCH

WLEA, Hornell, N.Y., dropped a firecracker into the research field this week by filing a \$50,000 suit against A. C. Nielsen.

The station charged that the NCS #2 was "false and misleading and damaging" to its business.

WLEA's president, Charles D. Henderson, said this legal action was taken because "there seemed to be no other course to settle, once and for all, the material damages being done to many other radio and tv stations as well as radio and tv artists by some so-called experts and ratings which are, at the least, not properly indicative of time audience reactions."

Added Henderson: "It is conceivable that if this practice continues without proper safeguards, a virtual monopoly may be established which

could become destructive to the broadcasting business."

(See SPONSOR-SCOPE for further comment.)

Ziv released to the press this week the summary of a survey tending to show that but 23% of viewers kept their attention glued to the set between programs.

Say the releases: "The implications for advertisers using break-time announcements are obvious. They are actually 'getting through' to but a fraction of the audience that is theoretically represented by the number of sets in use."

Burke Market Research, Inc., which did the survey on assignment from Ziv, conducted interviews in 1,000 homes in the Cincinnati market.


The breakdown of off-set attention: Leave the room, 28%; do other things, 25%; change channel, 10%; leave the house, 12%; miscellaneous, 2%.

The survey has been on view to agencies around New York the past few months.

TvB cites these figures to prove the best consuming homes are the best viewing homes . . . to the advantage of the television advertiser:

	INCOME	
	Under \$3,000	Over \$10,000
Spent for food per week	\$18	\$52
View every morning	16%	35%
View every afternoon	29%	44%
View every evening	41%	86%
Hrs. per week, newspapers	11	13
Hrs. per week, television	29	50

TED SAID:
"IS EVERYBODY HAPPY?"
... YOU KNOW IT!



WVET RADIO
ROCHESTER, N.Y.

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Results from TV GUIDE's poll of its readers: 96.6% against any kind of pay tv.

Research, Inc., tabulated the results from 44,888 ballot returns—probably the largest sampling of pay tv opinion taken to date.

In addition to the 23-1 vote against pay tv, the magazine reports thousands of letters from readers explaining their views.

Conclusion: The poll should point out to the FCC and Congress that perhaps there are not as many pay tv enthusiasts as they may have believed. Certainly the government will do well to consider the desires of the nation's 40 million set owners.

Research appointment: T. J. Plesser, director of project development for A. J. Wood and Co.

TV STATIONS

WBAL AM-TV, WMAR-TV, and WJZ-TV, Baltimore, are testing that city's tax on advertising via the courts.

They are asking that the tax ordinance be declared invalid.

Kansas Star sold its radio-tv stations WDAF and WDAF-TV for \$7,600,000 to National Theatres, Inc., this week.

The sales followed upon an anti-trust decree signed by the *Star* with the justice department.

General Electric demonstrated its new live color television camera on the opening of GE's WGY-WRGB radio-television broadcasting center in Schenectady.

Features of the new camera: (1) Weight is 215 pounds—75 pounds lighter than current models; (2) Di-

mensions of 34 x 18 x 22 inches make it 10 inches shorter, 3 inches narrower and about an inch lower than the other regular models; (3) Printed circuits and transistors ensure truer colors without blur or ruover; (4) Optical system eliminates many glass surfaces, assuring improved color quality.

KING-TV, Seattle, is the first station to get a production model installation of an Ampex videotape recorder for playback purposes.

By the end of 1958 an additional electronic device will be produced to allow the present model to record color tv programs.

New rate protection policy: WJBK-TV, Detroit, is converting immediately to 12-month rate protection for all schedules, as against the 6-month policy currently practiced in the industry.

Stations with promotion ideas:

KTRK-TV, Houston, promoted its Maverick show with a letter-writing contest for boys under 13. The boys told why they would like to be Houston's 'Little Maverick' in letters addressed to Kitrik, the station's black cat mascot.

WNAC-TV, Boston, is promoting its shows by buying spot announcements over radio station WORL.

Anniversary: WVJS, Owensboro, Ky., celebrated its 10th anniversary this week.

WRCA-TV, New York, is sending its Ray Forrest, host of *Children's Theater*, on a Christmas toy lift to South America.

Ideal Toy Company is donating up to 2,000 toys which Forrest will distribute to underprivileged children in Peru, Ecuador, Colombia and Panama. Joining Forrest will be a Junior Santa Claus with his father or mother—to be selected in a contest now in progress.

KVOO-AM-TV, Tulsa, dedicates its new broadcast center 5 December.

New affiliate: WOWL-TV, Florence, Ala., has joined CBS as a non-interconnected station.

Keith Kiggins, 61, Storer v.p. and assistant to the president, died of a

heart attack on 22 November at Miami Beach. Services were held 25 November.

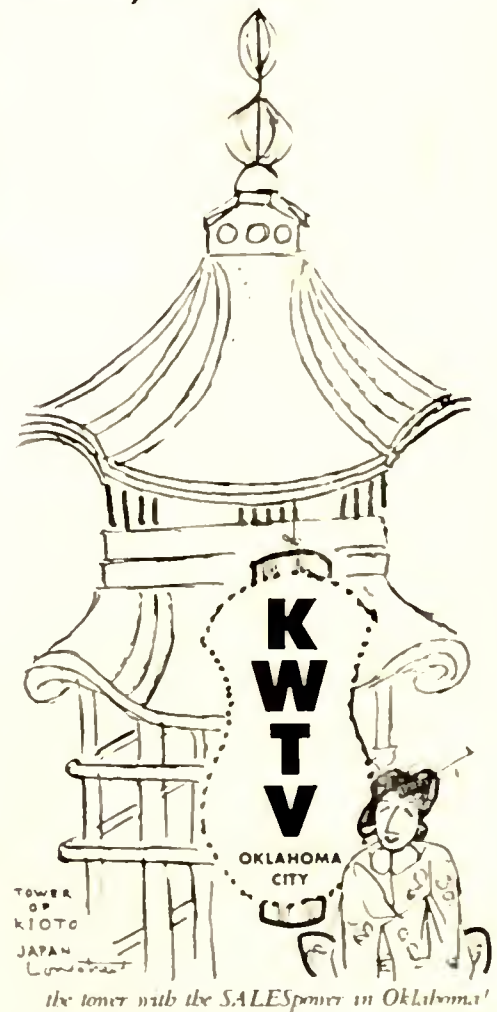
Kiggins entered the broadcasting industry in 1933 with NBC.

