

2112

FEBRUARY 1951

SATURDAY NOON IS HOT
AUTO-MAKERS
ARE SPENDING

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY
Seventh year of publication

IM 12-51 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

tall stories make a t... iting...



White lies . . . black lies . . . half-tones —
Panhandle Pete tells 'em all to a tolerant
Jennifer on the television show that
charms 1,370,000 kids each day.

And truth is: *Panhandle Pete and Jennifer* has
just won the Motion Picture Daily Award
as *the most outstanding children's TV program.*

At what cost? An unbeatable four-tenths
of a cent per child viewer . . . lowest in its
time period! That's substantially lower
than a half page in a leading Comic Weekly.

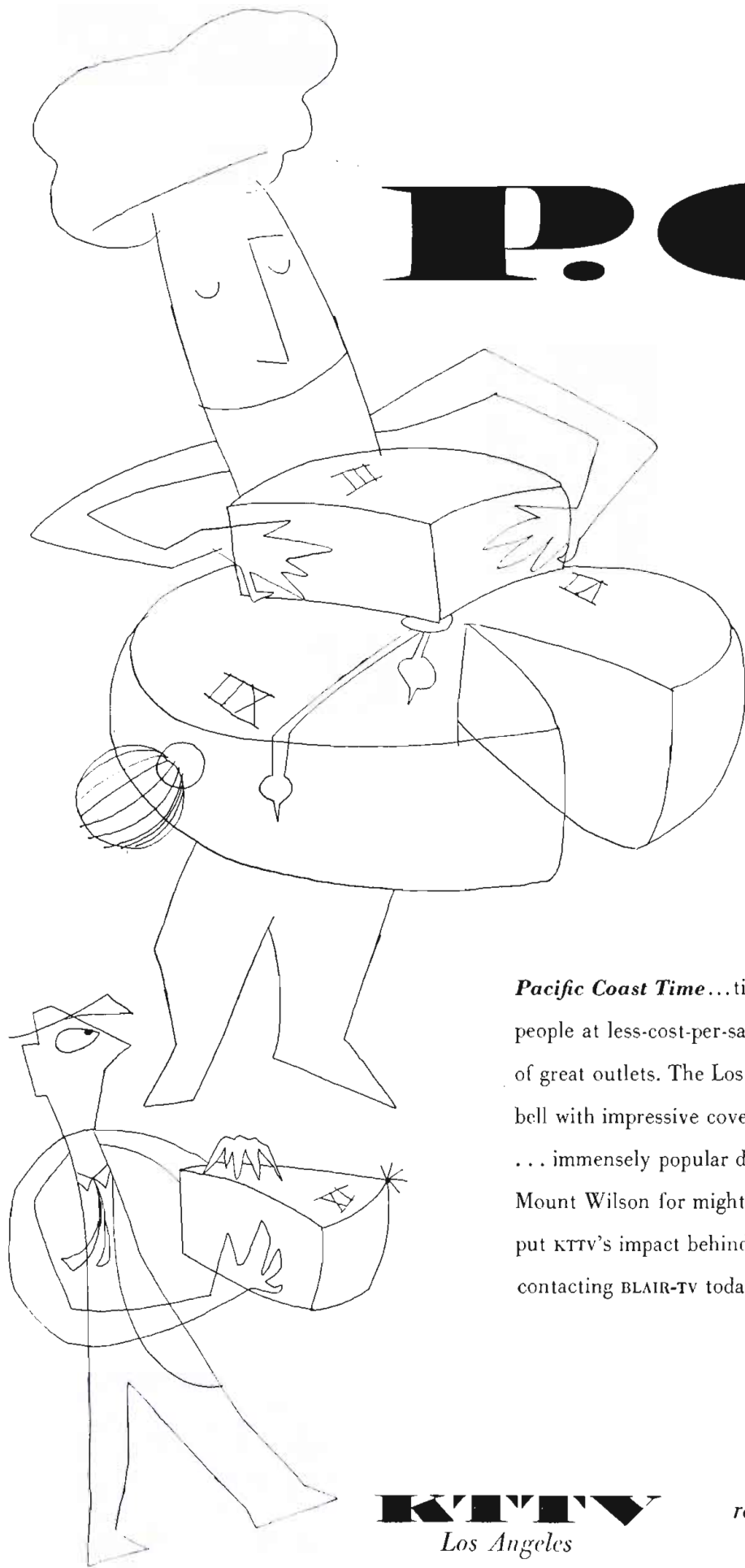
Better throw a rope on it before it
gets away — ask us for full information.



for panhandle pete & jennifer

ARB National, Tuesday and Thursday rating, January, 1951

P.C.T.



Pacific Coast Time...time for advertisers to sell more people at less-cost-per-sale via KTTV—newest addition to BLAIR-TV's roster of great outlets. The Los Angeles Times' KTTV consistently rings the bell with impressive coverage of America's second largest television market... immensely popular day-and-night programming beamed from atop Mount Wilson for mighty down-to-earth selling. P. C. T. is your cue to put KTTV's impact behind your client's product—now! Start by contacting BLAIR-TV today.

KTTV
Los Angeles

represented by

BLAIR
I N C.

New York, Chicago, St. Louis, Dallas, Detroit,
Los Angeles, San Francisco, Jacksonville

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SATURDAY NOON IS HOT

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Television's TOP Sales Opportunity

WILMINGTON

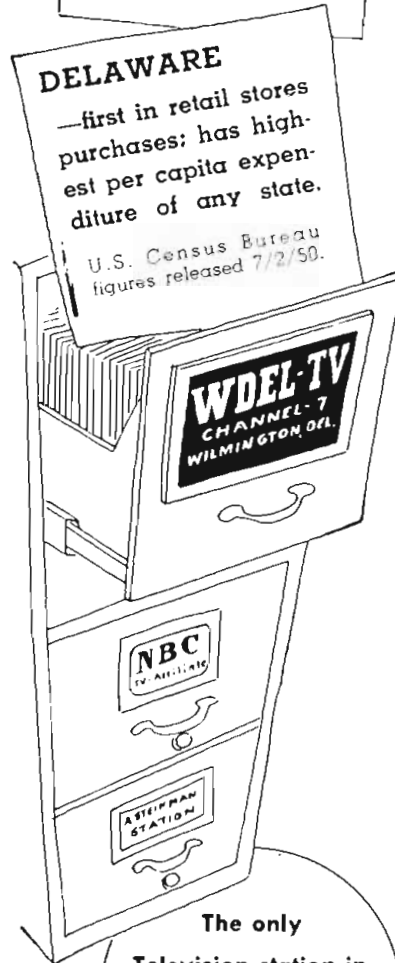
—first in income per family among all U.S. metropolitan centers of 100,000 or over.

Sales Management
1950 Survey of Buying Power.

DELAWARE

—first in retail stores purchases; has highest per capita expenditure of any state.

U.S. Census Bureau
figures released 7/2/50.



The only
Television station in
Delaware — it delivers
you this buying
audience.

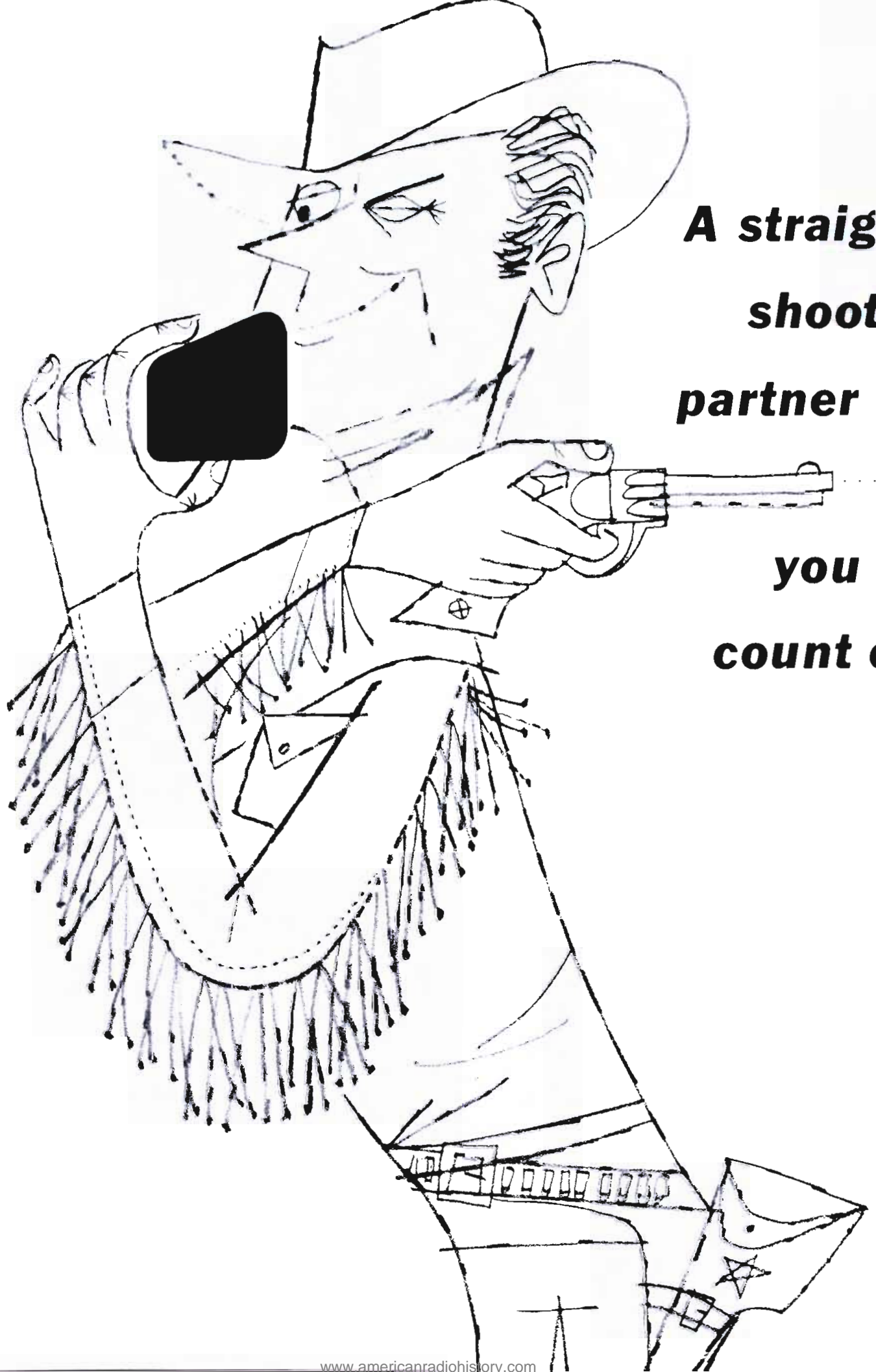
If you're on Television —

WDEL-TV

is a must.

Represented by
ROBERT MEEKER
Associates

New York San Francisco
Los Angeles Chicago



**A straight
shooting
partner**

**you can
count on**

Range Rider can't miss. This he-man hero is a dead-center choice as America's newest television cowboy star. As distinctly different a Western personality as ever saved a maiden, a mortgage or the U.S. Mail, Range Rider towers a lean six feet four inches, wears fringed buckskin and moccasins (juvenile fashion editors, please note) and lives by his brain and his fists as well as his six-guns.

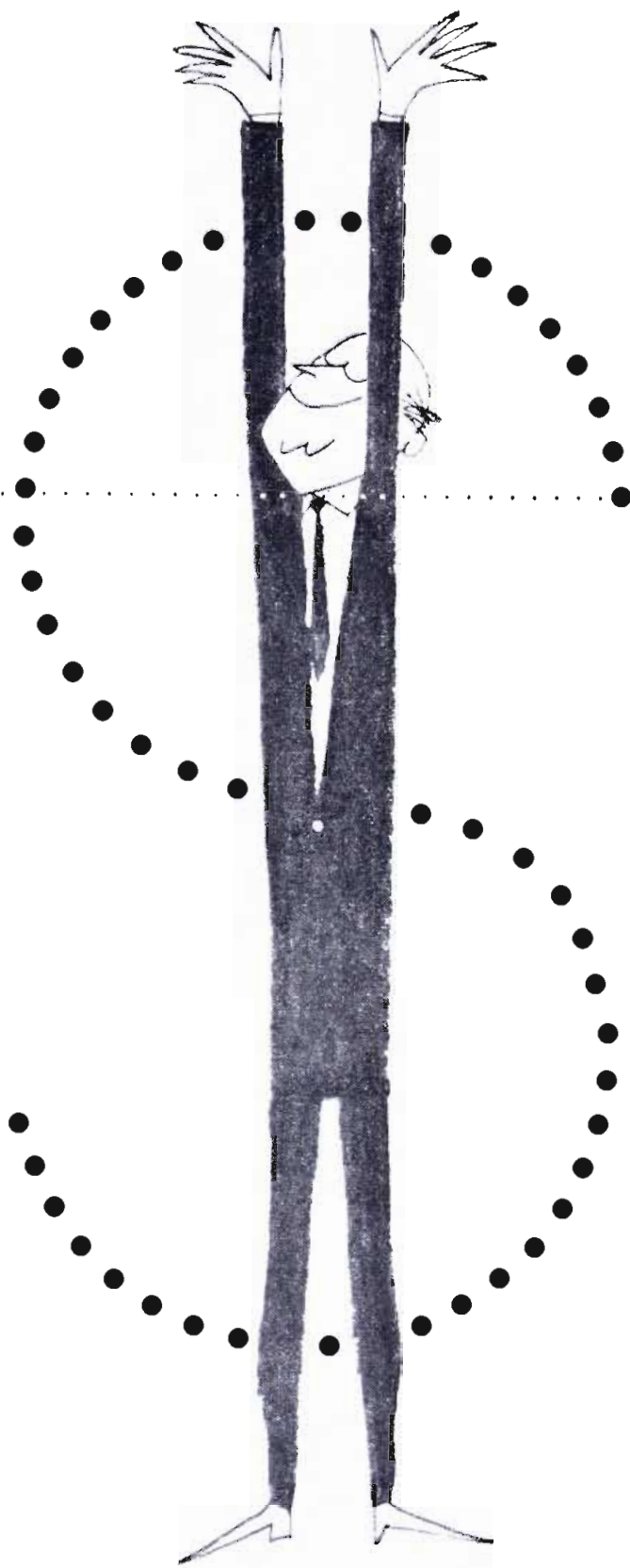
And Range Rider's new series of 26 half-hour films—made especially for TV—has everything to rope and tie a huge audience...Hollywood featured players Jack Mahoney as Range Rider and Dick Jones as his sidekick, Dick West, the All-American Boy...hard-riding, hair-trigger action scripted by top movie writers...and the *same* production company (Gene Autry's Flying-A Pictures), the *same* camera techniques and *same* Sierra Madre locale that won critics' cheers for Gene's current TV series as one of the best of the year.

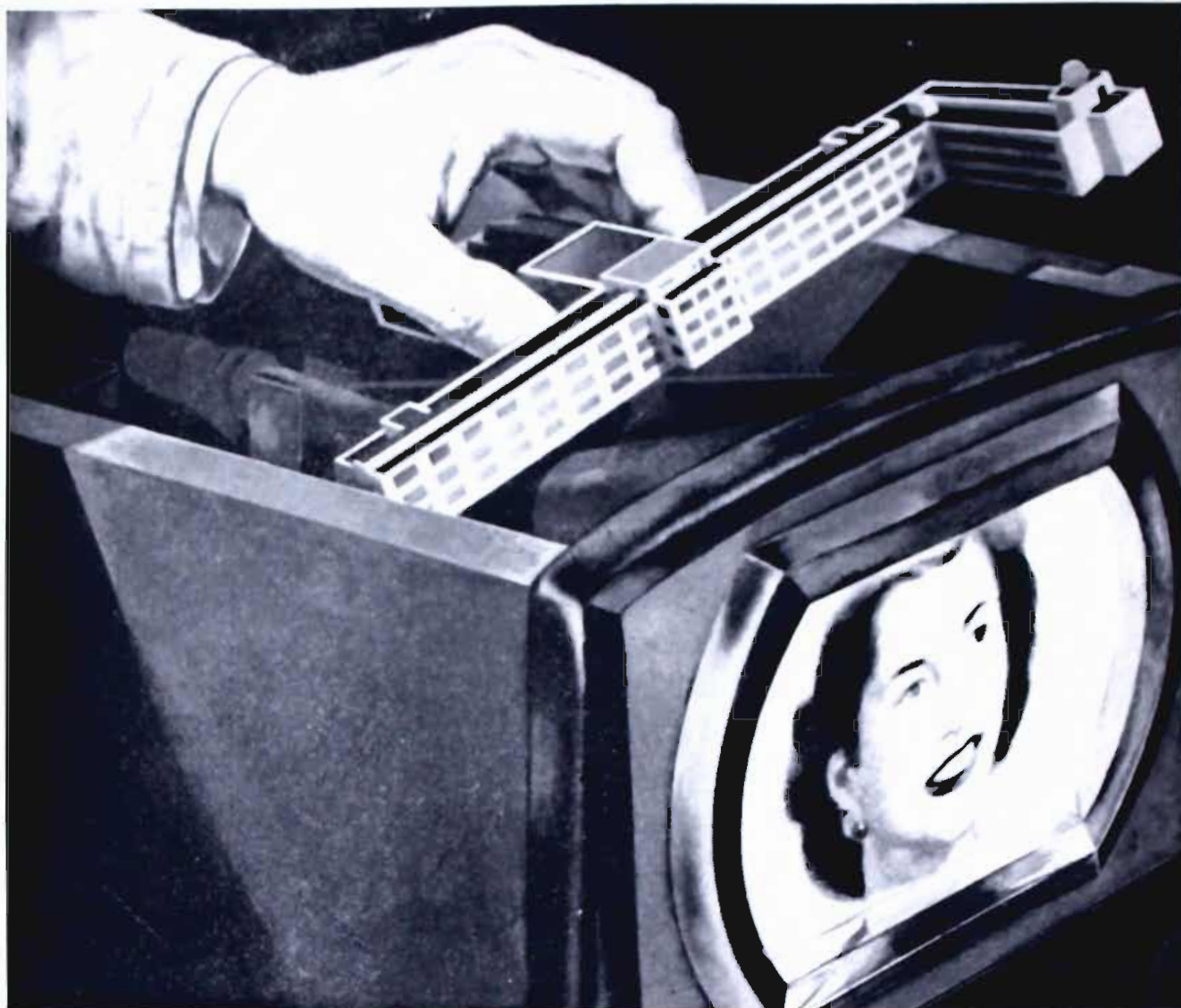
Straight from the shoulder...here is one of the biggest bonanzas since Sutter's Mill for a fast-acting advertiser. Just completed, the Range Rider series is not yet identified with any sponsor or product. You can get into the act with exclusive first-run rights in your area (subject of course to prior sale). Your nearest Radio Sales representative will be pleased to arrange a command showing—even more pleased to discuss details and availabilities.

RADIO SALES

Radio and Television Stations Representative...CBS

RADIO SALES TV PRODUCTIONS: Range Rider, World's Immortal Operas, Vienna Philharmonic Orchestra, Hollywood on the Line, Gene Autry Show, Strange Adventure.





Basic research at RCA Laboratories has led to most of today's all-electronic television advances.

At the heart of every television set!

Why show RCA Laboratories inside your television receiver? Because almost every advance leading to all-electronic TV was pioneered by the scientists and research men of this institution.

The supersensitive image-orthicon television camera was brought to its present perfection at RCA Laboratories. The kinescope, in these laboratories, became the mass-produced electron tube on the face of which you see television pictures. New sound systems, better microphones—even

the phosphors which light your TV screen—first reached practical perfection here.

Most important of all, the great bulk of these advances have been made available to the television industry. If you've ever seen a television picture, you've seen RCA Laboratories at work.

* * *

See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 44th St., N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, New York.



Through research from RCA Laboratories, today's RCA Victor television receivers are the finest example of electronic engineering.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

FOCUS

Time Clearance Problem

With so many network advertisers unable to get satisfactory schedules, the swing has already started to spot programming and in some cases to completely different time segments. For example, Sealtest dropped Kukla, Fran & Ollie when they couldn't get into certain cities like Pittsburgh, Boston, Jacksonville; and rather than continue to butt its head against a stone wall, the company went into relatively unexplored time . . . Saturday noon, with sponsorship of "Big Top" on CBS.

Bigelow, by using film programs on a spot basis has successfully solved the clearance bottleneck.

Pepsi-Cola is doing the same with the Faye Emerson show.

Extreme case is Hudson's Billy Rose show. While ABC has been able to give the program excellent production with only 9 stations giving it live and 45 stations giving it kinescope, it's understandable why this car company isn't too happy.

TV Investment Fund Portfolio

Interesting is the television industry's only open end investment fund stock portfolio. Investments by Television-Electronics Fund, Inc., include:

Security	shares
<i>Common stocks:</i>	
Admiral Corporation	5,000
Aerovox Corporation	5,000
American Bosch Corp.	9,000
American Broadcasting Co.	6,000
American Phenolic Corp.	2,000
American Telephone & Telegraph Company	1,000
Bendix Aviation Corp.	3,000
Capitol Records, Inc.	3,000
Columbia Broadcasting System "A"	6,000
Consolidated Engineering Corporation	2,000
Corning Glass Works	2,000
Cutler-Hammer, Inc.	4,500
Decca Records, Inc.	5,000
Disney (Walt) Productions	5,000
DuMont (Allen B.) Laboratories, Inc. "A"	6,000
Eastman Kodak Company	5,000
Emerson Radio & Phonograph Corp.	6,000
Fairchild Camera & Instrument Corp.	2,000

Fansteel Metallurgical Corp.	4,000
Federal Enterprises, Inc.	2,000
General Electric Co.	6,000
Hallicrafters Company	1,000
Haloid Company	1,000
Hammond Instrument Co.	1,000
Hazeltine Corporation	2,000
I-T-E Circuit Breaker Co.	1,000
International Business Machines Corp.	1,100
La Pointe Plascomold Corp.	5,000
Loew's, Incorporated	6,000
P. R. Mallory & Co., Inc.	1,200
John Meck Industries, Inc.	2,000
Minneapolis-Honeywell Regulator Company	6,500
Motorola Incorporated	5,000
Muter Company	5,000
Oak Manufacturing Co.	6,000
Otis Elevator Company	5,000
Owens-Illinois Glass Co.	3,000
Packard-Bell Company	1,000
Philco Corporation	6,000
Radio Corp. of Amer.	14,500
Raytheon Manufacturing Co.	3,000
Reliance Electric & Engineering Company	2,000
Remington Rand, Inc.	7,000
Sperry Corporation	3,000
Sprague Electric Company	2,000
Standard Coil Products, Inc.	1,000
Sylvania Electric Products	2,000
Tung Sol Lamp Works, Inc.	1,000
Twentieth Century-Fox	5,000
United Specialties Company	2,500
Warner Bros. Pictures, Inc.	2,000
Webster-Chicago Corp.	3,000
Westinghouse Electric Corp.	8,000
Zenith Radio Corporation	2,000

Good News For TV Film

Most encouraging are the recent developments by the General Precision Laboratories in TV film equipment. Demonstrations showed considerable improvement in quality of kinescope recordings. And their professional type 16 mm. projectors should vastly improve local telecasts of film programs and commercials. Along the same lines, recent introduction of a rapid processor for as low as \$2,000 by S.O.S. Cinema will undoubtedly be a big help to stations and possibly the larger agencies because of the many situations which need practically on-the-spot developing.

(continued on next page)

At Precision today
we're processing
the finest
SCIENTIFIC FILMS
for nationwide
showings



For your 16 mm. scientific
film requirements
use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

... no wonder more and more
of the best 16 mm. films today
are processed at . . .

PRECISION

FILM LABORATORIES, INC.

21 West 46th St.,
New York 19, N. Y.

JU 2-3970

487,275 N. Y. AUDIENCE AT ONE P. M.

Here is conclusive proof that daytime TV is a major advertising medium. In addition to the whopping New York audience available at 1 p.m., a 992,000 audience watches TV at 4:30 p.m. in the nation's largest video market. Chicago can muster a 111,000 viewers at 2 p.m. and 357,000 at 4 p.m., with more than one in every five sets tuned in. Philadelphia tallies 218,000 at 1 p.m., and 277,000 at 4 p.m. Los Angeles checks off 105,000 at 12:30 p.m., and goes to a peak of 271,000 at 4:30 p.m. Cincinnati pulls down a 68,000 audience at 12:30 and jumps to 124,000 with almost one of four sets tuned in at 4:30 p.m., TELEVISION Magazine's research figures indicate.

It wasn't too long ago when all the experts "figured" that TV would never be able to deliver in the daytime because the housewife just wouldn't have the time to work and watch. Now even as early as 10 a.m., Cincinnati draws a 9.3 Pulse January sets-in-use rating, with an audience of over 33,000. In fact, the city has one of the finest week-day early hour audiences in the country. From 9.3 sets-turned-on at 10 a.m., the figure jumps steadily to a hefty 24.9 rating at 4:30 p.m.

In all five markets checked, ratings in most segments have soared

sharply from August and September figures. Set figures have spiraled in New York from 1,736,000 to 2,225,000; Chicago from 568,000 to 830,000; Los Angeles from 642,000 to 877,000; Philadelphia from 565,000 to 750,000; Cincinnati from 143,000 to 234,000. While part of the audience increase is attributable to the larger number of sets, a still stronger factor is the higher sets-in-use.

For example, New York in September had 5.0 sets turned on at 12 noon and a 147,000 audience. January records 8.9 sets, a 3.9 increase, and 297,000 viewers, indicating a 100% increase in number of televiewers. At 4:30 p.m., a 14.5 set figure, and a 478,000 September audience has rocketed to 22.3 sets with a 992,000 audience—again better than a 100% boost in four short months. Chicago's 3:30 p.m. time segment has soared from an 8.8 set figure and an 89,000 audience to a 16.0 figure and a more than two and-a-half times larger audience of 225,000. Philadelphia can show an August .9 set figure for 11 a.m. with a 7,100 audience; viewer interest has jumped 800% to 58,000.

Advertisers haven't been unaware of this phenomenon. On a local basis, advertisers have been using daytime segments for some

time, but with the exception of Sterling Drug and Premier Products—both on DuMont across-the-board around noon-time for two years now—the big boys have just started to roll, as can be seen from this list of major advertisers using daytime TV.

- General Foods
- American Home Products
- Durkee Foods
- Hunt Foods
- Jergens
- Minute Maid
- Procter & Gamble
- Simmons
- Chuckles
- Gold Medal Candy
- Sterling Drug
- Francis H. Leggett
- Landers, Frary & Clark
- Sun Dial Shoe Co.
- Wilbur Suchard Chocolate
- Aluminum Cooking Utensil
- Bristol-Myers
- California Prune & Apricot
- California Walnut Assn.
- Lever Bros.
- Coro, Inc.
- Hotpoint, Inc.
- General Mills
- Hollywood Candy Co.
- Hudson Pulp & Paper
- International Latex
- National Dairy
- Quaker City Chocolate
- R. J. Reynolds
- S. O. S.
- International Silver
- Sam Smith Shoe Co.
- General Shoe Corp.
- Maidenform Bras
- B. T. Babbitt
- Seeman Bros. (Air-Wick)

DAYTIME SETS IN USE—PULSE FIVE-CITY REPORT*

Time	NEW YORK		CHICAGO		LOS ANGELES		PHILADELPHIA		CINCINNATI	
	Audience Sept.	Audience Jan.	Audience Aug.	Audience Jan.	Audience Aug.	Audience Jan.	Audience Aug.	Audience Jan.	Audience Aug.	Audience Jan.
10:00 A.M.	79,512	104,130	18,289	36,686	32,549	55,210	3,672	27,300	—	33,093
10:30	91,540	104,130	21,470	43,160	36,622	66,300	5,141	39,975	8,859	33,440
11:00	112,928	153,425	34,080	72,210	45,261	67,265	7,119	58,800	18,818	45,458
11:30	124,992	204,587	44,304	85,950	46,329	74,106	6,328	56,700	21,392	44,533
12:00	147,560	297,037	54,868	90,885	82,176	88,401	22,543	63,000	32,818	65,239
12:30	224,291	367,125	54,868	85,950	97,584	105,240	46,273	70,625	34,763	68,421
1:00	253,803	487,275	22,208	93,624	130,454	131,111	118,610	218,400	27,072	56,160
1:30	289,217	447,250	24,502	89,640	132,498	141,476	82,490	131,250	25,525	36,030
2:00	286,092	323,737	60,832	111,137	156,006	158,386	263,290	105,000	38,610	61,776
2:30	322,201	277,012	70,488	107,900	169,873	160,841	251,990	105,000	38,867	58,406
3:00	302,064	432,540	93,038	229,993	164,095	199,956	143,068	123,750	43,243	68,387
3:30	296,850	480,600	89,971	225,760	173,340	206,533	105,655	145,125	45,027	71,510
4:00	504,655	947,850	101,784	357,315	211,667	268,620	145,035	277,950	53,190	122,522
4:30	478,260	992,350	149,952	549,045	204,926	271,343	151,470	263,925	60,060	128,185

*Audience statistics are arrived at as follows: TELEVISION Magazine TV set figures for the given month are multiplied by Pulse sets-in-use which gives the total audience. Sets-in-use and viewers-per-set figures used in computing these totals were obtained from TELEVISION Magazine's research department.



"The battle between children's programs on the tele webs reached a new peak yesterday when Pulse showed the same conclusion formerly indicated by Videodex... that Captain Video is pulling larger audiences than all other children's programs in practically every city where it is shown."

RADIO DAILY-TELEVISION DAILY
Dec. 1950

Captain Video

IS A **DUMONT** BUILT AND PRODUCED PROGRAM
Presented Monday through Friday 7:00-7:30 P.M. E.S.T.

62 AFFILIATED STATIONS

515 MADISON AVENUE, NEW YORK 22, N. Y. • Phone: MUrray Hill 8-2600

Copyright 1951. A Division of the Allen B. DuMont Laboratories, Inc.



To see it... again

For the record . . .

for review . . . for future release . . .

put television programs on 16mm. film with
the Eastman Television Recording Camera.

Basic design includes 1200-foot double chamber magazine, separate synchronous motor drives for sprocket-and-shutter and film transport mechanisms, unique lens and shutter features. Camera records directly from monitor receiving tube.

Available in two versions
—for image recording only,
or image and sound recording.

For complete information
write to: *Motion Picture
Film Department,
Eastman Kodak Company,
Rochester 4, N. Y.*

Record every program on film
EASTMAN TELEVISION RECORDING CAMERA

East Coast Division
342 Madison Avenue
New York 17, New York

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

EASTMAN TELEVISION
RECORDING CAMERA
MADE IN U.S.A.
EASTMAN KODAK COMPANY
ROCHESTER, N.Y. U.S.A.

VARIETY vs DRAMA

What kind of program to use—variety or dramatic? What can be expected in terms of a cost-per-thousand viewers for a variety program versus a dramatic program?

While the cost-per-thousand figures presented below serve as an important yardstick, they obviously cannot reflect the full story of the effectiveness of a program. Just as one advertisement in a national magazine is more effective than another advertisement in the same magazine, so can one program differ from another in how effectively the commercial time is used.

Many sponsors are willing to pay a higher cost-per-thousand to present a program that will increase company prestige.

Any advertiser could well draw

some useful conclusions from these facts:

... That variety is the lowest cost-per-thousand, but generally speaking, the total cost is the highest.

... In both the variety and dramatic categories, the programs with the lower cost-per-thousand are those that have been the longest on television.

... Variety shows as a category are brought in at lower cost-per-thousand figures. However, such dramatic programs as Philco Playhouse, Studio One and Kraft TV Theater, indicate that drama shows can bring in low figures, as well.

Using the technique already familiar in TELEVISION Magazine's

continuing cost study, the cost-per-thousand for each commercial minute for top variety and dramatic programs was computed. Some of television's long-time favorite programs will serve as a guide to our hypothetical advertiser.

The source of the data used in these computations is the best and latest estimates of both cost and audience. Therefore, statistics may differ slightly from previous studies. Program cost is from TELEVISION Magazine's own cost study; time cost is from Publisher's Information Bureau, (except for DuMont), November, 1950 gross time cost study; and the viewer's figure is from American Research Bureau's December, 1950 report on the U.S. Television Audience.

PROGRAM	PROG. COST TELEVISION Magazine	TIME COST (Nov. PIB)	TOTAL	# STATIONS (Nov. PIB)	VIEWERS (000) (Dec. ARB)	PROGRAM	COST/M COMM'L MIN.
VARIETY							
Texaco Star Theater	\$40,000	\$16,775	\$56,775	53	22,575	\$2.51	.42
Toast of the Town	20,000	16,350	36,350	40	13,838	2.63	.44
Colgate Comedy Hour (Cantor)	30,000	23,575	53,575	56	16,478	3.25	.54
Stop the Music (8-9 P.M.)	15,000	19,404	34,404	54 (max)	9,917	3.46	.58
Show of Shows (9-10 P.M.)	45,000	39,420	84,420	56 (max)	14,718	5.74	.64
Ken Murray	30,000	17,040	47,040	47	10,008	4.70	.78
Jack Carter (8-9 P.M.)	24,000	20,295	44,295	33 (max)	8,793	5.04	.84
Four Star Revue	42,500	22,160	64,660	49	8,107	8.20	1.37
Godfrey & Friends	15,000	24,089	39,089	49 (max)	12,040	3.24	.54
						NINE PROGRAM AV. .63	
DRAMATIC							
Philco Playhouse	15,000	18,890	33,890	58	15,263	2.22	.37
Studio One	17,500	18,715	36,215	50	9,950	3.64	.61
Kraft TV Theater	11,500	16,325	28,125	40	6,912	4.07	.60
Ford Theater	22,000	12,550	34,550	25	5,970	5.79	.97
Lucky Strike Theater	25,000	12,525	37,525	29	5,143	7.29	1.22
Pulitzer Playhouse	30,000	17,587	47,537	40	4,833	9.35	1.64
Prudential Playhouse	15,000	9,450	24,450	12	1,608	15.21	2.54
						SEVEN PROGRAM AV. 1.39	

*Six commercial minutes to the hour.

CHANNEL SEVEN

WMAZ-TV

WASHINGTON'S MOST POWERFUL and FIRST SEVEN-NIGHT-A-WEEK TELEVISION STATION

Owned and Operated by
THE EVENING STAR BROADCASTING COMPANY
724 Fourteenth Street N.W.
Washington 5, D. C.