John F. Hardesty, RAB v.p., g.m., before the New York Consumers Finance Association, urged: Greater use of radio advertising by personal loan companies for the purpose of "offsetting the widespread lack of confidence and understanding millions of potential customers have in such worthy institutions."

He pointed out: Although such lending organizations have enjoyed tremendous growth over the past 20 years, because they serve a need vital to the national economy, there nevertheless remain vast segments of the public which must be sold on the fact that there is basically no difference between negotiating loans with these institutions and in dealing with other types of lending agencies.

Latest in how-to-do-it: NARTB (now NAB) has come out with a handy booklet called "So You're Going on TV." It's designed for the layman

Among Us Towers



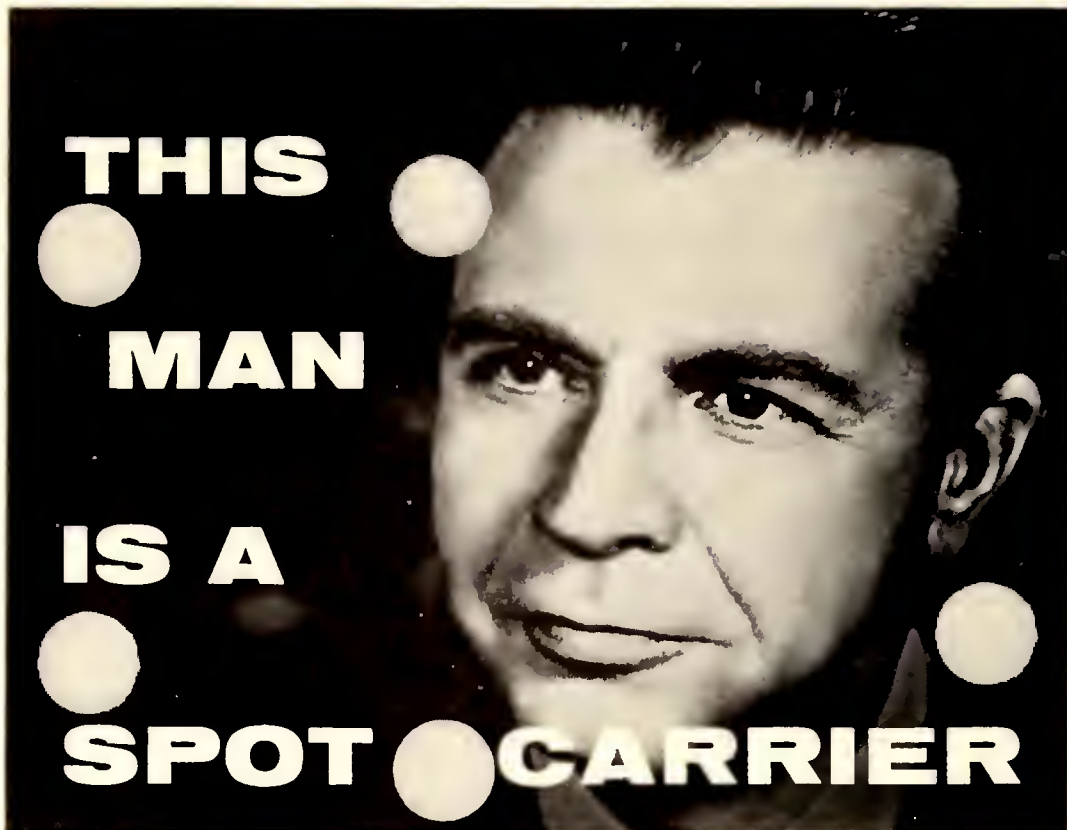
THE GENERAL SAID:
"OLD SOLDIERS
NEVER DIE..."

.....AND
WE DIDN'T

**WVET
RADIO**

**10TH
ANNIVERSARY
NOV. 22**

ROCHESTER, N.Y.



ESSO
SEALTEST
TAYSTEE BREAD
BUDWEISER
CARTER PRODUCTS
PROCTOR & GAMBLE

Leading national sponsors are finding consistent, impressive sales power from this man's top rated series. For a full report, contact

OFFICIAL FILMS, INC. 
 25 West 45th Street, New York, N. Y.

REPRESENTATIVES: Atlanta • Beverly Hills • Chicago • Dallas • Minneapolis • San Francisco • St. Louis



On WBNS Radio, you don't have to cut the ice to dive into the rich Central Ohio market. The audience is thawed by the top Pulse ratings in 315 out of 360 quarter hours. Monday through Friday, 6 a.m. to midnight, WBNS Radio is talking to 1,707,400 folks swimming around in \$3,034,624,000.00 of spendable income. Ask John Blair.

WBNS RADIO
 COLUMBUS, OHIO

about to make his first appearance on a live telecast.

They became v.p.'s: Peirce L. Romaine, v.p. in charge of sales for Time Merchants . . . Raymond W. Welpott, v.p. of WKY Television System, Oklahoma City.

New faces: Franklyn T. Hovore, assistant advertising and promotion manager for KRCA, L.A. . . . Jay Lloyd, local sales manager for television at KTVT, Salt Lake City . . . L. Walton Smith, promotion manager for Transcontinent Television Corporation, New York . . . James Schiavone, station manager for WWJ-TV, Detroit . . . Kenneth Curto, television sales manager for WFIL-TV, Philadelphia . . . Sherman D. Gregory, to the national sales staff of the Radio and Television Division of Triangle Publications.


ASSOCIATIONS

George F. Foley, lawyer and management consultant, speaking before the Sales Executives Club, N.Y., said industry is overlooking public relations values of tv announcers.

Such personalities, seen by 100 million viewers a year, offer unique opportunities for personal contact with the public, which are only beginning to be exploited by corporate advertisers.

Meetings: ANA will hold a workshop on advertising personnel, 3 December at the Hotel Ambassador, New York . . . RTES will hold its 3rd production workshop in January. The second in the series dealt with "Filming the tv commercial," held 21 November at Caravel Films' new studios.

ORVILLE SAID:
 "THEY'LL NEVER GET
 THAT THING OFF THE
 GROUND!"
 ... BUT
 WE DID



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RADIO
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TvB ended its 3rd Annual Meeting with this new line-up of officers and board members: Lawrence H. Rogers, II, chairman of the board; Roger Clipp, secretary; George B. Storer, Jr., treasurer. **Board members:** Campbell Arnonx, Roger W. Clipp, Glenn Marshall, Richard A. Moore, Lawrence H. Rogers II, W. D. Rogers, Jr., A. W. Dammubann, Jr., and Payson Hall Meredith.

Joseph J. Weed and John Blair were elected to TvB's board by the station representatives group of the Bureau's membership.

Weed will serve as director for a two-year period, and Blair for a one-year period.

Appointed: Lynn Trammell, to the 1957-58 film committee of NAB, meeting 5 December in Washington.

RADIO STATIONS

Todd Storz is spearheading the first national pop music disc jockey convention and seminar.

The place and date: Mueheebach hotel, Kansas City, 7-9 March.

Some of the subjects tentatively on the agenda:

- Will top 10 programming last?
- Is today's top 10 beamed only at teenagers?
- How can dj's best guide future trends to better quality music?
- How the disc jockey's treatment of a commercial contributes to sales impact.

O. Wayne Rollins, President of Rollins Broadcasting, has announced the creation of a new national sales department.

Albert R. Lanphear will head the department as director of sales in charge of sales research, development and promotion for all Rollins stations.

Other moves in Rollins' executive domain: Hal Walton succeeds Lanphear as g.m. of WNJR, Newark; Robert A. Wencel, becomes g.m. of WBEE, Chicago.

Stations with ideas:

High school students operated KGHP, Pueblo, for a day and sold 100 spot announcements.

The station's general manager, William G. Stewart, in relating the event didn't disclose who got the commissions.

KFOX, Long Beach, Cal., helps the bargain hunter: the station's Consumer Shopper travels unannounced through the area's retail shopping centers, relaying to the station's audience throughout the day bulletins on bargains and special sales.

Affiliate changes: WPAW, Providence-Pawtucket, R.I., affiliates with ABN on 2 December . . . WSPR, Springfield, Mass., has dropped its ABC affiliation and gone independent.

Station changes: WJAS and WJAS-FM, NBC's new Pittsburgh stations, have changed their call letters to WAMP and WFMP.

Majority control of KNLE, Ellensburg, Wash., has passed to Bill Harpell, newscaster and announcer. He is also 75% applicant for a new AM station in Bellingham, Wash.

Bartell group reports gross revenues for its stations are up 225% over a year ago. On 1 September the group purchased WYDE, Birmingham, and WILD, Boston, which are also showing a profit.

Bartell station WILD, Boston, has a new executive line-up: Gerald A. Bartell, group president, assumes

general management with Zinn Arthur, William McKibben and Jack Carney on the executive team.

New jobs: Charles O'Donnell, news director for WIBG, Philadelphia . . . Louise Z. Jorjorian, sales promotion manager for KSTO, San Francisco . . . Louis Terri, program director for WFTM, Fitchburg, Mass.

FINANCIAL

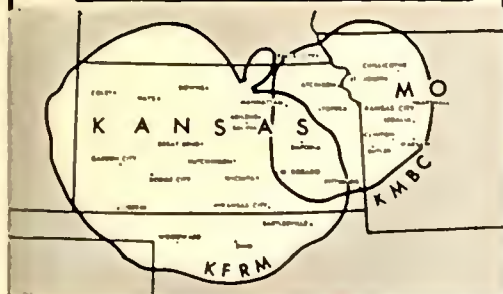
The Kellogg Company, Battle Creek, has declared a regular quarterly dividend of 35¢ per share and a year-end dividend of 15¢ per share, payable 16 December 1957.

Dividends on common stock for the year 1957 now total \$1.75 per share, compared to dividends of \$1.50 per share for 1956.

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. 19 Nov.	Tues. 26 Nov.	Change
New York Stock Exchange			
AB-PI	133 $\frac{1}{4}$	131 $\frac{1}{4}$	-2
AT&T	165 $\frac{3}{4}$	166 $\frac{3}{4}$	+1 $\frac{1}{2}$
Avco	53 $\frac{1}{4}$	53 $\frac{1}{4}$	0
CBS "A"	25 $\frac{3}{4}$	24 $\frac{3}{4}$	-1
Columbia Pic.	13 $\frac{3}{4}$	14 $\frac{1}{4}$	+ $\frac{1}{2}$
Loew's	12 $\frac{3}{4}$	12 $\frac{3}{4}$	0
Paramount	30	31 $\frac{1}{2}$	+ $\frac{1}{2}$
RCA	28 $\frac{1}{4}$	29 $\frac{1}{4}$	+1
Storer	22 $\frac{1}{2}$	21	-1 $\frac{1}{2}$
20th-Fox	22 $\frac{1}{2}$	23 $\frac{3}{4}$	+1 $\frac{1}{2}$
Warner Bros.	20	20	0
Westinghouse	59 $\frac{1}{4}$	58 $\frac{1}{4}$	-1
American Stock Exchange			
Allied Artists	31 $\frac{1}{4}$	27 $\frac{1}{4}$	-4
Assoc. Art. Pro.	71 $\frac{1}{4}$	71 $\frac{1}{4}$	0
C&C Super	1 $\frac{1}{2}$	3 $\frac{1}{4}$	+1 $\frac{1}{2}$
Dumont Labs.	31 $\frac{1}{4}$	31 $\frac{1}{2}$	+ $\frac{1}{4}$
Guild Films	25 $\frac{1}{4}$	25 $\frac{1}{4}$	0
NTA	7	7	0

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.

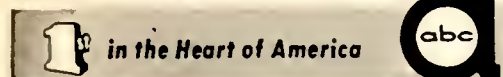
KMBC-KFRM, the only bonus-buy radio stations in the Heart of the Nation.

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



PRISCILLA SAID:
"SPEAK FOR YOURSELF, JOHN"
WE HAVE BEEN
WVET RADIO
ROCHESTER, N.Y.
10TH ANNIVERSARY
NOV. 22



Ring-necked Pheasant

Phasianus colchicus torquatus

The upland farms of Michigan are the favorite habitat of this gaudy, raucous immigrant from Asia. Gamey in the wilds, the Pheasant is a delightful delicacy on the table.

Original sketch by conservationist Charles E. Schafer

Put your money where the people are

Are you reaching pheasants instead of people? WWJ concentrates on the big-earning, big-spending folks in southeastern Michigan—with sprightly personalities like Hugh Roberts in the morning, Bob Maxwell from fabulous Northland shopping center, Jim Wood and Jim DeLand from spectacular Eastland. Use WWJ all day . . . every day.