Represented Nationally by
ABC SPOT SALES

TELEVISION AUTHORITY'S NETWORK SCALE

PERFORMERS SPEAKING MORE THAN FIVE LINES:

Program Length	Total Fee	Rehearsal Hours
15 Minutes or Less	\$ 70	5
16 to 30 Minutes	125	12
31 to 60 Minutes	170	22

Extra Rehearsal: \$5 per hour

MULTIPLE PERFORMANCES PER WEEK PERFORMERS:

Perf. Per Wk.	15 Mins. or Less		16 Mins. to 30		31 Mins. to 60	
	Fee	Hours	Fee	Hours	Fee	Hours
2	\$130	9	\$220	19	\$230	28
3	180	14	250	26	290	32
4	220	19	275	33	345	40
5	250	24	300	40	400	40

PERFORMERS SPEAKING FIVE LINES OR LESS:

(Contract defines a line as 10 words or more.)

15 Minutes or less	\$50.00	4 hours rehearsal
16-30 Minutes	62.50	6 hours rehearsal
31-60 Minutes	75.00	9 hours rehearsal

ANNOUNCERS-PERFORMERS IN DRAMATIZED COMMERCIALS:

Rates for One Insert Per Show,

More Than Five Lines:

15 Minutes or less	\$60.00	3 hours rehearsal
16-30 Minutes	75.00	4 hours rehearsal
31-60 Minutes	90.00	5 hours rehearsal

Five Lines or Less:

15 Minutes or less	\$50.00	4 hours rehearsal
16-30 Minutes	62.50	6 hours rehearsal
31-60 Minutes	75.00	9 hours rehearsal

Extra Rehearsal Above Commercial Categories: \$5 Per Hour.

ANNOUNCERS: VOICE OVER, OFF CAMERA:

Program Length	Fee		Rehearsal	
	More Than 10 Lines	Hours	Less Than 10 Lines	Hours
15 Minutes or less	\$50	3	\$50	2
16-30 Minutes	90	4	62.50	3
31-60 Minutes	125	6	75	2

Multiple Performances: 2 Performances; 1 and 3/4 times single rate.
3 performances; 2 and 1/4 times single rate.
4 performances; 2 and 1/4 times single rate.
5 performances; 3 times single rate.

SPORTSCASTERS:

Class A for football, baseball, major boxing. Class B—all others.

Fees: Class A—\$200 per event, or \$550 per week of 7 events of same sport.

Class B—\$150 per event, or \$350 per week of 7 events of same sport. Assistants and/or color men.

Class A—\$125 per event or \$350 per week; Class B—\$100 per event or \$225 per week.

WALK-ONS AND EXTRAS:

Length of Program	Total Fee	Rehearsal Hours
15 Minutes or less	\$20.00	3
16 to 30 minutes	35.00	6
31 to 60 minutes	45.00	9

Extra rehearsal at the rate of \$3 an hour.

Rehearsal on two (2) days or less—one to be show day.

Live signature numbers: \$40 per performer including dress rehearsal. Extra rehearsal—\$3 per hour.

Sustaining network rate—80 per cent of above fees.

CHORUS SINGERS (ON OR OFF CAMERA):

Length of Program	Fee Per Performer Regardless of No.	Rehearsal Hours
15 Minutes or less	\$45.00	4
16 to 30 minutes	60.00	6
31 to 60 minutes	75.00	10

Extra rehearsal \$3.50 an hour.

Multiple performances, per week, same show:

2 perf.; 1 and 3/4 single rate. 4 perf.; 2 and 3/4 single rate.
3 perf.; 2 and 1/4 single rate. 5 perf.; 3 times single rate.

SPECIALTY ACTS:

1 Performer—\$200 3 Performers—\$375
2 Performers—\$275 4 Performers—\$475

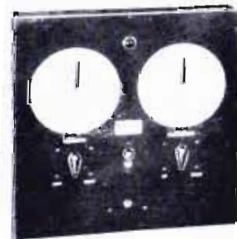
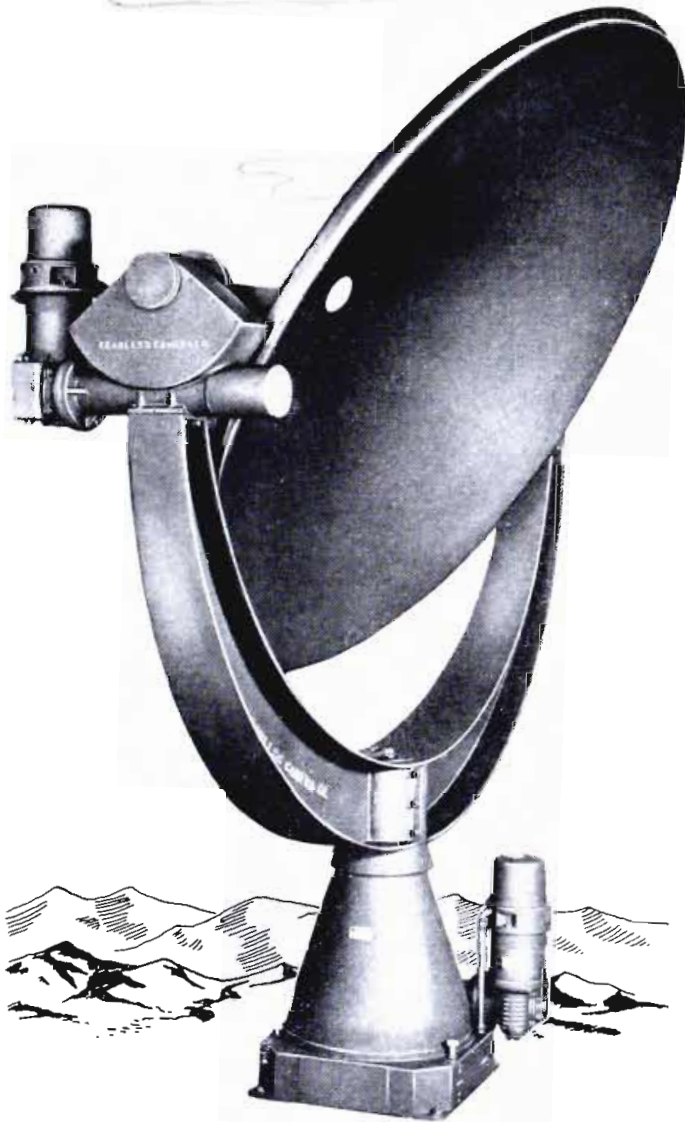
\$100 each additional performer: Rates include 6 hours rehearsal within two days, one of which will be telecast day. Extra rehearsal, \$5 per hour.

HIGH ATOP A TOWER OR A MOUNTAIN  IN WIND, RAIN, SNOW AND ICE

... this new Houston-Fearless
MICROWAVE PARABOLA
operates completely by
REMOTE CONTROL!

There's no need to climb an icy tower in zero weather, wind or rain to position this new Houston-Fearless Remote Control Microwave Parabola. It's all done from the remote control panel (shown below) right in the station.

This Houston-Fearless Parabola can be mounted anywhere within 1500 ft. (or more, if required) of the transmitter. It rotates 370° in azimuth and tilts 15° up and 30° down. Large dials on the remote control panel, calibrated in degrees, show the exact position. It is driven by 1/6 HP motors producing a torque of 10,500 inch pounds @ 1 RPM, sufficient to operate under severe icing conditions. Magnetic brakes prevent override when Parabola is stopped at any exact position. Designed to operate in the open without protection, it will withstand a wind velocity of 120 mph. Motors and rotating shafts run on sealed, anti-friction bearings and require no lubrication during the life of the unit. Here is complete dependability and freedom from servicing where it really counts. Write for complete information, or contact your R. C. A. representative.



*Write for information on specially-built
equipment for your specific needs.*

The
**HOUSTON
FEARLESS**
Corporation

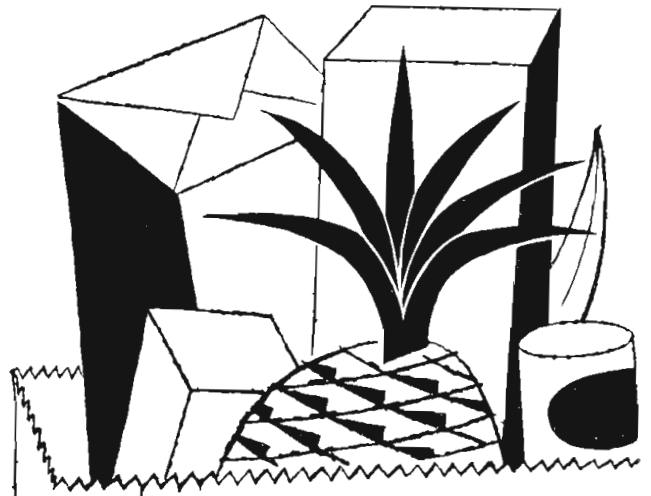
- DEVELOPING MACHINES • COLOR PRINTERS • FRICTION HEADS
- COLOR DEVELOPERS • DOLLIES • TRIPODS • PRINTERS • CRANES

11801 W. OLYMPIC BLVD • LOS ANGELES 64, CALIF.

"WORLD'S LARGEST MANUFACTURER OF MOTION PICTURE PROCESSING EQUIPMENT"



**When was
the last
time you
spoke to
a woman?**



Was it in the daytime when she was alone and could plan her day's shopping? Was it the time of day when she was open to your marketing suggestions? Did you tell your story in the morning or early afternoon, while shopping lists were tentative? . . . If you didn't, you can. Because more people watch WCAU-TV at this time of day than any other Philadelphia station*.

Advertising impressions are shopping reminders, and Mrs. America is the household's daytime purchasing agent.

Get to the buyer before she gets to the store. Remember, the best way to see that the lady carries your product out is to see that she carries it in—on her shopping list.

*ARB

These advertisers use WCAU-TV now:

- ABBOTT'S DAIRIES, INC.
- AMERICAN CHICLE
- AMERICAN STORES
- BEAUMONT CO. (4-Way Cold Tablets)
- BIRDSEYE FROZEN FOODS
- BOOTH BEVERAGE CO.
- BOSCO
- CALIFORNIA LIMA BEANS
- CANNON MILLS, INC. (Sheets)
- CHUNK-E-NUT
- E-Z STARCH
- FRANK & SEDER DEPARTMENT STORE
- HORN & HARDART RESTAURANTS & RETAIL SHOPS
- JOHN WANAMAKER DEPARTMENT STORE
- LIT BROTHERS DEPARTMENT STORE
- MONTCO COFFEE
- MY-T-FINE DESSERTS
- NATIONAL BAKERS, INC. (Hollywood Bread)
- PENNA. LAUNDRY CO.
- PICTSWEEP FROZEN FOODS
- QUAKER OATS (Aunt Jemima)
- QUAKER SUGAR
- ROBERTS PACKING CO. (Park Products)
- SOS COMPANY
- SUNSHINE BISCUITS
- SWEL
- VICKS CHEMICAL CO.
- WHEATENA

WCAU-TV

The Philadelphia Bulletin Television Station
 CBS affiliate
 Represented by Radio Sales

Send for the brochure.
 "HOW BIG IS TELEVISION IN PHILADELPHIA?"

WHAT THE CRITICS SAY

GREAT GODFREY?

JACK MABLEY
Chicago Daily News

"The best publicized military tour of duty of the winter theatrical season apparently is to be Cmdr. Godfrey's two weeks with the Navy in Florida . . .

"Late in February, CBS and Cmdr. Godfrey have announced, the commander will spend two weeks as a member of Gen. Eisenhower's staff in Europe . . . 'So I can talk on the radio with some authenticity to the people who will listen to me,' Cmdr. Godfrey announced.

"Godfrey is to be respected for his sincere effort to make a contribution to the nation's defense. But he must be humble in his abysmal lack of knowledge of both military and world affairs and he must guard against cheapening his contribution by obvious publicity and tawdry exhibitions on the air."

ONE MAN'S CASTLE

MERRILL PANITT
Philadelphia Inquirer

"Around my neighborhood, One Man's Family is without a doubt one of the most popular TV programs for little girls between the ages of six and 15. A few parents have finally looked in on a few of the Barbour episodes and have banned it in their homes.

"These parents seem to feel that One Man's Family, which has been on radio for umpteen years and on television too long, is perhaps not a reflection of typical American family life . . ."

"To a sponsor, the entertainment he offers you is a secondary matter. He plunks out good money for time and talent to hold your attention, but for him the important part of the show is the commercial.

"Now some sponsors—bless their hearts—seem to think that their sales messages ought to be up to the caliber of the rest of the show

they're paying for. The Lucky Strike and Texaco commercials are the best examples of this type of thinking. It costs a lot to turn out those 'Be Happy—Go Lucky' things, and Sid Stone gets a juicy salary from Texaco, but results show that viewers like them and maybe even buy the products.

"On the other hand, there are companies that make a few sales spots on film and run them over and over and over, to the annoyance of everyone concerned. These same sponsors wouldn't think of using the same newspaper or magazine ad for months on end, but apparently they think TV is different.

"'Who Said That?' is a fine television program, and we're all indebted to the Schmidt's Beer people for bringing it to us, but the golf club quartet singing the commercial is becoming a bit wearing, and I wish that dancing tiger would break a leg."

BUD AND LOU THE SAME

HARRY MacARTHUR
Washington, D. C. Star

"Lou Costello and his straight man, Bud Abbott, have travelled far since the time when they spent their days and nights on the sordid, tawdry burlesque wheel. They have, at the same time, remained in one place . . ."

LIKES KEN MURRAY

HERSCHELL HART
Detroit Times

"There have been times when we felt Ken Murray was not doing well in TV. Some of his shows have left us cold, but his . . . substitution for the vacationing Milton Berle proved to us that Ken can do a topflight show. He can be funny, interesting and quite charming. He has one virtue that others would do well to emulate—he doesn't louse up the top acts by interfering with them, and he doesn't burlesk what they've done. We liked him . . ."

NEVER ANOTHER ALLEN?

ANDY WILSON
Detroit Times

"A good many of the folks who saw him for the first time on Talent Scouts . . . came away with the idea that Steve Allen is just about the brightest discovery the program ever made."

LARRY WOLTERS
Chicago Tribune

"Some comics make people laugh by mugging, others tell jokes, but Steve Allen provokes hilarity by propounding daffy situations . . . It's sort of futile to write about this 'natural' for video. You've got to see and hear him. Like Fred Allen, Steve also is a master with the ad lib and he has a fine sense of timing."

HARRIET VAN HORNE
N. Y. World Telegram & Sun

"Getting back to Mr. Allen, I think he displays his charms to a far better advantage on the Talent Scouts than on his own little 7 o'clock show. But I still think said charms need seasoning. Lacking is that fizz that comes only with the ferment of years and experience. But I dare say it will come."

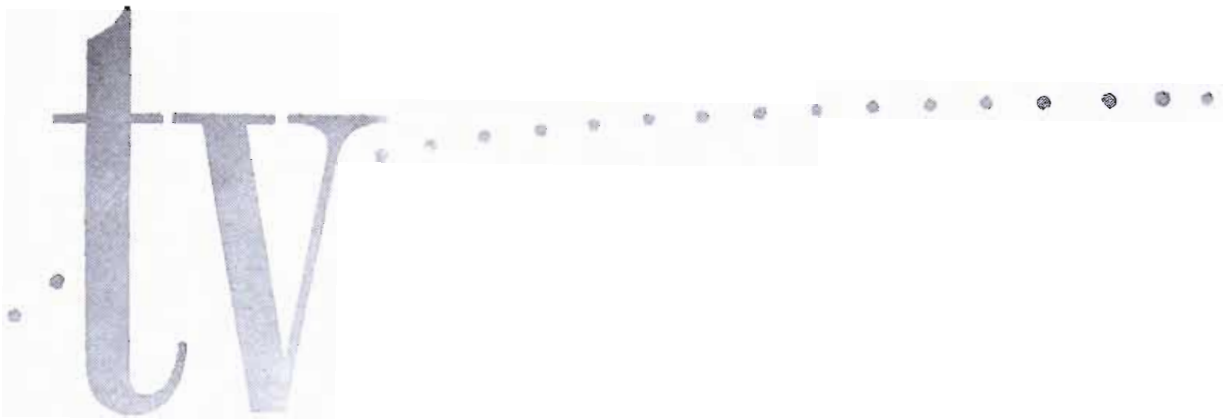
SLANT ON DURANTE

TERENCE O'FLAHERTY
San Francisco Chronicle

(O'Flaherty dug into his memory to unearth a quote that might help explain why Jimmy Durante's personality outshines his comic field rivals' on TV).

"I don't have time to be unhappy,' Jimmy once said. 'Especially to be unhappy because I ain't some place else. New York, Chicago, Hollywood, any place makes no difference. They all got people there, and wherever they got people I'm happy. Just so's I can bang my piano, tell jokes and sing songs and make other people laugh. I don't need nothin' else. I ain't dreaming of yesterday or tomorra. I'm happy today.'

"Apparently he was a happy boy when he faced the NBC-TV cameras, for his debut was a noticeable improvement over the first-night contributions of his comrades-in-arms. This includes Allen, Cantor, Hope and Sinatra—all of whom came on with an apology and the promise to do better next time."



film products of superior quality

by DuPont

Dependable Du Pont films for television are approved and widely used throughout the industry. They're especially suitable for optimum pictorial and sound results.