Here's your real target

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area.

WWJ RADIO

AM and FM NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

National Representatives: Peters, Griffin, Woodward, Inc.

WASHINGTON WEEK

30 NOVEMBER

Copyright 1957

SPONSOR PUBLICATIONS INC.

The American Petroleum Institute said this week that users of the petroleum radio frequencies would increase by 800 to 1,000 within 10 years and that existing users would increase the size of their radio systems by 50% to 70% during the same interval.

So the Institute wound up by pleading to the FCC that the 88-108 mc band now reserved for FM broadcasting be shared by industrial services. Similarly other industrial users agreed they would need more space.

The broadcasting industry meanwhile reared back and said to a man that TV, AM and FM radio, and auxiliary broadcasting services should be left undisturbed.

FM interests pointed to the recent growth of that medium, to the 12 million FM sets now in use, to the fact that the AM bands are becoming so crowded that the only future expansion for radio is in FM.

TV interests sought to block in advance any grab for TV channels 2 through 6. Some earlier filings, previously reported by Washington Week, had recommended shifting TV to UHF.

FTC council gave up efforts to illegal-promotion-allowance complaints against Coca-Cola and Pepsi-Cola stick.

The companies were charged with paying for broadcast time for favored clients in combination with the networks. Their defense was that the deals were made by subsidiaries over which they had no control, and the government conceded it didn't have the evidence to refute the defenses.

Three FCC commissioners, (Doerfer, Hyde, and Mack) returned to Washington from a one-day New England tour thoroughly sold on UHF.

The tour was promoted by the Committee for Competitive Television, and it showcased the Putnams' Springfield UHF (WWLP, channel 2), the WWLP satellite (WRLP, Greenfield), and a translator at Claremont.

The Putnams have asked that UHF channel 72 be made available for use all over New England. If the FCC decides to permit it, they will apply for a chain of satellites, with some translators and boosters (if the last-named also are legalized by the FCC).

The Committee's pitch was that UHF can do the whole job if VHF competition is not too strong. The Commissioners seemed inclined to agree.

The FTC has developed a tentative guide to eliminate deceptive ad claims for tires; after the industry has a chance to comment the agency will work toward a final document setting down the law. The FTC is particularly disturbed about use of terms such as "100 level" which imply vague standards.

Sen. William Proxmire (D., Wis.) says he will introduce a bill to set up for the FCC a list of "criteria" for making station grants in competitive cases.

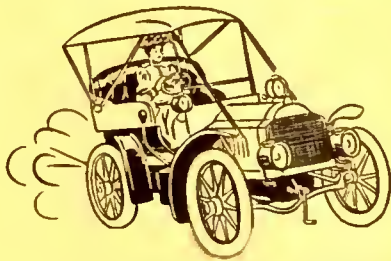
Present criteria, he says, are subject to change to fit individual cases and to respond to political pressures.

GETTING THE MOST FROM

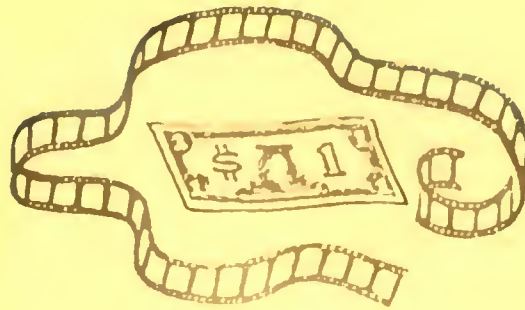


Will that clever use of trademark plus product-in-use surely fix the brand name in the viewer's mind? Not if the picture is dull, indistinct and poorly reproduced by obsolete film equipment. The first step to more "sell" in film commercials really must start with station facilities. It's no trick at 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

30 NOVEMBER
Copyright 1957
SPONSOR PUBLICATIONS INC.

The scramble for the \$6-million Sun Oil account was still on this week. Agencies throwing Sunday pitches include Esty, SSCB, DSF, and Gray & Rogers.

Halo—the \$3-million ad item which Carl Brown recently resigned—is expected to find a new home with Cunningham & Walsh (which also has Colgate's Supersuds).

The logic of this assignment is based on the other Colgate agencies, L&N has Lustre Creme; Bryan Houston formerly handled Halo; and Bates already is topheavy with Colgate.

Smaller agencies are getting more cagey about their total billings. The reason can be traced largely to the No. 1 account in the shop.

Determined to keep his ad expenditures from the prying eyes of the competition, Mr. No. 1 figures that once the agency's total is out it won't be hard to figure out his budget—for after all, his billings are just about synonymous with the total.

If Max Factor wants to expand its Polly Bergen show into a weekly event, it will have to find a half-hour other than the one it now occupies (Saturday) on NBC TV.

L & M is convinced it's got a comer in Club Oasis—which alternates with the Bergen show—and cites the last two Trendexs as evidence.

Factor meantime believes that it can get a better merchandising charge out of its investment by going weekly.

A wry bit of comment from an agency management man after listening to the reactions to the Frey report on agency-client relationship:

"Nothing in our business is so ironic as the fact that people who are supposed to be masters in the art of communications have been so inept in selling themselves to their clients."

Apparently the choice of a host has become even more important than the content and quality of a tv series.

Puzzled as to why a network newcomer hasn't rated well (even though the reviews had been uniformly favorable) an agency hired Gallup-Robinson to do a reaction profile.

The findings stressed this: Viewers liked the show—but not the host.

SPONSOR HEARS took a quick poll among reps on what they would like most from their stations for Christmas, and the three top wishes went something like this:

- 1) Some sign of appreciation for 1957 efforts.
- 2) Mixed with the gripes about losing out on a piece of business, some factual ammunition on how the decision could have been averted.
- 3) Overt appreciation of service pluses—such as promotion, programing, and research ideas.

Query: Without reaching for the moon, what would station men like most for Christmas from their reps?

WAKE UP YOUR SALES IN ROCHESTER, N.Y.



WITH THE MAN

**Rated 2-to-1 Favorite
in all surveys for 7 years**

—Rochester's Greatest 'Waker Upper'!

ED MEATH

and his

Musical Clock

6 to 9:30 A.M. Mon. thru Sat.

1460 on the dial

WHEC

**The Station
LISTENERS Built!**

CBS BASIC

Representatives: EVERETT-McKINNEY, Inc.
New York, Chicago, Los Angeles, San Francisco

LYSOL

(Continued from page 37)

use and feminine hygiene campaigns for Lysol.

Commercials are light: L&F uses an airy approach in its filmed tv commercials, produced by Caravel Films. Many of them open with a comic touch—such as father waiting impatiently for daughter to emerge from the bathroom, only to be beaten out by son when the door opens.

Lysol is shown in a cupboard with

soaps and other cleaning items to project its image as a regular home cleansing product.

Easy wiping with a sponge stresses the theme, "as you light clean, Lysol deep cleans." Direct voice tells that Lysol deep cleans, deodorizes and disinfects, all in one, and "keeps your home fresh and sweet for seven full days."

Important to the Lysol campaign is the line, "no bleach, no pine oil deep cleans the way Lysol does."

"Many housewives have become accustomed to using these products as

disinfectants," says Goren.

Clorox, a big-selling bleach recently purchased by P&G is one of these. Pine-Sol (SPONSOR, 4 May 1957, page 30) is one of the nationally distributed pine oils that are popular as disinfectants. Lysol also faces competition from locally distributed products in several markets: Breath O' Pine in the New York area; Texize in the West and Southwest; Sani-Pine in the East are some of the larger ones.

The lasting power of bleaches when used as disinfectants is claimed by L&F to be only 30 minutes, and the seven-day claim for Lysol is pushed heavily.

On screen, bleach and pine oil bottles are shown with large "X's" through them. "X's" are wiped to a screen size view of the Lysol bottle.

To meet the pine oil marketers on the same odor ground, Lysol presently is introducing a pine-scented version. In the West Coast and few Southern areas where this is available now, tags announcing the new product are cut in locally on the network shows.

Live commercials also are used occasionally by L&F, particularly during special-offer or contest campaigns.

In discussing the merits of live vs. film commercials, Goren says "I personally prefer live because I think it can be more effective." Why? He explains, "I think a switch from the live show to a filmed commercial can lose attention for you because of the obvious break.

"We use film primarily because its repeated usage makes it less costly than live. Also, in film you do have the security of knowing the commercial always will be given correctly and will be the same every time."

Money is saved on the Lysol commercials by using one model for more than one role in a film. "A front view, then a back view in different dress with changed hairdo and you've got another person—but still the same model at no extra cost," says Goren. "Or a hand on screen can belong to the same girl who earlier was shown in the kitchen," he adds.

New dress for Lysol: Tv also is playing a key role in introducing Lysol's new package. It was featured on tv beginning in March with a 10¢-off campaign.

This is the first complete change of package for the product since its introduction. Added sales appeal is the

Reach Your Sales Goal With the Two Best

"POWER PLAYS"

in the Detroit Area!



ADAM
YOUNG, INC.
National Rep.

GUARDIAN BLDG. Detroit 26, Michigan
J. E. Campeau, Pres.

aim, as well as more efficient usage of shelf-space in stores.

The changeover to self-service in drug stores (self-service drug stores increased 26% in number last year, according to *American Druggist*, 25 February 1957) plus Lysol's heavy pitch for the super market trade also were underlying factors in package re-design.

Bottle shape has changed from a cylinder to an hour-glass design that fits the palm. The cap is ribbed for easier opening and the bottle ribbed to prevent slippage from wet hands.

Two "family" resemblances were kept to maintain product continuity. The colors red, yellow and brown were retained, but were changed in shade and set off with white space to assume a lighter effect. The famous Lysol signature is still used, but it has been modernized and made easier to read.

The carton pictures the bottle on its front panel. Both carton and bottle list and illustrate uses for the product, with complete instructions.

Possible future advertising on color tv was considered seriously in the package redesign planning, and the new carton and bottle both were subjected to tests before color tv cameras.

Research testing also played a role, with a McC-E survey showing that Lysol users preferred the new package to the old because of its compactness, ease of handling and storage.

The retailer also was considered. For his convenience, shelf packages of Lysol have been changed from paper bundle wrapping to chipboard containers. The shelf carton is immediately ready for price-marking after removal from the master shipper. It is open on top and price spots are up for quick handling in busy supermarkets and drug outlets.

Merchandising is tough: "It's tough to get merchandising help from local stations when you're buying network," says Goren. He feels that "extra effort" is necessary, but that it pays off. As an example, Goren made a personal call on a station during a recent trip. Result: a mailing piece on Lysol's new, pine-scented product, with tie-in to the local station, was prepared by the tv outlet and mailed to area retailers, wholesalers and buyers.

L&F merchandises its tv participation to consumers with point-of-purchase display material. Show changes

the fabulous 45

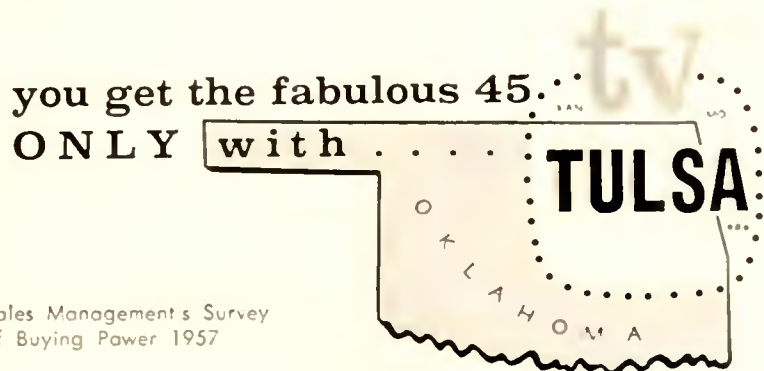


TV-TULSA covers 45 counties where . . .

**EFFECTIVE BUYING INCOME
Totals \$1,897,469,000.00***

Oil-rich Tulsa and 31 Oklahoma counties in the "fabulous 45" account for half the state's EFFECTIVE BUYING INCOME—the half you can't reach without TV-Tulsa.

Kansas, Missouri and Arkansas counties are an added bonus to the rich Oklahoma market.



*Sales Management's Survey of Buying Power 1957

sometimes wreak havoc with this method, however. The recent switch from *Bride and Groom* to *It Could be You* outdated the existing point-of-purchase display program.

Trade merchandising is judged by L&F as particularly important to a daytime tv sponsor. "It may be just isolated instances, but I've found the retailers are very unaware of daytime tv and its effectiveness," says Coan. "They seem only to be impressed by the nighttime shows they see themselves."