CHECK THIS HANDY CHART:

FILM PURPOSE	16 MM	35 MM
Picture Production	Type 330 —a rapid reversal panchromatic film for high-speed processing of TV shows, newsreels, documentary subjects.	Type 104 (Superior 1) a panchromatic film for general exterior and process background work. Type 126 (Superior 2) a panchromatic film for general studio interior and exterior work . . . combines fine grain with speed. Type 127 (Superior 3) a panchromatic film of exceptional speed for interior and exterior work where light is limited.
Sound Recording	Type 802-A —an excellent sound recording film for all-round work.	Type 201 ¹ —a positive-type emulsion double the speed of regular positive stock.
Tele-transcription	Type 824-A —a fine-grain, low-contrast film designed for TV recording and master positives.	Type 824-B —has same characteristics as Type 824-A.
Release Prints	Type 825-A —an all-round, fine-grain release film.	Type 825-B —has same emulsion as Type 825-A.

Any Du Pont Photo Products Department representative will gladly give you complete information about these films and will assist you with any TV pictorial problem you may have. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

- ATLANTA 3 1115 Candler Bldg.
- BOSTON 10 140 Federal Street
- CHICAGO 18 3289 N. California Ave.
- CLEVELAND 14 2012 Union Commerce Bldg.
- LOS ANGELES 38 6656 Santa Monica Blvd.
- NEW YORK 11 248 West 18th Street
- PHILADELPHIA 2 225 S. 15th Street
- DALLAS 1 506 Petroleum Tower Bldg.

**Du Pont produces many other film products particularly suitable for television purposes. Ask about them.*

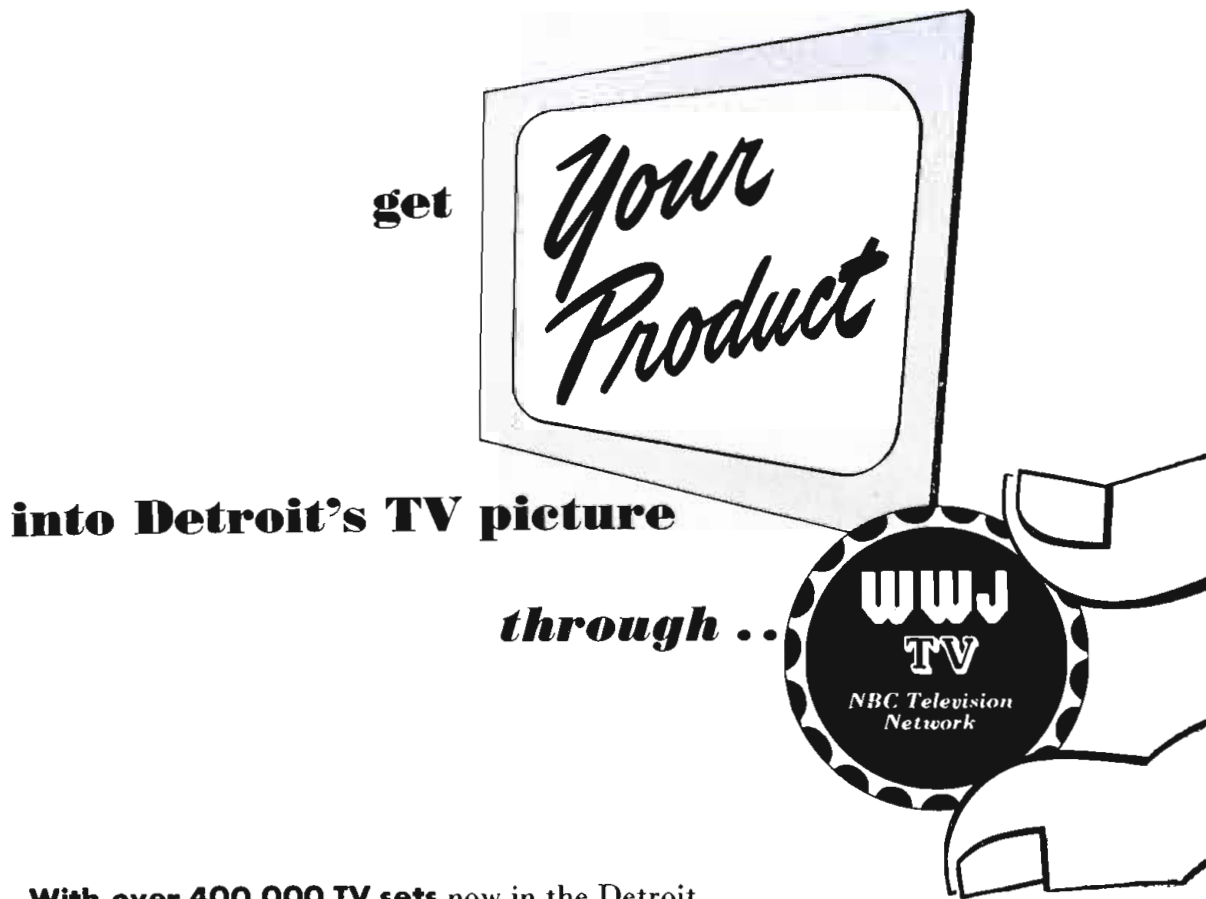
Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



get
into Detroit's TV picture

through . . .

With over 400,000 TV sets now in the Detroit market, advertisers have a golden opportunity to reach the most lucrative half of this fabulously wealthy market in 1951.

FIRST television station in the market has ALWAYS been WWJ-TV, now in its 4th year of undisputed local leadership.

WWJ-TV leads in practically every phase of programming . . . in sports, with Detroit Tigers' ballgames and Red Wing hockey . . . in network shows through its NBC affiliation. WWJ-TV's preference in the Detroit market is verified by its higher ratings listener-wise, and its greater results advertising-wise.

To get into the Detroit TV picture, get on WWJ-TV . . .

FIRST IN MICHIGAN . . . Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
ASSOCIATE AM-FM STATION WWJ

EDITORIAL COMMENT

PUBLIC INTEREST?

NOW that the educators have had their swing at TV, the good old reliable FCC has announced its intention of holding hearings on TV programming. As if things weren't tough enough for them with the freeze still continuing and the color mess!

It would be very interesting to analyze programming in terms of public interest. Who is to decide whether opera or light classics, Zane Grey or Ibsen, is more in the public interest—whether it's better for the working man to take off his shoes and be thoroughly relaxed by a variety show or old Hollywood film—or "educated." How many will watch a science lecture?

Such hearings can't possibly get any place, except perhaps to act as a sounding board and publicity vehicle for members of the commission. Certainly we are not to have a handful of people defining what is in the public interest and what is not. That kind of thinking seems to be a bit against the very reason this country was founded.

If a station programs unwisely, it's just a matter of time before its audience falls off—and when that happens it must change its programming concept to stay in business. If the audience continues to remain high, it is obvious what kind of programming is wanted. After all, the much belabored crime program might be well in the public interest. Many people need escape . . . need relaxation. As a matter of fact, some of our recent presidents were great crime story followers. It took their minds off their work. Is that against the public interest?

Dr. Horton, in his testimony on behalf of the educators before the FCC pointed out that during the week of their now famed program survey, there was no time whatsoever devoted to architecture, sculpture, medicine, etc., etc. Is it in the public interest to put on programs with such narrow interests, programs that could not possibly interest more than a fraction of 1% of the available audience? Aren't they asking too much?

To devote a channel completely to such extremely limited-interest programming in the face of the shortage of stations available—even with the opening of the ultra-high frequencies—cannot be in the public interest!

Television needs the educators. There's an important job for them to do. They should be helping, rather than fighting the telecasters. There's plenty of material on TV that can use their guidance. Perhaps here is where the telecasters

have fallen down, by not encouraging sufficiently this type of cooperation.

Perhaps it's a good thing for the FCC to let the industry know it's concerned about programming. It might perk up a few of the stations who can see no further than their balance sheet. But that's about all it can accomplish. Let's hope we don't have another case of "fussing and fuming" that makes good headlines, accomplishes little and wastes much valuable time of the FCC, which at present is sadly understaffed.

"SCIENTIFIC" TESTS ARE PULLING DOWN TV ADVERTISING

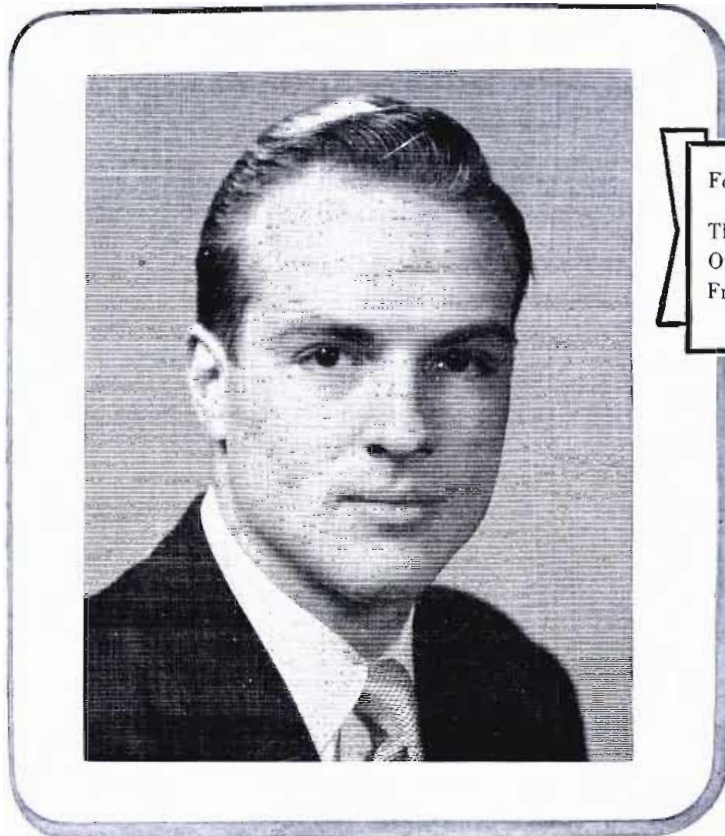
The claims and counter-claims, the profusion of "scientific" tests, seeking to prove that this or that cigaret is milder than all others (or is sweeter, more full-bodied, firmer or cooler), do nothing but lessen the reliability of all advertising.

A case in point is Philip Morris' puff-through-the-nose experiment. We made a test among our office personnel. They found the second exhalation not as pleasant as the first—of any brand!

This would seem to be a foregone conclusion to any intelligent person and a result that most viewers must cynically regard as obvious. Such pseudo-science approaches not only insult the general intelligence, but befog the advertising picture.

Television more than any other medium, reveals truth and exposes insincerity. The viewing audience is bound to become hardened to all advertising if sponsors continue to saturate them with shallow, spurious or incredible advertising. Many larger department stores make a serious effort to check on the claims of their suppliers. It's about time the networks adapt a similar policy and exercise more rigid control of advertising.

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE



Four years, Northwestern University (B.S.)
 Three years, U. S. Navy
 One year, Mars, Incorporated
 Free & Peters (Chicago Office) since June, 1950

"Candy is dandy," says—

RICHARD F. KIELING!

(Another F&P TELEVISION Specialist)

Yes, before joining F&P, Dick was darned near up to his esophagus in candy bars! He was with Mars, Inc. as a Field Sales Supervisor in charge of a promotional crew calling on wholesale and retail candy outlets. This taste of promotional work settled it—Dick decided it was his dish for keeps. And once we'd met him, we immediately knew we wanted him to bring his dish to our "table of organization!"

Actually Dick's coming to F&P is typical of the way *most* of our well-

seasoned TV Colonels got their start. Enthusiastic and ambitious, they came from all sorts of businesses—newspapers, radio stations, advertising agencies, soap companies, insurance firms and other sales organizations. As a team we think you'll find us about as versatile, well-informed and sincerely interested in being helpful as any group you've ever met. Or maybe more so!

That's how we operate, here in this pioneer group of radio and television station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT (Central Broadcasting Co.— WHO-WOC)	WOC-TV*
FORT WORTH-DALLAS (STAR-TELEGRAM)	WBAP-TV*
LOUISVILLE (WAVE, Inc.)	WAVE-TV*
MIAMI (Wometco Theatres)	WTVJ
MINNEAPOLIS-ST. PAUL (DISPATCH-PIONEER PRESS)	WTCN-TV
NEW YORK (THE NEWS)	WPIX
ST. LOUIS (POST-DISPATCH)	KSD-TV*
SAN FRANCISCO (THE CHRONICLE)	KRON-TV*

*Primary NBC Affiliates



FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

SATURDAY NOON IS HOT

High Ratings and Large Audience

Start Advertiser Buying Spree

FOUR out of five families are at home between 11 a.m. and 1 p.m. on Saturday, a fact sponsors are starting to exploit.

A Weintraub survey on CBS radio listening between 11 and 1 p.m. shows an average of 94 women, 25 men and 47 children watching the shows, or a total of 178 people for every 100 sets. Average Monday-Friday 6-10 p.m. listeners indicate 105 women, 73 men, and 47 children, or a total of 225 people for every 100 sets. Therefore, a Saturday advertiser can reach 80% as many people and 90% as many women as on a weekday evening at a 50% lower time rate.

And with television having a considerably higher sets-in-use-percentage than AM, this time has proved to be one of TV's best buys.

Mid-Saturday programs in Chicago, Buffalo and Pittsburgh already have come up with ratings of over 15.

28.8 Rating at 11:15 A.M.

Highest rated Saturday morning show in December was WBEN-Buffalo's Hopalong Cassidy movie at 11:15 a.m. Preceding a football game, the film pulled down a stunning 28.8 Videodex rating and gathered in over 46,000 sets, or better than one out of every four TV homes. Second highest is Movies for Kiddies at 10 a.m. on WBKB, Chicago, with a 20.4 rating and a homes reached figure of over 154,000. Third and fourth places go to two WDTV, Pittsburgh, programs. Acrobatic Ranch at 11:30 a.m. clicks off an 18.8 figure, and Movies

for Kids, at 10 a.m., flashes 16.5, with respective audiences of almost 34,000 and 30,000.

And network-wise the influx has started. William Weintraub Agency, which opened up late-hour network TV with its strikingly successful Broadway Open House, is blazing new ground by purchasing the two-hour, 11-1 p.m. strip on ABC for a national hook-up. The agency, thoroughly versed in Saturday early afternoon radio programming, thinks it has acquired a valuable time property for its clients.

Weintraub's ABC video line-up, which started January 20th, schedules four adult programs: a Faith Baldwin dramatic series at 11 a.m., bankrolled alternate weeks by Maidenform Bras over 38 stations; the 11:30-12 noon segment has not been finalized; Bab-O picks up the tab for Two Girls Named Smith, starring Peggy Ann Garner, in the 12 noon-12:30 slot, and carries the program over 51 stations; Air-Wick's I Cover Times Square (moved from Thursday, 10:30 p.m.), takes over the 12:30 p.m. segment on a 48 station network. Both the Faith Baldwin and the Two Girls shows have been favorably received by the press.

Audience Holder

By tying-in with a "blocking" schedule of four good programs, Weintraub feels an advertiser has a measure of guarantee that his audience will continue to watch the bulk of the schedule, rather than shop around on other stations.

Leaning heavily on its radio suc-

cess, Weintraub points to its AM Saturday leadership on CBS with a record of long-time sponsor satisfaction—advertisers such as Cream of Wheat, sponsoring the 11-11:30 a.m. spot from September, 1943; Armstrong, bankrolling the segment from October, 1941, and Pillsbury, backing the 12:30-1 p.m. stanze from May, 1941.

Since these programs were pioneer network efforts, sponsors were able to solidify their positions and have dominated those time segments over the years. In fact, no other network programs have been able to muster even half the good ratings. Nielsen October-to-April figures give the radio programs a 10.4 six-month average.

Sealtest Switches to Noon

Also a strong believer in this time segment is Sealtest, with its recently-acquired sponsorship of The Big Top on CBS at noon. An hour circus show picked up from the Camden, N.J., Armory, Big Top represents Sealtest's latest effort to capture a large family audience.