L&F combats this factor with heavy direct mail promotion of its tv programming to the trade. "Lysol Grams," king-size mailers in a telegram format herald the tv advertising plans. Two-color promotion pieces and complete time and station schedules also are used.


Tv participation also is merchandised heavily during Lysol's annual "Sick Room Needs Contest" in the trade. Four-page inserts in trade publications give the details on the contest, along with a rundown on Lysol advertising activities in which tv programming is given prominent mention.

In discussing merchandising as an

element in media selection, Goren told SPONSOR, "our policy is to take as much merchandising as we can get, and, all other things being equal, it can be a deciding factor in selection of a medium."

Other L&F products: A line of deodorants sold under the Etiquet label and Hinds Honey and Almond cream also are marketed by the L&F Division of Lehn & Fink Products Corp. Rolit, a "roll-on" deodorant in the Etiquet line is slated for advertising introduction soon by L&F. Media plans were not revealed.

The Etiquet and Hinds products were all advertised on the *Show of Shows* and *I Love Lucy* programs, as well as in spot tv. Air media is not used for these products now because of budget limitations, but L&F indicated a return is being considered.

Dorothy Gray and Tussy cosmetics are marketed by their respective divisions of Lehn & Fink Products Corp. Dorothy Gray has a tv history as co-sponsor of *I Love Lucy* reruns. 

JAMES VICARY

(Continued from page 43)

what do you do next? How do you intend to sell it to television?

A. We hope to become involved only to the extent of controlling the equipment and techniques. We want to license it out to some individual firm, and let them put it into operation.

Q. Have you had any nibbles? What about station and advertising interest?

A. We've had a lot of inquiries. We've discussed it with top executives of all three networks and with some managers of individual stations. Right now we're in negotiation with several large client firms to assist them with advertising tests through s-p.

Q. Is subliminal projection ready for tv? Is the tachistoscope (high-speed flashing device) and other equipment ready? How much will the equipment cost?

A. I don't want to discuss the equipment now inasmuch as it enters into the patents but its cost will be well within the reach of a station. As for whether it's ready to go, it is.

Q. Since s-p's are only a fraction of a second, how would such time be bought?

A. An agency executive asked me that and agreed that this might be one way: First, the concept of buying time would have to be replaced by a concept of buying impressions at x dollars each. The cost of each subliminal impression could be arrived at on the rate structure by drawing a curve from the cost of a minute commercial to the cost of the shortest and least expensive one (an I.D. or 10-second spot). Then extend this curve through the fractional parts of a second to establish a base rate. To this would be added the profit and overhead necessary to meet the special s-p equipment cost and salaries of technicians. This would be the cost-per-projection.

Q. Might one product need more impressions than another?

A. Yes. You'll recall in our released movie test, popcorn outsold Coke.

Q. And doesn't a lot of s-p effectiveness depend on the emotional setting? Mightn't a Coke frame dropped into a film of the Sahara Desert do better than one dropped into an underwater story?

A. That's true. Context, or the showcase, is an important part of all advertising.

Q. Could s-p be used in radio?

A. High frequency experiments in sound have been done. We haven't done them, but our patent application covers radio.

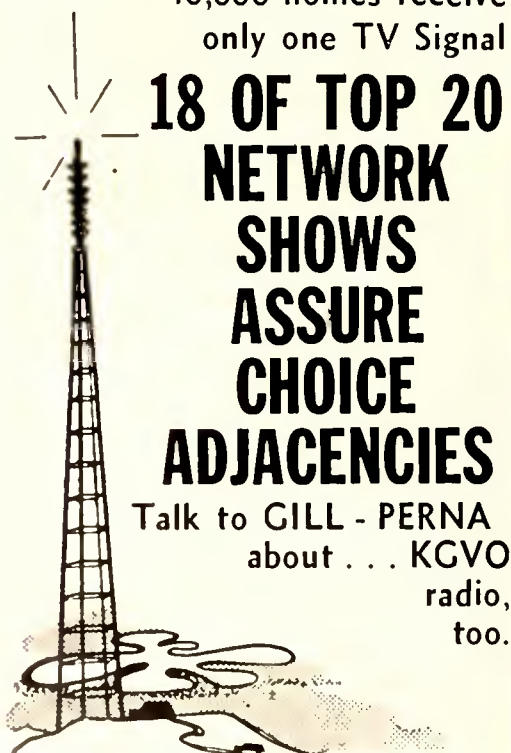
Q. Could s-p supplant present tv commercials?

A. Except for the demonstration type commercial, yes. Actually, there is now an awareness of audience boredom with extant commercials. The subliminal projections would not interrupt a show and whatever time they consumed would be taken off of chain breaks and regular commercials. Thus it would be possible to have almost uninterrupted programming with commercials being introduced subliminally.

Q. What about viewer reaction? Won't an audience, already made suspect of advertising by such books as Hidden Persuaders, and 1984, feel

KMSO-TV

191,000 watts — 7,000 Feet UP
covers 100 mile radius where
40,000 homes receive
only one TV Signal



**18 OF TOP 20
NETWORK
SHOWS
ASSURE
CHOICE
ADJACENCIES**

Talk to GILL - PERNA
about . . . KGVO
radio,
too.

MISSOULA, MONTANA

victimized if they believe they are being exposed to invisible commercials?

A. We have no desire to foist anything on an unsuspecting public. As we see it, the public would be forewarned of an upcoming subliminal frame by a small insignia such as "s-p" down in a lower corner of the screen. This would mean that within the next couple of seconds they would get an "invisible commercial." If they want to blink or turn away, they can. If necessary, an announcement could follow the program stating, "In the past half hour you have seen frames for the following products: "Tide, Lucky Strikes, Toni." It could change the character of tv advertising.

Q. It has been alleged that subliminal projection as a form of advertising is immoral? Is it immoral?

A. There definitely is nothing immoral about it. If a subliminal frame for beer is projected, and you're not a beer drinker, your threshold of consciousness will be so high it won't get through to you or make you thirsty. Subliminal projection can appeal only to those who already have an interest in the product or some desire to respond. The subliminal message actually is a weak one; it is a form of reminder advertising. The cumulative effect of reminder advertising is what pays off. Subliminal doesn't force you into anything, nor does it expose a viewer to 60 seconds of hard sell.