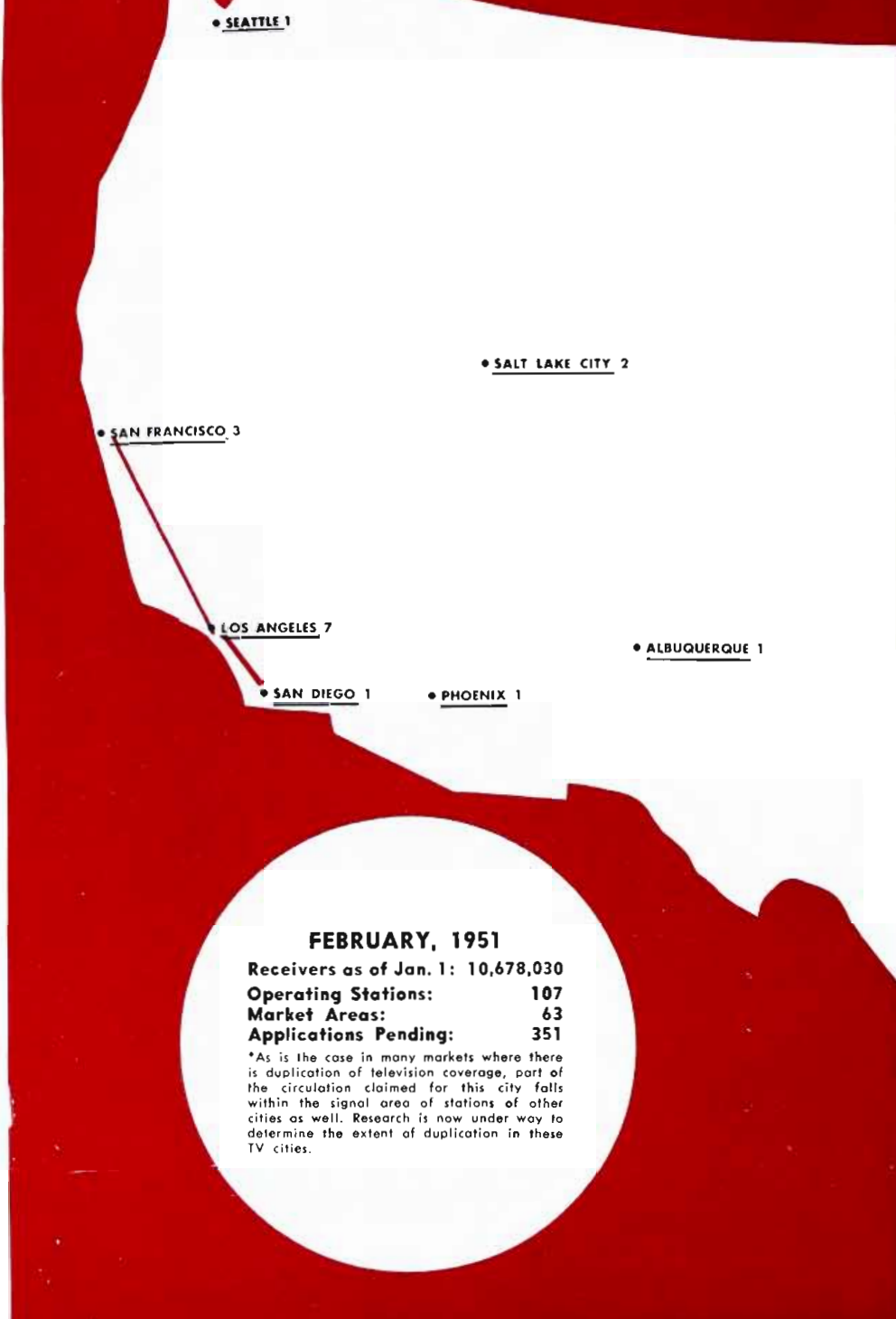
The company formerly was a twice-weekly sponsor of the Kukla, Fran & Ollie show, but dropped the tie-in because of its inability to clear enough live time to capture a family audience and a feeling that alternating sponsorship loses product identification impact.

Big Top, formerly carried over CBS at 6:30 p.m., Saturday, racked up a tidy rating of 24.4 in its earlier spot.

(continued on page 22)

OPERATING STATIONS

(Network affiliations in parentheses; %'s indicate Depth of Penetration of Area)	Receiver Circulation (Jan. 1)
Albuquerque—20.2 KOB-TV (A, C, D, N)	7,000
Ames—27.6 WOI-TV (A, C, D, N)	33,700
Atlanta—35.6 WAGA-TV (C, D) WSB-TV (A, N, P)	86,225
Baltimore—35.5 WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	264,865
Binghamton—14.6 WNBF-TV (A, C, D, N)	31,270
Birmingham—17.2 WAFM-TV (A, C, P) WBRC-TV (D, N)	35,000
Bloomington—5.3 WTTV (A, C, D, N)	13,000
Boston—47.0 WBZ-TV (N) WNAC-TV (A, C, D, P)	642,302
Buffalo—48.2 WBEN-TV (A, C, D, N)	171,211
Charlotte—21.7 WBTV (A, C, D, N)	50,400
Chicago—53.0 WBKB (C, P); WENR-TV (A) WGN-TV (D); WNBQ (N)	830,000
Cincinnati—53.2 WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	234,000
Cleveland-Akron—49.3 WEWS (A, C); WNBK (N); WXEL (A, D, P)	396,082
Columbus—57.4 WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	122,000
Dallas-Ft. Worth—33.3 KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	100,544
Davenport-Rock Isl.—33.7 WHBF-TV (A, C, D); WOC-TV (N, P)	33,466
Dayton—28.9 WHIO-TV (A, C, D, P) WLW-D (N)	154,000
Detroit—47.1 WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	404,672
Erie—60.9 WICU (A, C, D, N)	39,957
Ft. Worth-Dallas—33.3 KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	100,544
*Grand Rapids—43.4 WLAV-TV (A, C, D, N)	101,126
Greensboro—17.9 WFMY-TV (A, C, D, N)	41,968
Houston—21.8 KPCC (A, C, D, N, P)	60,158
Huntington—23.1 WVAZ-TV (A, C, D, N)	33,000
Indianapolis—33.3 WFBI-TV (A, C, D, N)	89,000
Jacksonville—27.6 WVMB-TV (A, C, D, N)	27,775
Johnstown—17.7 WJAC-TV (A, C, D, N)	61,250
*Kalamazoo—39.5 WKZO (A, C, D, N)	103,290
Kansas City—28.8 WDAF-TV (A, C, D, N)	93,170
Lancaster—35.3 WGAL-TV (A, C, D, N, P)	76,487



FEBRUARY, 1951

Receivers as of Jan. 1: 10,678,030
Operating Stations: 107
Market Areas: 63
Applications Pending: 351

*As is the case in many markets where there is duplication of television coverage, part of the circulation claimed for this city falls within the signal area of stations of other cities as well. Research is now under way to determine the extent of duplication in these TV cities.

Weed pioneer
and company



radio

NEW YORK

BOSTON

CHICAGO

IE'S STATUS MAP



*Lansing—38.0	40,000
WJIM TV (A, C, D, N)	
Los Angeles—60.3	877,421
KECA TV (A), KFI TV	
KLAC TV, KNBH (N), KTLA (P)	
KTSL (D), KTTY (C)	
Louisville—36.6	73,000
WAVE TV (A, D, N, P)	
WHAS TV (C)	
Memphis—37.8	70,144
WMGT (A, C, D, N)	
Miami—32.3	50,000
WTVJ (A, C, D, N)	
Milwaukee—63.8	202,106
WTMJ TV (A, C, D, N)	
Minn.-St. Paul—54.7	211,400
KSTP TV (N)	
WTCN TV (A, C, D, P)	
Nashville—12.8	23,040
WSM TV (N)	
New Haven—34.8	129,500
WNHC TV (A, C, D, N, P)	
New Orleans—22.4	47,179
WDSU TV (A, C, D, N)	
New York—57.3	2,225,320
WABD (D), WATV, WGBS TV (C)	
WJZ TV (A), WNBT (N)	
WOR TV (P), WPIX (P)	
Norfolk—30.4	52,457
WTAR TV (A, C, N, P)	
Oklahoma City—36.3	68,002
WKY TV (A, C, D, N)	
Omaha—40.1	56,789
KNITV (A, C, D), WOW TV (P)	
Philadelphia—63.8	750,000
WTAJ TV (C), WFIL TV (A, D, P)	
WPTZ (N)	
Phoenix—26.2	25,900
KPHO TV (A, C, D, N)	
Pittsburgh—30.9	212,000
WDTV (A, C, D, N)	
Providence—10.7	120,000
WJAR TV (C, N, P)	
Richmond—54.8	57,147
WTYR (C, D, N, P)	
Rochester—35.2	70,069
WTAM TV (A, D, N)	
Rock Isl.-Davenport—33.7	38,466
WHBF TV (A, C, D)	
WICV TV (N, P)	
St. Louis—47.0	239,000
KSDI TV (A, C, D, N, P)	
Salt Lake City—26.9	36,530
KBYE TV (N, P)	
KSL TV (A, C, D)	
San Antonio—27.0	37,213
KEYE TV (A, D, P)	
WDAI TV (C, N)	
San Diego—41.7	76,033
KFMB TV (A, C, N, P)	
San Francisco—16.2	143,406
KGO TV (A), KPX (C, D, P)	
KRON TV (N)	
Schenectady-Albany-Troy	
—45.9	131,000
WRGB (C, D, N)	
Seattle—17.5	63,100
KING TV (A, C, D, N, P)	
Syracuse—46.2	95,117
WHEN (A, C, D)	
WSYR TV (N, P)	
Toledo—28.8	75,000
WSPD TV (A, C, D, N, P)	
Tulsa—51.1	61,085
KOTV (A, C, D, N, P)	
Utica-Rome—13.4	33,000
WKTV (A, C, N)	
Washington—48.2	219,760
WMAL TV (A), WNBW (N)	
WTOPTV (C, P), WTTG (D)	
Wilmington—48.8	55,619
WDEL TV (D, N)	

television



station



representatives

SAN FRANCISCO

ATLANTA

HOLLYWOOD

SATURDAY NOON IS HOT!

[continued from page 19]

That the Sealtest and Weintraub move to Saturday noon has strong possibilities for audience growth is reflected in ratings registered by local programs throughout the country. While the ratings are not spectacular, high-sets-in-use figures can be spotted in various markets, and, as with Broadway Open House, they should move forward as better programming becomes available.

12.3 Average Before Noon

WDTV registers one of the finest daytime ratings during this time segment, which strongly indicates the possibilities available to venturesome advertisers. From 9:30 a.m. to 1 p.m., the average rating per half-hour is better than 12.3. WDTV's line-up is as follows:

Boys Railroad Club	8.2
9:30 a.m.	
Streamlined Fairy Tales	8.2
9:45 a.m.	
Movies for Kids	16.5
10:00 a.m.	
Family Playhouse	9.7
11:00 a.m.	
Acrobatic Ranch	18.8
11:30 a.m.	
Chester the Pup	6.4
12 noon	
Joe DiMaggio	6.1
12:15 p.m.	
Telesport Digest	10.3
12:30 p.m.	

Average 12.3

Other standout ratings are recorded by Kousin Kav, WXEL, Columbus, at 11 a.m., with a 13.8 fig-

ure; Haystack Hullabaloo, WLW-D, Dayton, with a 11.3 figure at 11:30 a.m. Also a strong block of three programs on WEWS, Cleveland, with its Block Party, clearing 11.2 at 11 a.m.; Chester the Pup, 10.1 at 12 noon, and Animal Clinic, 8.3 at 12:15 p.m. WPTZ, Philadelphia, carries Frontier Playhouse Matinee at 11 a.m. and racks up a 14 ARB rating and an over 100,000 audience.

The advantages of this time segment are readily apparent.

1. Potential advertisers need pay only half the regular evening rate, since stations classify all time up to 1 p.m. in the Class C category.

2. Since there is little network activity so far at this time, initial programs have an excellent chance to amass a hefty audience before competition gets tighter.

3. Inexpensive packages are acceptable at early or late hours, as shown by Broadway Open House, whereas the public expects high-priced, quality entertainment during regular evening hours.

4. The traffic jam in clearing network time at night can be avoided.

It is obvious from the ratings presented here and from the number of listeners that radio programs deliver during this time segment, that there is a large television audience available. In fact, it is wide open for the right programs and it won't be long before this relatively unexplored period hangs up the SRO sign.

Jack Sterling and cast prepare for Sealtest's Big Top originating on WCAU.



WHA

SEVEN major auto companies are reaching a weekly audience of over 13 million viewers via 10 evening network TV programs, TELEVISION Magazine research figures indicate.* Total weekly network tab is over \$297,000.

Strongest drawing power is registered by Lincoln-Mercury's Toast of the Town, starring Ed Sullivan, with a homes-reached figure of 2,597,000. Runner up is DeSoto-Plymouth's You Bet Your Life, presided over by Groucho Marx, with a 2,371,000 audience, followed by the alternate-week Ford Theater with 1,514,000 and the Ford-sponsored Wednesday segment of Kukla, Fran & Ollie, with 1,273,000.

"Toast" also cops the rating sweepstakes, clicking off at 31.5 December Videodex rating. Second place again goes to You Bet Your Life, recording a 26.4 figure and third spot to the Ford Theater with 23.2.

Ford Top TV Spender

Top TV network spender is the Ford Motor Company, bankrolling the Ford Theater, the Jack Haley Show, Kukla, and Lincoln-Mercury's hour variety show. Toast of the Town. Total weekly expenditure is over \$110,000. Second highest is Chrysler Corp., spending an estimated \$58,000 for You Bet Your Life, credited to DeSoto-Plymouth, and Showtime, U.S.A., credited to Dodge. Chrysler failed to renew its Treasury Men In Action and GM's Buick division hasn't ventured into network TV since the Olsen & Johnson series. GM's Chevrolet currently is a heavy local dealer association sponsor and last fall bankrolled the Notre Dame football games on DuMont. Pontiac, since dropping the All-American Game of the Week at the close of the football season, has remained away from national programming.

Although cut-backs are expected to curtail civilian production 25-

THE AUTO MAKERS ARE SPENDING

30%—a percentage likely to be upped at any time—most network shows remain unaffected, but some local dealer shows are being curtailed. Chevrolet, one of the Madison Square Garden sponsors on WPIX, New York, for example, will not renew because of a drop in production. Since each dealer contributed \$14 per car to the advertising fund with the company matching that figure, the advertising budget must be trimmed due to the smaller number of cars allocated to New York.

Strong Sponsorship on Local Level

Numerous shows, however, throughout the nation, continue to be sponsored by local dealer associations. Typical are Ford dealer sponsorships in New York with a 3-hour Ford Movie Night on WOR-TV and Tales of the Black Cat, re-runs of 1949 Fireside Theater film stories, on WCBS. Other examples include Pontiac and Chevrolet dealers purchasing spots on Russ David's Tune Shop on KSD-TV, St. Louis; De-

Soto-Plymouth outlets sponsoring in Los Angeles via the March of Time "Crusade in Europe;" Ford dealers backing a man-in-the-street program in Chicago, and Chrysler tying in with dealer associations in such cities as Norfolk and Los Angeles.

Almost all these manufacturers have heavy spot campaigns in addition to their network programs, which brings up the total auto firm expenditure in TV considerably.

**The Jack Haley and Sam Levenson shows, January entrants, are not included in the audience tabulation.*

PROGRAM	COSTS		RATINGS (Dec. Videodex)	STATIONS	HOMES REACHED
	PRODUCTION	TIME*			
CHRYSLER CORP.					
Total Expenditure: \$58,323					
DE SOTO-PLYMOUTH					
You Bet Your Life	\$12,000	\$15,810	26.4	61 (NBC)**	2,371,300 (59)***
DODGE					
Showtime, U.S.A.	20,000	11,513	9.2	44 (ABC)	763,000 (47)
FORD MOTOR					
Total Expenditure: \$110,350					
FORD					
Ford Theater (alternate weeks)	22,000	12,550	23.2	24 (CBS)	1,514,000 (19)
Jack Haley Show	23,000	21,300 (estimated)	started Jan. 4	48 (NBC)	
Kukla, Fran & Ollie (1/2 hr., Wed.)	3,000	9,428	16.7	52 (NBC)	1,273,000 (55)
LINCOLN-MERCURY					
Toast of the Town	20,000	16,350	31.5	40 (CBS)	2,597,100 (41)
GENERAL MOTORS					
Total Expenditure: \$40,700					
OLDSMOBILE					
CBS News (M to F)	8,500	14,200	13.8	11 (CBS)	688,800 (17)
Sam Levenson Show	8,000	10,000 (estimated)	started Jan. 27	24 (CBS) (exp. to 50)	
HUDSON MOTOR					
Total Expenditure: \$26,610					
Billy Rose Show	15,000	11,610	9.2	53 (ABC)	722,800 (52)
KAISER-FRAZER					
Total Expenditure: \$12,900					
Ellery Queen	7,500	5,400 (estimated)	21.2	10 (DuMont†)	1,027,600
NASH MOTOR					
Total Expenditure: \$28,290					
Airflyte Theater	15,000	13,290	14.1	51 (CBS)	1,038,500 (45)
PACKARD MOTOR					
Total Expenditure: \$19,417					
Holiday Hotel	10,000	9,417	13.5	40 (ABC)	1,171,900 (55)

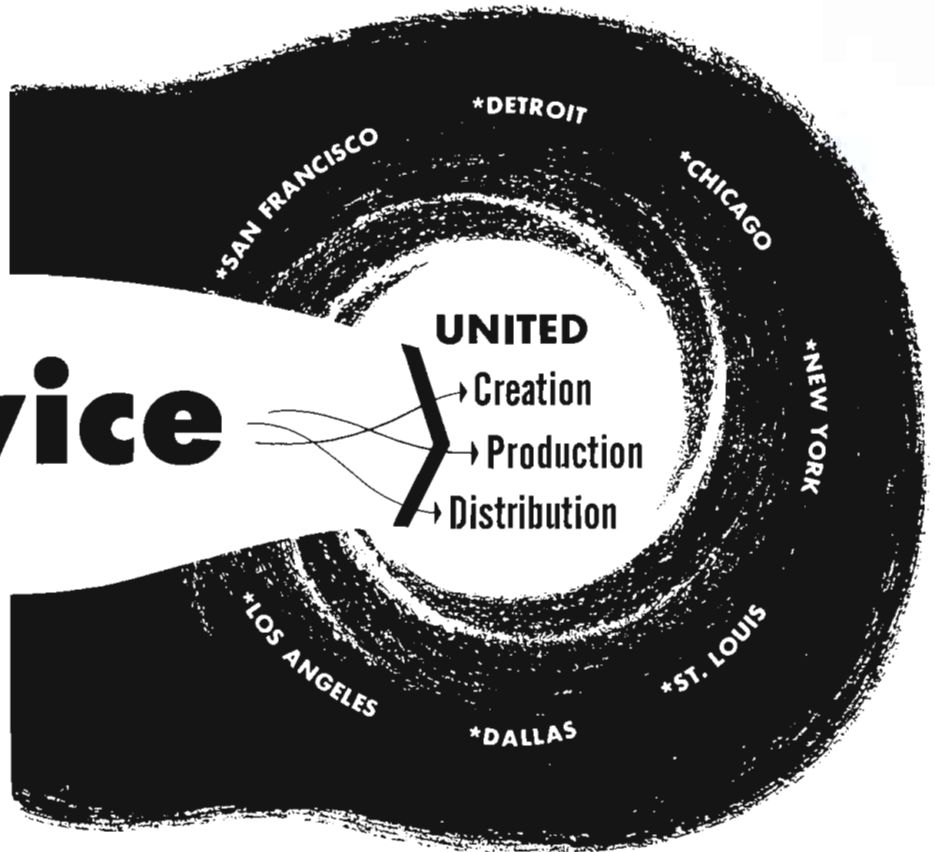
*Based on Publishers Information Bureau November figures, except where estimates are indicated for DuMont or new shows.

**Since November PIB time figures are used, the station line-up, to be consistent, is given for the same month. Some programs now have larger line-ups.

***When the homes reached figure is based on a different number of cities from the November line-up of stations, the bracketed numbers indicate the stations covered by the Videodex homes reached figures.

At last
a complete
television
program...

service



FIRESIDE THEATER

for Procter and Gamble

ROYAL PLAYHOUSE

Fireside's new name
for regional sponsors

NIGHT EDITOR

The famous Hal Burdick radio series
brought to television

**PROFESSOR LIGHTSKULL,
THE MIGHTY CHIMP**

Mysteries solved by Professor
Lightskull, the great chimpanzee
detective, his assistant
Doc Twiddle, and his all chimp cast

*Several additional film packages
under preparation*

Congratulations, United Television Programs, Inc.

In particular, congratulations for your speed in setting a record volume of sales for our Royal Playhouse, America's great television dramatic program.

Yours is truly more than a name. In Petry, Standard Radio Transcriptions, and Century Artists you have united the skill and the background of three top flight successful organizations in the radio, recording and talent fields.

This combination of creative, production, and selling know-how with service offices in strategic markets is bound to prove of inestimable help to agencies and their clients alike.

Crosby Enterprises is happy to place the distribution of its television film productions in your experienced hands.

Bing Crosby Enterprises, Inc.

TELEVISION DIVISION





BIGELOW BEATS CLEARANCE PROBLEM

“WITH good network time practically impossible to get today on a ‘live’ basis, what is an advertiser—whose budget does not allow for super colossal attractions, but whose sales are in most television cities—to do?”

Bill Gillett, vice-president and television department chief, Young & Rubicam, asked the question last fall. His agency’s solution of that problem for its client, Bigelow-Sanford Carpet Co., is the best answer possible. Put the show on film and do a spot program job.

The Bigelow Theater made its debut December 4th in 30 cities. Time slots were selected by the agency. While all the times available are not exactly the best, the flexibility of the campaign allows for changes when better times are available. Meanwhile, four cities have been added to the schedule.

In discussing the move, Mr. Gillett said:

“With the entire show on film, premium local station time has been purchased in 34 cities. By this method each station gets first-class picture quality, and the sales message, where it is topical, reaches every home within a span of a few days instead of delayed telecasts which may be three to four weeks behind the initial telecast date.

“Why is Bigelow Theater different from any other dramatic TV program? Bigelow Theater with original, specially selected scripts is put on film in Hollywood through the Jerry Fairbanks’ Multicam

process, which allows for a half-hour show to be shot in one day. By this method motion picture stars are willing to perform within Bigelow’s budget because, with rehearsal, the whole operation takes but three days.

“Such stars as Wanda Hendrix, Diana Lynn, Virginia Bruce, Nancy Kelly, Chico Marx, Lee Bowman, etc., have appeared to date, with many more to follow.

“There is one other advantage to an advertiser in this type of operation. He is able to hit the exact markets he desires without having to telecast in cities in which he may not be selling.

“Thus, to sum up, Bigelow Theater, by the nature of its operation, is done on film at the same price that a ‘live’ telecast would be done and hits the markets that are desired in premium air time.”

\$18,000 Weekly Tab

The films cost approximately \$8,000 each to produce. With local time costs averaging \$300, Bigelow’s weekly expenditure is around \$18,000 for the program. Total gross billings in 1950 were \$106,500,000, a figure its president, James De Camp Wise, reported to Bigelow’s 1,200 dealers at a recent meeting.

As to how well Bigelow has gotten around the clearance bottleneck can be determined from the following table, which also provides some of the local ratings for the

shows according to Pulse for December:

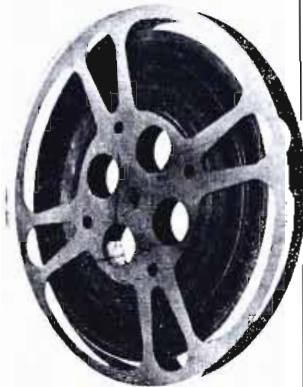
Ratings from Videodex December for some of the Bigelow presentations range from 5.6 to 10.8, and in Milwaukee at 11 p.m., 12.5, figures which the company believes are satisfactory.

Station Line-up

At present, Bigelow Theater is telecast over the following stations:

Atlanta—WAGA-TV—Tues., 10:30 p.m.
 Baltimore—WBAL-TV—Mon., 10:30 p.m.
 Boston—WBZ-TV—Sun., 12:30 p.m.
 Buffalo—WBEN-TV—Sun., 2:30 p.m.
 Chicago—WENR-TV—Fri., 9:00 p.m.
 Cincinnati—WCPO-TV—Fri., 8:30 p.m.
 Cleveland—WEWS—Tues., 10:00 p.m.
 Columbus—WBNS-TV—Wed., 9:30 p.m.
 Dallas—WBAP-TV—Fri., 9:30 p.m.
 Dayton—WHO-TV—Sat., 7:30 p.m.
 Detroit—WWJ-TV—Wed., 10:30 p.m.
 Indianapolis—WFBM-TV—Thurs., 7:30 p.m.
 Houston—KPRC-TV—Sat., 8:00 p.m.
 Kansas City—WDAF-TV—Thurs., 10:00 p.m.
 Louisville—WHAS-TV—Sun., 5:00 p.m.
 Los Angeles—KTTV—Sat., 9:00 p.m.
 Memphis—WMCT—Thurs., 10:00 p.m.
 Miami—WTVJ—Fri., 8:30 p.m.
 Milwaukee—WTMJ—Thurs., 11:15 p.m.
 Minneapolis—KSTP—Sat., 9:30 p.m.
 Omaha—WOW-TV—Mon., 10:30 p.m.
 New Haven—WNHC—Sun., 10:30 p.m.
 New York—WCBS-TV—Sun., 6:00 p.m.
 New Orleans—WDSU-TV—Mon., 9:30 p.m.
 Phila.—WCAU-TV—Sun., 6:00 p.m.
 Rochester—WHAM-TV—Fri., 9:00 p.m.
 San Francisco—KRON-TV—Sun., 10:00 p.m.
 Seattle—KING-TV—Tues., 7:00 p.m.
 Schenectady—WRGB—Sat., 4:00 p.m.
 Salt Lake City—KDYL-TV—Sat., 8:30 p.m.
 St. Louis—KSD-TV—Fri., 10:30 p.m.
 Toledo—WSPD-TV—Sat., 7:00 p.m.
 Washington—WTOP-TV—Sun., 8:00 p.m.

Why you should
use feature films
in daytime spot
television



Larger audiences

Many daytime feature films deliver audiences larger than nighttime local programming. For example:

	RATING
In Philadelphia—WPTZ's <i>Hollywood Playhouse</i> (12:30-1:30 PM Monday-Friday).....	16.6*
In Cleveland—WNBK's <i>Stagecoach Theater</i> (4-5:15 PM Saturday).....	13.3*
In Chicago—WNBQ's <i>Nature Playhouse</i> (1-2 PM Monday-Friday).....	8.1*

More commercial impact

Scheduling your commercials during a daytime feature film guarantees complete audience attention, unsurpassed impact on viewers.

Increased product identification

Many stations (notably WPTZ, Philadelphia, WNBQ, Chicago and WNBW, Washington) offer in addition to one-minute commercials, product and sponsor identifications in other portions of the feature films... all for the price of a one-minute announcement.

Lowest cost

Participations in daytime feature films are invariably lower (usually half the cost) of nighttime announcements.

Where to buy

The best place to start your television schedule in daytime feature film programs is on one or more of the stations represented by NBC Spot Sales. Call your NBC Spot Salesman today and start reaping the benefits of television's most economical buy... *Daytime Feature Films*.

- WNBT New York
- WNBQ Chicago
- KNSH Hollywood
- WPTZ Philadelphia
- WBZ-TV Boston
- WNBK Cleveland
- WNBW Washington
- *WRGB Schenectady-Albany-Troy

*Participations in Daytime Feature Films not currently available, but your NBC Spot Salesman has many other attractive daytime availabilities.

NBC SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO

as advertised by NBC Spot Sales in Broadcasting, Advertising Age, Sponsor, Variety

SUCCESSFULLY used by N B C stations for these programs are a great number of films selected from the library of Associated Artists Productions Ltd.*

THE LARGEST AND FINEST TELEVISION FILM LIBRARY

including over 500 Features and Westerns

Realizing the vital role that film must play in television, Associated Artists some time ago started and has continued to build the largest and finest library of available feature motion pictures.

Careful and continued study of the use of film in television has proven the answer to better programming which can — and, indeed, has — delivered to sponsors ready-made audiences and highly rated programs almost from their inception.

We will be glad to work with you on your own television program.

Associated Artists Productions, Ltd.

444 MADISON AVENUE ☆ NEW YORK 22, N. Y.

TELEPHONE MURRAY HILL 8-4754



HOLLYWOOD MOVIES STILL GOING STRONG

FOR low-cost, high-rating programs, the old Hollywood theatrical films are still the smartest buy.

Few programs can match Hollywood film on a cost and rating basis. To the advertiser, the sponsorship of these old films means a sure audience plus a flexibility in advertising whereby he can buy participations for as low as \$50.00, to a full night's sponsorship such as the Ford Movie Night over WOR-TV, New York.

In spite of the fact that the supply of these films is somewhat limited and that it is not unusual for many of these pictures to have been run in the same market for five times, the use of film is still on the increase. Last August approximately 25% of all programming was on film. The figure is closer to 30% now.

LA Number One TV Movie City

Some inkling as to why these Hollywood movies are going over so well is contained in this statement by Paramount TV Film Buyer, Burt Balaban. "In the last two months we have contracted for more than 500 different films. Los Angeles is the big theatrical film market, and our station there (KTLA) is successful in that type of programming. The people there are home-spun; they prefer their own live shows but dislike kinescopes of the many-thousand-dollar live shows. They are primarily a movie audience, representing small town and village-folk attitudes. They don't like East Coast productions. Even when the TV network brings them live Broadway-format shows, it is doubtful they will approve of them. L.A. probably will remain the big theatrical film user for TV, paying higher rates for films, and using more, than New York."

As for the future of theatrical films, Mr. Balaban said an eventual compromise may be worked out by the major producers, Petrillo and others involved, whereby no-star, close-up, 26-minute movies will be made by the majors especially for television. Meanwhile, it is not economically sound for them to foster TV films against the interests of the exhibitors.

Chicago Ratings High

How successful films can be is shown by the following WGN-TV schedule and Videodex ratings:

Monday, 9:30 p.m., Academy Theater, Evans Furs, 11.0.

Tuesday, 10:00 p.m., Theater of Romance, Wm. A. Lewis, women's apparel, 14.3.

Wednesday, 9:30 p.m., Family Circle Theater, Hauser-Nash, Nash dealer, 14.4.

Friday, 10:00 p.m., Community Theater, Community Builders, contractors, 12.1.

Sunday, 9:30 p.m., Courtesy Theater, Courtesy Motors, Hudson dealer, 22.7.

And these ratings have been built up against top network competition. WGN-TV's Charles Wilson points out though, "The ratings fluctuate greatly and are only as good, in most cases, as the films which are shown."

And this statement highlights the all important problem of supply. The number of select theatrical films now available to sponsors is about 1500. There is more product. However, the major TV film distributors claim that the prices now being asked for TV rights by the film owners makes it practically impossible to make any substantial additions to their libraries. One block of 20 movie films, which were made since 1948, went on the market

(continued on page 30)



TELEVISION MAGAZINE'S

C. E. HOOPER

January Network Ratings

1. Cavalcade of Sports	51.9
2. Texaco Star Theater	49.9
3. Godfrey's Talent Scouts	46.9
4. Fireside Theater	40.3
5. Show of Shows	38.3
6. Cactus Jim	35.3
7. Comedy Hour	35.1
8. Philco TV Playhouse	34.1
9. Mama	34.1
10. Your Hit Parade	33.4

A. C. NIELSEN

2 Weeks Ending Dec. 9

1. Texaco Star Theater	61.2
2. Comedy Hour (Hope)	57.2
3. Fireside Theater	55.7
4. Philco TV Playhouse	46.8
5. Your Show of Shows (participating)	42.0
6. Comedy Hour (Cantor)	41.7
7. Your Show of Shows (Snow Crop)	40.3
8. Lone Ranger	38.6
9. Aldrich Family	38.2
10. Armstrong Theater	38.1

PULSE MULTI-MARKET

Week of Jan. 2-8

1. Texaco Star Theater	44.8
2. Godfrey's Talent Scouts	32.6
3. Your Show of Shows	31.9
4. Toast of the Town	31.6
5. Comedy Hour (Abbott & Costello)	31.1
6. Louis-Beshore Fight (CBS, Wed.)	29.7
7. Fireside Theater	29.4
8. Philco TV Playhouse	28.8
9. Goldbergs	27.3
10. Hopalong Cassidy	27.2

TRENDX

January National Ratings

1. Texaco Star Theater	57.9
2. Godfrey's Talent Scouts	50.1
3. Fight of the Week—Joe Louis	50.0
4. Fireside Theater	43.6
5. Comedy Hour (Abbott & Costello)	39.3
6. Your Show of Shows	38.1
7. Philco TV Playhouse	35.4
8. Circle Theater	34.0
9. Godfrey & Friends	33.3
10. Your Hit Parade	30.7

VIDEODEX

January National Ratings

1. Texaco Star Theater	57.6
2. Comedy Hour (Abbott & Costello)	42.3
3. Godfrey's Talent Scouts	41.6
4. Fireside Theater	40.2
5. Your Show of Shows	38.3
6. Godfrey & Friends	36.9
7. Philco TV Playhouse	36.8
8. Hopalong Cassidy	35.0
9. Your Hit Parade	33.4
10. Mama	33.2
11. International Boxing Club	33.2

AMERICAN RESEARCH BUREAU

January Top-Rated Shows

1. Texaco Star Theater	71.1
2. Cavalcade of Sports (Charles Omsa Fight)	58.0
3. Comedy Hour (Abbott & Costello)	54.6
4. Godfrey's Talent Scouts	53.9
5. Fireside Theater	52.0
6. Show of Shows	51.5
7. Godfrey & Friends	50.8
8. Philco TV Playhouse	48.8
9. Greatest Fights	46.1
10. Groucho Marx Show	44.5

KEY

TBA—To be announced.

*The following are alternating programs:
 Big Story with The Clark
 Burns & Allen with Johnson's Starlight Theatre
 Family Theater with Sara as Late
 Fun Theater with Claudia Wild & General Mills
 Lucky Strike with Musical Comedy Time
 Toni with Pillsbury
 Motocade, Hodge and Pet Milk co-op, all sponsors.