Q. Yet a lot of really responsible persons have called it immoral. Are you saying they're wrong?

A. I know there are professors on campuses who feel it could interfere with "free will" but their reasons are invariably philosophical rather than psychological. I have seen no data to show this to be a dangerous process. If anyone can show me a real danger, I'll be the first to let go of it.

Q. All right, but is it legal?

A. It's perfectly legal. You can't outlaw what already's here. We couldn't live without subliminal impressions. You're driving a car, looking straight ahead—yet you still have peripheral vision. You still "see" a child dart off the curb toward the side of your car. That's sub-

liminal. From behind, you are aware of a following car—you didn't see it in the mirror, you didn't consciously hear it yet an almost inaudible whisper of tires tipped you off subliminally that a car is behind you. Outdoor advertising—those signs you flash by at 50 miles an hour—your impressions of them are subliminal.

Q. That is subliminal perception. But what about the legality of subliminal projection?

A. Its legality could be defended right up through the Supreme Court under the Constitutional guarantee of freedom of the press. S-projection is a whole new form of communication, a band of communication, you might say, comparable to FM which followed AM.

Q. What about the political implications, swaying a voter's beliefs?

A. I've said before that I want to see subliminal projection controlled. However, s-p would have little effect on switching a voter from one candidate to another. I think it would help get a lot of voters out to the polls though. Through get-out-and-vote reminders. Actually, s-p could

be very effective for all public service messages such as "Drive carefully."

Q. Getting back to politics, wouldn't it have a strong influence on the undecided voter?

A. I've done political poll work with Gallup, and I've usually found that the "undecided voter" is not as "undecided" as he lets on. No, I see no danger of "1934" in subliminal projection.

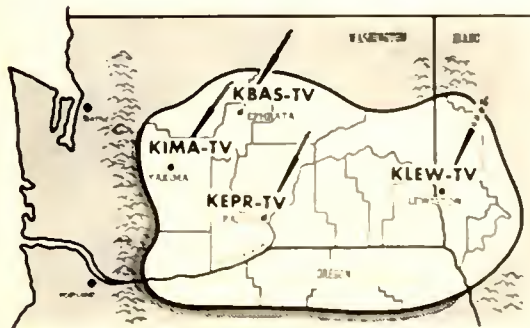
Q. Has subliminal projection been tried on tv by anyone else?

A. It was tried out as a psychological test in England on a BBC science panel show. During a strip of film demonstrating balance in ballet, a frame was injected with a four-word news item on it. Nothing was said about it until the end of the show, when psychologist Arthur Garratt told viewers that a news item had been slipped in, and asked anyone who had noticed anything to write in. They received 430 replies; 20 people had the message correct and 130 more had it nearly right. But in a way it's too bad they went to recall; that made it a conscious thing.



You've just booted the 'ole bonus, Smidley.

Two more accounts down the drain and all because you're just not with the times, Smid. Take this Cascade business. What in heaven's name is wrong with an exclusive TV market of over half a million—a billion dollar market and one of the biggest buys in the West? So you overlook it and the competition eats us alive in the Pacific Northwest



CASCADE
BROADCASTING COMPANY

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

FROM OUR HALF MILE HIGH TOWER



We're the best Peeping Toms
in the business

**WE LOOK INTO
310,000 HOMES**

In Washington and British Columbia

From our half-mile tower high atop Mt. Constitution, and with maximum power, we bring the Northwestern viewers the finest CBS programming plus top film features from such Hollywood studios as 20th Century Fox, Warner Bros., United Artists, and Columbia.

We've staked out our claim in the richest per capita income section of America and Canada. We've got a rich vein of ore that winds throughout the Puget Sound area, and reaches deep into the wealthy Mother-Lode of British Columbia. Let us swing our big pick for your product in the great Northwest territory.

Studios in Bellingham, Washington



Tv and radio NEWSMAKERS



Ted Cott, veteran executive of more than 20 years in tv and radio, has been named vice president in charge of owned and operated tv/radio properties for National Telefilm Associates, Inc. He has been serving as General Executive of NTA since joining the firm last June. In his new post, Cott will be in charge of all activities for NTA's 0 & 0 station. The broadcast executive

joined NTA after a two-and-a-half-year association with DuMont Broadcasting Corp., where he was vice president, general manager and a member of the board of directors. Prior to DuMont he was with NBC for five years. He was vice president and general manager of WRCA and WRCA-TV, and operating vice president of NBC's radio network. Cott also served seven years with WNEW, New York, where he helped pioneer the basic news and music radio concept.

Bonnie Dewes, only woman account executive at D'Arcy, St. Louis, has been elected a vice president of the agency. She has been an employee of the company for 16 years, and did research and copy work before her assignment as account executive for the Laclede Gas Co. in 1953. Miss Dewes is a past president of the Women's Advertising Club of St. Louis



and a member of the American Women in Radio and Tv. Two other newly elected v.p.'s are Allan Clark and Walter A. Armbruster. Clark, who joined the copy staff in 1937, is the creative copy director for accounts handled by the agency's St. Louis office. Armbruster, who has been closely associated with the Budweiser campaigns in all media, is the copy chief on locally handled accounts of the agency. He joined D'Arcy in 1938 as art files custodian.



John M. Baldwin, a radio and television veteran, has been named operations manager of WTCN and WTCN-TV, Minneapolis-St. Paul. He was vice president and business manager of KDYL and KTVT, Salt Lake City, another Time Inc. station, prior to joining the Twin Cities operation. Baldwin is one of the original members of the Radio Pioneers Club, having entered

the broadcasting field in 1922. From 1928 to 1944 he served as chief engineer for KDYL. He became vice president in charge of operations and engineering for the station in 1944 and in 1948 was instrumental in putting KTVT on the air. Baldwin is a senior member of the Radio Institute of Engineering and has authored a number of technical articles. He is a 32nd Degree Mason and a Shriner.

the hurricane...

that built a tower of dimes **49** feet high!



On June 28 a hurricane slammed into the Louisiana coast and brought forcibly to hurricane-minded Floridians their danger should such a storm veer toward The Sunshine State.

Floridians wanted to know: "What causes hurricanes? How can we be warned?"

WFLA-TV supplied the answers. Scientist Roger Early of the WFLA-TV staff, traced the development of hurricanes on three special shows. On each show, Early offered—for a dime—a map on which each viewer could trace the course of storms origi-

nating in the Gulf or Atlantic.