**Sponsored by Columbia every fourth week.

††† M.F. Schlemmer—Auds & Dells Russell

		6:00	6:15	6:30	6:45	7:00	7:15	7:30	7:45	8:00
SUNDAY	ABC	Ted Mack Family Hour	Ted Mack Family Hour	Ted Mack Family Hour	Ted Mack Family Hour	Goodyear P. Whiteman Review	Goodyear P. Whiteman Review	Dodge Showtime U.S.A.	Dodge Showtime U.S.A.	Dodge Showtime U.S.A.
	CBS	Bigelow-Sanford Co. Bigelow Theater	Bigelow-Sanford Co. Bigelow Theater	Lamont, Corliss Mr. J. Magination	Lamont, Corliss Mr. J. Magination	Wm. Wrigley Gene Autry	Wm. Wrigley Gene Autry	Amer. Tob. This is Show Business	Amer. Tob. This is Show Business	Amer. Tob. This is Show Business
	DU MONT									
	NBC	Gen. Foods Hopalong Cassidy	Gen. Foods Hopalong Cassidy	Gen. Foods Hopalong Cassidy	Gen. Foods Hopalong Cassidy	Regent Cig. Leave It to The Girls	Regent Cig. Leave It to The Girls	Jello Aldrich Family	Jello Aldrich Family	Jello Aldrich Family
MONDAY	ABC		Junior Edition	Kellogg Space Cadet	Film†	News :05 Club 7	Pepsi-Cola Faye Emerson	Hollywood Screen Test	Hollywood Screen Test	Hollywood Screen Test
	CBS					Steve Allen Show	Steve Allen Show	Oldsmobile CBS-TV News	Oldsmobile CBS-TV News	Liggett Myers Perry Co.
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club			Captain Video	Captain Video	Once Upon A Tune	Once Upon A Tune	Once Upon A Tune
	NBC	Cactus Jim	Cactus Jim			R.C.A. Kuklo, Fran & Ollie	R.C.A. Kuklo, Fran & Ollie	Mohawk Mills Mahawk Showroom	Mohawk Mills Mahawk Showroom	R. J. Reynolds News
TUESDAY	ABC		Junior Edition	Kellogg Space Cadet	Film†	News :05 Club 7	Club 7 :25 News	P & G Beulah	P & G Beulah	P & G Beulah
	CBS					The Stark Club	The Stark Club	Oldsmobile CBS-TV News	Oldsmobile CBS-TV News	Liggett Myers Stark C.
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club			Johnson Candy Captain Video	Johnson Candy Captain Video			
	NBC	Cactus Jim	Cactus Jim			Sealtest Kuklo, Fran & Ollie	Sealtest Kuklo, Fran & Ollie	Van Camp Little Show	Van Camp Little Show	R. J. Reynolds News
WEDNESDAY	ABC		Junior Edition	Kellogg Space Cadet	Film†	News :05 Club 7	Pepsi-Cola Faye Emerson	Bendix Chance of a Lifetime	Bendix Chance of a Lifetime	Bendix Chance of a Lifetime
	CBS					Steve Allen Show	Steve Allen Show	Oldsmobile CBS-TV News	Oldsmobile CBS-TV News	Liggett Myers Perry Co.
	DU MONT	Small Fry Club	Small Fry Club			Captain Video	Captain Video	Mr. & Mrs. Jimmy Carroll	Mr. & Mrs. Jimmy Carroll	Mr. & Mrs. Jimmy Carroll
	NBC	Cactus Jim	Cactus Jim			Ford Motor Kuklo, Fran & Ollie	Ford Motor Kuklo, Fran & Ollie	Mohawk Mills Mahawk Showroom	Mohawk Mills Mahawk Showroom	R. J. Reynolds News
THURSDAY	ABC		Junior Edition	Kellogg Space Cadet	Film†	News :05 Club 7	Club 7 :25 News	General Mills Lone Ranger	General Mills Lone Ranger	General Mills Lone Ranger
	CBS				Ponds Billi Palmer Show	Steve Allen Show	Steve Allen Show	Oldsmobile CBS-TV News	Oldsmobile CBS-TV News	Liggett Myers Stark C.
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club			Johnson Candy Captain Video	Johnson Candy Captain Video			
	NBC	Cactus Jim	Cactus Jim			Sealtest Kuklo, Fran & Ollie	Sealtest Kuklo, Fran & Ollie	Van Camp Little Show	Van Camp Little Show	R. J. Reynolds News
FRIDAY	ABC		Junior Edition	Kellogg Space Cadet	Film†	News :05 Club 7	Pepsi-Cola Faye Emerson	Green Giant Life With Linkletter	Green Giant Life With Linkletter	Green Giant Life With Linkletter
	CBS					Steve Allen Show	Steve Allen Show	Oldsmobile CBS-TV News	Oldsmobile CBS-TV News	Liggett Myers Perry Co.
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club			Captain Video	Captain Video	Mr. & Mrs. Jimmy Carroll	Mr. & Mrs. Jimmy Carroll	Mr. & Mrs. Jimmy Carroll
	NBC	Cactus Jim	Cactus Jim			R.C.A. Kuklo, Fran & Ollie	R.C.A. Kuklo, Fran & Ollie	Mohawk Mills Mahawk Showroom	Mohawk Mills Mahawk Showroom	R. J. Reynolds News
SATURDAY	ABC					Hollywood Theater	Hollywood Theater	General Mills The Erwins	General Mills The Erwins	General Mills The Erwins
	CBS	Lucky Pup	Lucky Pup	The Big Top	The Big Top	Oldsmobile Sam Levenson	Oldsmobile Sam Levenson	Douglas Edwards News	Douglas Edwards News	Douglas Edwards News
	DU MONT									
	NBC			Brown Shoes Smiling Ed McConnell	Brown Shoes Smiling Ed McConnell	Kellogg Victor Borja Show	Kellogg Victor Borja Show	Man. Soap Co. One Man's Family	Man. Soap Co. One Man's Family	Man. Soap Co. One Man's Family

BETTER FILM MEANS BETTER RATINGS

let these stations tell you why—

KTLA
Los Angeles

Your Masterpiece film package is currently receiving the highest Hooper rating in Los Angeles during the period it is running on Sunday evenings.

WXYZ-TV
Detroit

This program sponsored by Downtown Hudson has the highest TV rating of that hour.

WBNS-TV
Columbus

Excellent reaction to these pictures, with an average Videodex of 25.1 . . . scheduled against some heavy competition.

WFIL-TV
Philadelphia

Average ratings of 18 to 22 excellent. We are presenting the films at the same time another station is televising major league baseball games from Shibe Park.

LET THESE TOP FEATURES WORK FOR YOU

Long Voyage Home
John Wayne
Barry Fitzgerald

Sundown
Gene Tierney
George Sanders

House Across the Bay
George Raft
Walter Pidgeon

History Is Made at Night
Charles Boyer
Jean Arthur

Winter Carnival
Ann Sheridan
Robert Armstrong

Stagecoach
John Wayne
Claire Trevor

Crystal Ball
Paulette Goddard
Ray Milland

To Be or Not To Be
Jack Benny

You Only Live Once
Henry Fonda
Sylvia Sydney

Foreign Correspondent
Laraine Day
Herbert Marshall
George Sanders

Young and Willing
Susan Hayward
William Holden

Eternally Yours
Loretta Young
Brod. Crawford

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FALSTAFF
SCHLITZ

FOOD

MILANI FOODS
TRUPAK

MISCELLANEOUS

J. A. WILLIAMS,
HARDWARE
GENERAL ELECTRIC
CO.
BROMO-QUININE
TENA ROTER
UTAH POWER & LIGHT
CO.

HOLLYWOOD FILM STILL GOING STRONG

(continued from page 27)

for \$75,000 several months ago. Today the asking price for these twenty films is \$250,000 . . . and there are no takers. The distributors feel that because of the freeze limiting the number of TV stations, they could not get their money back within a reasonable period of time unless they charged exorbitant rates.

New York is the marketplace for theatrical films, with such firms as Associated Artists Productions, Commonwealth, Film-Vision Corporation, Masterpiece Productions, Paramount Film Distributing Corporation, Screen Guild and Telecast Films, standard among the many leaders in the growing field.

Films up to \$1,000.

Jules B. Weill, president of Masterpiece, said his company has at least 25 "A" films. These films are purchasable for from between \$100 and \$1,000, depending on the station and whether the films are used for commercial or sustaining programs.

"Most people don't consult newspaper listings or read magazines that list programs," Mr. Weill said, adding that once people become movie-TV watchers they are loyal adherents to the channel that presents films.

Speaking of theatrical film's appeal to viewers, WATV's Robert Paskow pointed out: "The wider scope of action in Hollywood film, plus the lavish productions of able performances, make this type of programming very attractive to a viewer, and hence, to a sponsor."

Associated Artists' Paul Diamond, whose distribution company owns some 500 features and West-erns, mostly of recent vintage, said the sponsor can be accommodated with film "to fit his budget." As for

Write, wire or phone for 1st and/or 2nd run franchises
MASTERPIECE PRODUCTIONS, INC.

JULES B. WEILL, President

45 WEST 45th STREET, NEW YORK 19 • TELEPHONE: LUXEMBURG 2-4717

first use and re-run material, Mr. Diamond said an axiom of the trade is:

"If you haven't seen it before its first run," adding that "a good picture can be seen many times with enjoyment. If it's truly good, it's worth a repeat."

His company, he said, can protect a sponsor in one market "if necessary for as long as a year," because of the wide number of pictures Associated Artists owns.

Asked what reaction people in his business had to Caesar Petrillo's recent wire to stations, urging them not to use film, Mr. Diamond voiced the sentiments of other distributors when he said:

"Mr. Petrillo's wire has no bearing on us. With all due respect to Petrillo, we have no agreements with him. His agreements are with the film producers."

In spite of the problem of supply and the great many times the available product has been re-run, no matter what markets you turn to, films still rack up high ratings.

Hopalong Hits 28.8

Videodex December ratings give Hopalong Cassidy on WBEN, Buffalo, at 11:15 a.m. a 28.8; Movies for Kids on WBKB, Chicago, 20.4.

The Ford Dealers' Ford Movie Night, telecast each Monday, from 7:30 to 11-11:30 p.m., over WOR-TV, has earned ratings like (Pulse, January 8th) 5.6 at 7:30 p.m., and 6.4 at 7:45 p.m. This, in the face of network competition as Kukla, Fran & Ollie, Mohawk Showroom, Lights Out, Capt. Video, Oldsmobile News, Perry Como, etc., etc.

The program has offered such feature-length shows as "Pygmalion," "Major Barbara," "My Sister and I," among others, including many English-made films of recent vintage, and in addition provides a comedy, a Western and a newsreel.

\$3,600 per Night for Ford

Ford Movie Night uses three films per night, at a time cost of \$3,600. The show pulls a January Pulse rating of 5.6, with a turnover factor of 2. Thus the single sponsor reaches two audience groups, each composed of 250,000 viewers. If the film and live narrator cost another \$2,000 a performance, the cost-per-thousand figure is still attractive.

Typical of the range of sponsors is those carried on WATV film programs.

Among its national sponsors participating are: Alliance Antenna

Rotor, Cavalier cigarets, Chevrolet, Charms candy, Chrysler, Cocomalt, Hi-V, Hudson, Kirkland Soap Flakes, Mission Bell Wine, Pall Mall, Philadelphia Cigars, Post's Sugar Crisp, RDX, Sedagel, Serutan, Spuds and Sunshine Biscuit.

Its regional and local sponsors include: Abelson's Jewelry, Auster Furniture, Barney's Furniture, Canadian Furs, Fisher Baking Co., Holiday Motors, Leader Novelties, Prince Range, Paul's Furniture and Sunrise Dairy.

WATV's Junior Frolic program, an across-the-board series of cartoons, has been sponsored since its inception on the Newark station in May of 1948. Its December Videodex is 9.5.

An unusual feature of the Frolics is that the film's sound is scrapped, and a live announcer narrates action and provides the moral of each episode. Sponsors Monday through Saturday are, respectively: Leader Novelty Co.; Cocomalt; Ronzoni; Weston Biscuit; Costa's ice cream and Charms candy. Cost to the individual sponsor is \$600 a program for time, talent and film.

In Chicago an average of 60 films are telecast weekly over the four channels there. WGN-TV recently signed through Flamingo Film Co. for 19 Eagle-Lion releases made between 1946-49. WBKB, through Associated Artists, bought 63 films, 50 of which are Monogram and the balance Screen Guild releases. WGN-TV airs nearly 20 films a week; WBKB is using about 18; WNBQ and WENR-TV use about 10 films each a week. The films are sold to sponsors under various deals, from full-coverage sponsorship to participations.

Better Prices Predicted

And so, while it is obvious that Hollywood films, even though old, play an important part in TV advertising, the question of supply is serious. If the owners of film properties take a more realistic approach in their asking price for TV use, the distributors will undoubtedly put the money on the line. If they don't, they might lose out to the syndicated film program made expressly for TV. In this category, as we pointed out last month, even with only 64 markets to split the costs, producers are getting their money back and are delivering top quality material. In the meantime though, the vintage Hollywood product that thrilled moviegoers years ago is doing the same for the television audience today.

COMMONWEALTH

Currently Serving the
Nation's Leading TV Stations
Offers the Following

TV FILM PACKAGES

26 MAJOR COMPANY FEATURE PROGRAMS

with such stars as

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Jimmy DURANTE
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Paulette GODDARD
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39 TOP WESTERNS

featuring

THE RANGE BUSTERS
KERMIT MAYNARD
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52 FEATURE PROGRAMS

with such stars as

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J. Carrol Naish
Jack LaRue
Pinky Tomlin
Buster Crabbe

13 MUSICAL VARIETIES

12 1/2 min each • featuring

MOREY AMSTERDAM

13 SOUND CARTOONS

250 AESOP FABLE SILENT CARTOONS

12 CHARLIE CHAPLIN COMEDIES

12 1/2 min each

For further information and complete list, write to



COMMONWEALTH

Film and Television, Inc.
723 Seventh Avenue, New York 19, N.Y.

HOW THE NEW SHOWS ARE DOING

Sinatra, Marx, Moore Climbing; Rose Show Hits Bottleneck

AS a result of its attaining 100% sponsorship and the high ratings registered by the Kate Smith hour, the flurry to capture choice daytime network segments continues. Chief benefactor, so far, is the Garry Moore show, second strongest TV daytimer. . . .

Filming Groucho Marx's *You Bet Your Life* has proven a boon to DeSoto-Plymouth Dealers, while kine and tough competition is largely responsible for the weak Billy Rose ratings. . . .

Sweetheart soap credits the success of *One Man's Family* to a format that requires continuous, weekly viewing. . . .

A further study of the new shows by TELEVISION Magazine discloses:

GARRY MOORE SHOW

Sponsors currently are turning towards the CBS daytimer, the Garry Moore show (1:30-2:30 p.m., E.S.T., across-the-board), with the variety hour offering many advantages. Starting out quite weakly program-wise, the show's December ARB rating has soared to 11.5, with the 1:30-2:30 period showing a 61% feminine audience, as against a much lower distaff figure for later hours when youngsters make up a large share of the audience. Indicating a sharp upswing in viewer interest, the *act-in-use* figure for December has jumped from 7% to 15% during this time segment.

Reynolds for Cavalier cigarets has purchased the 2:15-2:30 p.m. slot, Monday, Wednesday and Friday, marking the first entry of a

cigaret outfit into daytime programming. Quaker Oats bankrolls the Tuesday-Thursday segments and Procter & Gamble has signed for the 2-2:15 p.m. spot, Monday through Friday, for Duz and Ivory Soap.

In allocating \$1,000,000 for a year's tie-in, Cavalier is banking heavily on the show with its large feminine following, which should be a major market for king-sized cigarets. Second sponsor, P&G, expecting a repetition of the evening time snafu, operates on the enlightened theory that it had best get into as many choice daytime availabilities as possible. The company already sponsors the soap opera, *The First Hundred Years*, and parts of the Kate Smith hour.

Weekly production cost for the Moore stanza is \$32,000; 15-minute periods can be purchased for \$1,700 with the program beamed over a 44 CBS station line-up.

BILLY ROSE SHOW

Sponsored by Hudson Motors, the Billy Rose Show is an example of a fine dramatic program which started comparatively late, and as a result, has been pushed all over the lot, *Time*wise. The outcome: its weak 9.2 December Videodex rating in no way indicates the relative merits of the half-hour weekly dramatic series.

The program is carried over an extensive, 54 station ABC hookup, yet, due to the bottleneck in clearing time, the show can only muster nine live cities. Such top markets as Cleveland, Cincinnati, St. Louis

and Washington are forced to take the show on kine—never a help in building up an audience. Secondly, the program is slotted at the oddest of times: Cleveland, 6 p.m., Sunday; Milwaukee, 11:15 p.m., Tuesday; St. Louis, 11 p.m., Monday; Dayton, 11 p.m., Monday.

In markets where it gets a satisfactory time slotting, it is placed against long-established top-rated shows. In Baltimore it bucks against *Godfrey & Friends*' 52.6 rating and comes up with a 6.9 figure. Shown live in New York, where it originates and checks off a 6.7 rating, the program's top opposition is *Fireside Theater* which carries a 36.0 rating. "Fireside" gets strong impetus from the tremendous audience built up on the earlier Berle show. Other competition includes the Vaughn Monroe show on WCBS with a 9.4 rating and *Cavalcade of Bands* with a 10.4 figure. Cincinnati, Columbus and Philadelphia carry the Rose show at 9 p.m., Sunday, throwing it smack against the high-rated *Philco TV Playhouse* on NBC and the strong *Fred Waring* hour on CBS. Cincinnati tallies a 6.5 figure for the stanza, Columbus, 3.0, and Philadelphia 2.7. Boasting some of the finest camera work, acting and direction, the half-hour show is budgeted at \$15,000 weekly.

DE SOTO-PLYMOUTH'S YOU BET YOUR LIFE

Groucho Marx's *You Bet Your Life* represents a successful attempt by DeSoto-Plymouth to transfer a well-liked radio property to video

[continued on page 34]



A new trademark character was designed by Five Star Productions for the new "three-purpose" Lucky Tiger TV spots. Previous film was done by Hal Roach. Animation director of the new series is Five Star's Howard Swift, who directed the "Dance of the Hours" sequence in "Fantasia," the "Pink Elephant" sequence in "Dumbo" and more than 30 "Fox and Crow" cartoons.

ADVERTISER
 Lucky Tiger Hair Tonic

AGENCY
 Grant Advertising, Inc.

PRODUCED BY
FIVE STAR PRODUCTIONS
 6526 SUNSET BLVD., HOLLYWOOD 28, CALIF.
 HEMpstead 4807



Animation, combined with live photography, puts sock and sell into this 60 second NSS commercial, one of a new series produced for Bohemian Beer. Action has plenty of sparkle and showmanship to interest viewer and capitalize on product identification. Backed by 30 years experience in trick photography and animation for motion picture trailers, NSS is brightening TV commercials with its tricks of the trade . . . on film.