The result? 11,756 dimes poured into the WFLA-TV studio—*enough, stacked flat, to build a tower 49 feet high*—a dramatic demonstration of the selling-power of WFLA-TV!

So—if you want *results* as well as ratings—spot your product on the sales powerhouse of Florida's west coast—WFLA-TV!

Channel 8 — the RESULTS Channel!

National Representatives — BLAIR-TV



SPONSOR SPEAKS

The ad tax

Decision of the Baltimore City Council to slap a tax on advertising will have a constructive purpose in the end if . . .

1. It serves to unite the advertising profession in the conviction that advertising needs a public relations program designed to make actions like these unacceptable to voters and

2. It is defeated as a result of court action.

A clean-cut defeat in the courts would keep other cities from trying to follow Baltimore. This seems inevitable ultimately. For the tax is nothing more or less than unwarranted discrimination against one of the services necessary for marketing products.

But unless advertising learns from this experience that it is still vulnerable to public attack—and does something about it—attacks in other forms will continue. The flood of novels attacking tv and admen, the jibes about crass standards in television; the general attitude persisting in some influential circles that advertising is of little value to the community—these must all be countered before someone thinks of a new form of discriminatory action.

Broadcast Pioneers

About the first of the year, when the NARTB changes its name to NAB, the Radio Pioneers will switch to Broadcast Pioneers.

The new designation is a reflection of the new tempo of the organization. Under the active leadership of John Patt, president of WJR and the Radio Pioneers, the following projects are underway: (1) creation of a historical radio and tv museum; (2) plans for a Salute to Hollywood at the annual meeting in Los Angeles 29 April during the NAB convention; (3) enlargement of the scope of the historical committee to include a possible exhibit on station anniversaries at the convention; (4) review by two committees of past presidents of scholarship aid in communications for young people and a fund to assist deserving Pioneers who are in need of medical or physical help; and (5) an intensive membership drive under the chairmanship of Sol Taishoff.



THIS WE FIGHT FOR: *The tide against fee tv may be turning; we see many signs the consumer press has recognized the danger. Tv stations can do the most powerful education job of all through editorials and forum shows.*

10-SECOND SPOTS

An udder slide-rule: Bob McAndrews of KBIG, Hollywood, reports that the National Association of Tv & Radio Farm Directors came up with a farm advertiser who estimates on cows-per-1,000, with a good current spot buy delivering 12,173 cows-per-dollar. Says McAndrews, "Any good station promotion man can make that figure look better by expressing it as 48,712 faucets-per-dollar."

Clubby: Circulation Associates of New York, which set up the Society for the Suppression of People Who Will Not Help Push When Going Through Revolving Doors, has now come up with a companionate club: Society For the Suppression of People Who Peek into Medicine Cabinets in Strange Bathrooms.

Tea, anyone? When British tv star Donald Gray recently visited WBUF, Buffalo, the traditional press cocktail party was supplanted by a tea party. *Sounds more like Boston than Buffalo.*

If-we-were-an-agency-dept.: Accounts we'd love to have as clients: Bubble Up Corp., Hotcan Corp., Here's How Inc., Gay Co., Partlow Corp., Pride Inc., Bomber Bait Co., Bachelor's Friend Hosiery Co., Chilean Iodine Educational Bureau.

Say it with music: Jim Jordan and Jack Atherton have just published the ABC network promotional song called "We've Got Everything" with 14 additional lyrics by Page Heldenbrand. In it, just about every ABC star is mentioned from Welk to Rin Tin Tin. *We'll toss in one more lyric—Happy days with Ollie Treyz.*

Repartee: When visiting French disk jockey Jean Fontaine told the staff at Cleveland station WERE that in France, with radio controlled by the government, one didn't have to worry about sponsors changing, WERE staffer Phil McLean commented, "No, just governments."

Misery of choice: KFI, Los Angeles, that burglars recently broke into the Wilshire Blvd. offices of Milton Carson Co., stole a portable radio but left behind a brand new portable tv. *Maybe they prefer music and news to all those crime shows on tv.*



Boston watches

4 ... much more!

From sign-on to sign-off, Sunday through Saturday, Boston viewers watch WBZ-TV more than all other stations beamed into the area combined!

The latest ARB figures* show that WBZ-TV holds a 51% share of the audience... right through the week! Boston's second station scores 45%. All others add up to 4%.

And when it comes to individual shows, just

take a look at these ratings:

Highest-rated news—"11th Hour News"—reaches 23.4%

Highest-rated film show—"Pleasure Playhouse" (Sun 5:30-6:30)—hit 22.8%

Highest-rated syndicated film show—a big 28.1%

Highest-rated early evening film show—"Boston Movietime"—19.5%

WESTINGHOUSE BROADCASTING COMPANY, INC.



STATIONS
BOSTON, WBZ WBZ-TV
PITTSBURGH, WPTZ
CLEVELAND, WTWV
FORT WAYNE, WOWO
CHICAGO, WNDU
PORTLAND, WJZ

TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WJZ-TV
PITTSBURGH, WPTZ-TV
CLEVELAND, WTWV-TV
SAN FRANCISCO, WJZ-TV

WBZ-TV represented by
AM Radio Sales
WJZ-TV represented by
Burt TV
WPTZ-TV represented by
The Katz Agency, Inc.
All other WBC stations
represented by
Peters, Griffin, Woodward, Inc.

All of which proves, in Boston, no selling campaign is complete without the WBC station... **WBZ 4 TV**

NEW

General Electric Broadcasting Center



NEW Ultra modern radio control facilities and studio design keep pace with modern broadcasting techniques.



NEW Hoiled by engineers as the "best equipped TV station in the world," WRGB has most modern color facilities.

Better Service for the People of Three States

Pioneers in radio and television broadcasting, WGY and WRGB have through the years served the people of Eastern New York, Vermont, and Western Massachusetts.

WGY first put voices and music into the air in 1922, and as far back as 1928 WRGB was doing experimental live remotes, such as Gov. Al Smith accepting his nomination for President on the steps of the state capital in Albany. In 1947 WRGB continued to pioneer, becoming one of the first commercial TV stations.

In the ensuing years these stations have paced the broadcasting industry. General Electric's faith in broadcasting's future is the magnificent new home of WGY and WRGB in Schenectady, N.Y. The finest facilities of modern broadcasting are now coupled with the wisdom of experience to serve the advertisers using these stations.

WGY Radio
810 ON YOUR DIAL

WRGB Television
CHANNEL 6