ADVERTISER
 National Brewing Company

AGENCY
 Owen and Chappell, Inc.

PRODUCED BY
NATIONAL SCREEN SERVICE
 1600 BROADWAY, NEW YORK, N. Y.
 Circle 6-5700
 OFFICES IN 30 OTHER CITIES



Experts experienced in filming hair and Hollywood stars, Seaboard created for Tintair the commercial with Signe Hasso demonstrating the product and its effectiveness.

ADVERTISER
 Bymart, Inc.

AGENCY
 Cecil & Presbrey

PRODUCED BY
SEABOARD STUDIOS, INC.
 157 EAST 69th STREET, NEW YORK 21, N. Y.
 REgent 9-9200



Television's most glamorous legs, filmed in bewitching and intriguing action by motion pictures, make the Old Gold dancing pack a living, thrilling television commercial—a fine example of entertainment that really sells the product. Five one minute and five 20-second commercials were produced for a national spot campaign.

ADVERTISER
 P. Lorillard Company

AGENCY
 Lennen & Mitchell, Inc.

PRODUCED BY
SPECIAL PURPOSE FILMS, INC.
 44 WEST 50th STREET, NEW YORK, N. Y.
 WIden 6-0020



This current Benrus minute commercial, starring Dean Martin & Jerry Lewis, appeared on Television timed to coincide with the theatrical release of the comics' hit-picture "At War With The Army." A 30-second spot following this commercial was purchased by many local theatre exhibitors to feature the showing of the movie.

ADVERTISER
 Benrus Watch Co.

AGENCY
 J. D. Tarcher & Co., Inc.

PRODUCED BY
VIDEO VARIETIES CORPORATION
 41 EAST 50th STREET, NEW YORK 23, N. Y.
 STUDIOS:— WEST COAST SOUND STUDIOS
 510 WEST 57th STREET, NEW YORK 19, N. Y.

NEW SHOWS

(continued from page 32)

via film. The company was faced with the dilemma of building a TV show around Groucho, but could not budge the comedian from his desire to live in California. How, company officials pondered, can we get a weekly TV show, keep up the radio program, avoid the use of kine, placate Groucho, yet work out a formula to get him through a back-breaking weekly schedule?

Decision reached was to throw three cameras on a full hour run-through. Best visual parts now are edited for the weekly half-hour film; best auditory parts are blended together for the 30-minute AM show. Of course, the procedure is not without its disadvantages. While the method is less arduous for the star, the film is not as good as studio shooting. In tribute to Groucho, although the show still is basically audio, Marx's stinging wit makes it a TV favorite. Company executives also feel film helps to route the show into tight markets at varying times, especially when the 9 p.m. E.S.T. period is unavailable.

As a result of this policy, the program is beamed over 61 NBC outlets and checks off a 17.9 rating in New York, 23.5 in Chicago and 15.0 in Philadelphia. Program cost is approximately \$12,000, time cost is over \$13,000 weekly. January Trendex ratings are:

You Bet Your Life (NBC)	20.8 (13 cities)
Stop the Music (ABC)	29.3 (15 cities)
Burns & Allen (CBS, alternate weeks)	26.2 (11 cities)

BULOVA'S FRANK SINATRA SHOW

Bulova Watches, currently sponsoring the first half of the Frank Sinatra Show, originally bought into the program for a Christmas season promotional campaign. "We're continuing with the show," a company executive revealed, "for the following reasons: The show has proven that it can draw a big audience. We've gotten a very nice reaction from jewelers; so much so, that we're continuing for 52 weeks, although we usually cut down our advertising budget during the dull watch season following the holidays. We can get much stronger impact with 2-minute commercials, instead of our usual 20-second spots."

As star of the show, Frank Si-

natra faced one of the toughest jobs accorded to a TV newcomer. He was handed a full-hour variety program opposite one of video's finest formats, Sid Caesar's Your Show of Shows. While many production and cost changes have taken place, the program currently shapes up as one of video's bright lights.

Although the company has been a heavy AM and video spot advertiser, the program represents Bulova's first sponsored radio or TV effort. A relatively inexpensive hour-package (\$12,500), the show garners a 21.6 December Videodex rating, is carried over a 54-station CBS hook-up and has a homes-reached figure of over 1,823,000. Since rounding into top-flight entertainment, the show definitely will not be chopped to a half hour, as had been rumored earlier. In fact, Kaywoodie Pipes and Burlington Mills are reportedly dickering for sponsorship of the balance of the program.

While Sinatra's chief competitor, Your Show of Shows, has a higher rating, the Saturday evening 9-10 p.m. segment, like its Sunday evening 8-9 and 9-10 counterparts, has shown that two opposing programs can click off good ratings, thanks to the high sets-in-use-figures at such hours. The December Videodex rating figure shapes up as follows:

Frank Sinatra Show (CBS)	21.6 (54 cities)
Your Show of Shows (NBC)	34.8 (56 cities)
Sat. Night at the Garden (DuMont)	7.1 (8 cities)
Roller Derby (ABC)	6.9 (5 cities)

CAMEL'S VAUGHN MONROE SHOW

Vaughn Monroe has been a Reynolds's Tobacco property on radio for almost 10 years. Company brass thought, "Why not use that association as the basis for a TV show?" What came out was an informal, relaxed half-hour strongly praised by TV editors as a refreshing change from the usual stage-show type of extravaganza that belonged in a theater rather than on a video screen. The show started impressively with a 25 rating, dropped sharply over the months, but currently has started to move forward again. The Camel people, however, may do some tinkering with the program in an effort to build up a stronger following.

Again, the old bogey of tough time slotting rears its ugly head. In New York, for example, Fireside Theater, which follows the Berle

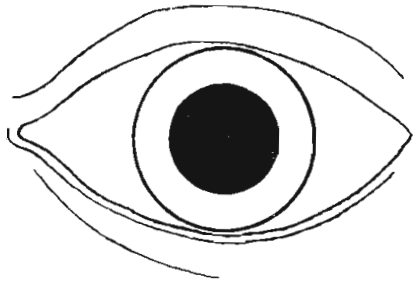
hour, has a top rating. DuMont's Cavalcade of Bands and ABC's Billy Rose Show are strong competitors. Production outlay is \$15,000 weekly, time cost is \$7,500 for a 29-station CBS network. December Videodex figures are:

Vaughn Monroe Show (CBS)	12.0 (29 cities)
Fireside Theater (NBC)	40.8 (29 cities)
Cavalcade of Bands (DuMont)	12.1 (20 cities)
Billy Rose Show (ABC)	9.2 (52 cities)

SWEETHEART'S ONE MAN'S FAMILY

Sweetheart officials are firmly convinced that a program which "cliff hangs," that is, one that has a suspense ending, but continues its story the following week, is a sure-fire method of building a loyal, regular viewership. A 30-minute dramatic series, with a weekly \$9,500 production budget, the show departs sharply from many of its drama competitors. While programs like The Aldrich Family, Mama, and The Goldbergs tell a complete story in each installment, One Man's Family builds its story week after week. When the program was picked up last August, after being kicked all over the lot time-wise, it carried a 5 rating. As of December, the rating has jumped to 23.7. Signed originally for 13 weeks, the company has renewed for the balance of the season. Representing Sweetheart's first major TV entry, the program now has been channeled into every market available and has built up a 60-station NBC line-up. Its homes-reached figure has climbed to over 2,190,000. December Videodex figures (Faye Emerson, CBS competitor, has moved to another time segment on ABC) give One Man's Family a 23.7, against an 11.3 for ABC's The Erwins.

Other interesting newcomers include the Lilli Palmer Show, a 15-minute, twice-weekly chit-chat, interview program that received the greatest round of collective applause since Jimmy Durante's video debut. Palmer's biggest selling point: treating her listeners as highly intelligent people and giving them an adult program. The Peter & Mary Show, starring two able night-club artists, Peter Lind Hayes and wife, Mary Healy, is a loose situation comedy, still striving for the right formula. Also recently launched is the highly-touted Sam Levenson for Oldsmobile and the brittle comedy and pianistic shenanigans of Victor Borge for Kellogg.



PRIVATE EYE PAYS OFF



15% Sales Increase Attributed To U. S. Tobacco's

"Martin Kane. Private Eye"

"TELEVISION has been responsible in great part for the substantial increase we have felt in our tobacco product sales this year," said L. H. Bantle, advertising manager, U.S. Tobacco Co. Pointing out that "the tobacco market is off considerably since the war," he added:

"Our product sales have increased, in the present stagnant market conditions, and we concede that TV has substantially served its purpose." His reference is to Martin Kane, Private Eye, a weekly mystery drama featuring William Gargan and Horace MacMahon, which his company sponsors on NBC-TV.

And it is likely that this program has done much to raise company sales over 15% this last year.

Outstanding Commercial

Considered by advertising men one of television's outstanding merchandising programs, because a tobacco shop plastered with product point-of-sale material is the scene for frequent meetings of the leading characters, Private Eye despite this has had a consistently high rating. Videodex in December registered a 28.7 national rating for the show. In St. Louis, a one-station market, it attained a whopping 53.5 rating the same month.

Telecast live over a 36-station hook-up, 10-10:30 p.m., EST, Thurs-

days, 25 NBC stations carry the show via kinescope to suit market availabilities. At a weekly cost of \$19,000 the show attracts an estimated audience of 2,576,500 for a cost-per-thousand of \$2.24.

Aimed at a male audience, private detective Martin Kane's suspenseful episodes provide pipe-smoking men the chance to reflect on the possible solution to a crime. The plot is pointed up in scenes that occur in the tobacco shop, where easy-going but alert salesman Happy McMann lets no chance pass to laud the tobacco and the self-sealing container being purchased.

Merchandised to the Hilt

The company provides a strong merchandising campaign to back up its TV show, with counter displays, streamers and point-of-sale material boasting about Martin Kane, Private Eye. That this material is hitting the customer is evidenced by the fact that dealers report people asking for Martin Kane's tobacco, although the company is anything but shy about aggressively pushing its brand names—Dill's Best, Model, Tweed and Old Briar.

"That in itself is unusual," Mr. Bantle said, "merchandising four different products on a program. But one product is given a stronger push each show than another." In that way, he said, each product gets

(continued on next page)



1. Screen star William Gargan. TV's Martin Kane, discusses case with proprietor (retired cop) in tobacco shop. 2. Anxious female tries to learn his whereabouts at shop. 3. Same actress in scene of play. 4. Crime solved, Gargan with heroine stops in shop before saying good-night and, of course, buys a package of his favorite tobacco.

**WEED
AND
COMPANY**



NEW YORK
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HOLLYWOOD
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA

**OVER 125,000 TELEVISION
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See your WEED man for the whole story. And for the whole story nationwide, see the Status Map on pages 16 & 17.

Helpful techniques and ideas for TV programs



*This new book
shows you how to
use movies most
effectively*

MOVIES FOR TV

by J. H. Battison is a complete, how-to-do-it guide to the production and transmission of movies on television. It gives practical information on all cameras, projectors, recording equipment, etc., showing how each piece operates and how to use it most efficiently. It tells how to produce titles and special effects, newsreels, all types of commercials; how to edit and splice film; how to light scenes for best results on TV; how to combine movies with live scenes. Here is a wealth of useful information together with much experienced advice on what is good and what bad in movies for television, and why.

SEE IT ON APPROVAL

The Macmillan Co., 60 Fifth Ave., New York 11

Please send me a copy of *Movies for TV*. I will either remit the full price of \$4.25 or return the book in 10 days

Signed _____

Address _____

PRIVATE EYE PAYS OFF

(continued from page 35)

rotating as well as cumulative advertising on the program.

In addition to merchandising material, U.S. Tobacco backs up the program with newspaper advertising for the show and the products it features.

In reference to the show's appeal, Ed Hoos, account executive, Kudner Agency, said:

"We believe television is superior to any other medium for tobacco advertising."

In regard to the integration of the commercials with the dramatic portions of the program, Mr. Hoos added, "We try not to over-emphasize the commercials, but we're quite proud of the many compliments we receive for integrating the sales pitch with top-level entertainment."

Regarding future plans of the company, Mr. Bantle denied recent reports that the U.S. Tobacco Company plans to simulcast the program or broadcast it over a network other than NBC. "We studied the matter," he admitted, "but have dropped the idea because we don't think it is feasible. Meanwhile, we are perfectly satisfied with our present efforts."

NEWS RELEASE

"A good television program can disrupt the family dinner and present a challenge to the housewife.

"To help her, Watertown Manufacturing Co., Watertown, Conn., is molding a 14½ inch partitioned plate for viewer diners . . ."

To help *him*, TELEVISION Magazine offers the television cup.



CONSULTING TELEVISION ENGINEERS

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

Upper Montclair, N. J.

Labs: Great Notch, N. J.

Phones: Montclair 3-3000
Founded 1926

McNARY & WRATHALL

Consulting Radio Engineers

National Press Bldg. DI. 1205

WASHINGTON, D. C.

1107 Pacific Ave. Santa Cruz, Calif.
Phone 5040

JOHN CREUTZ

Consulting Radio Engineer

319 Bond Bldg. REpublic 2151
WASHINGTON, D. C.

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE

DALLAS 5, TEXAS

JUSTIN 8-6108

BERNARD ASSOCIATES

Consulting

Radio and Television Engineers

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Hollywood 27, California

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Dallas, Texas

1728 Wood St.

4742 W. Ruffner Street
Seattle, Washington

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Service of Broadcasting

National Press Bldg., Wash., D. C.

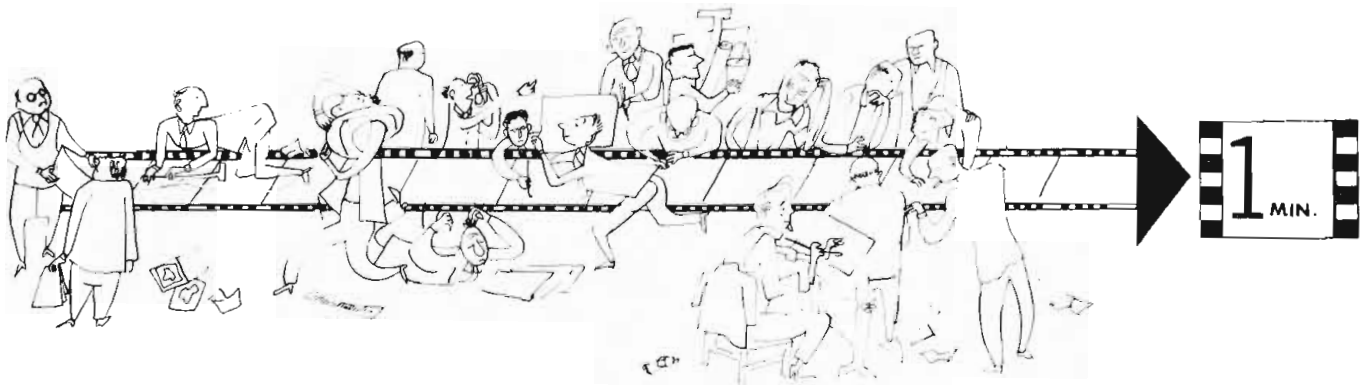
E. C. PAGE

CONSULTING RADIO

ENGINEERS

Bond Bldg. EXecutive 5670

WASHINGTON 5, D. C.



BENTON & BOWLES' TV COMMERCIAL SET-UP

WHAT television is doing to the advertising agency business is exemplified at Benton & Bowles, New York. In many agencies the responsibility for television commercials is divided among several departments, which also work on AM material, and print advertising. But Benton & Bowles on January 1st, this year, established a full television commercial department, staffed from top to bottom with those in the agency best equipped through experience and skill to handle work in the new medium.

As one of the B&B men exaggerated, "If television keeps on growing at the present rate, eventually there'll be more people behind the cameras than viewers." His reference was to the growing list of B&B and film studio personnel required to handle production of even a one-minute film commercial.

150 People = 1 Commercial

Tracing the job disclosed that nearly 100 people actively participated in the development of a new commercial for use in the client's TV program, with perhaps 50 other people called on as incidental helpers. This includes client and agency brass, writers, artists, studio and laboratory technicians, cameramen, producers and directors. The operation may be responsible in part for the recently published satire, "The Hound of Channel One," by Shepherd Mead, the agency's vice president in charge of TV copy.

When B&B established its TV commercial department this year it

named Hoyt Allen, prior to the war a B&B radio director, and since, a director of both AM and TV efforts, its supervisor of television commercial production.

Allen is present at the beginning of the commercial process involved in developing a new commercial, first meeting with writers and artists, then interpreting various aspects of the production to the commercial director of the program assigned by the television program department, in order that in the actual telecast the commercial ideas are fully carried out as conceived.

Here's Mr. Allen's own explanation of the new B&B TV commercial mechanics:

"When a new commercial is needed, client meets with the agency's executives, including client department chiefs. Account supervisors, account executives and assistants then are drawn into the discussions. As the new commercial develops, the over-all copy chief and TV copy chief meet, bringing in an artist-writer team or teams to work up story boards and scripts.

"Story boards—a series of pictures showing the various camera shots called for by the script—follow the script all the way through to actual telecasting. These help everyone from client to director to stagehand to visualize the script quickly, saving much expensive time.

"Recently we discovered another time and money saver. A simple five-minute floor plan sketch of the sets called for by the commercial. These help prevent an error in set-

up, which, if undiscovered before camera rehearsal, can cost around \$5 a minute for stagehands to reset while camera stands idle. Now a floor plan accompanies every new script.

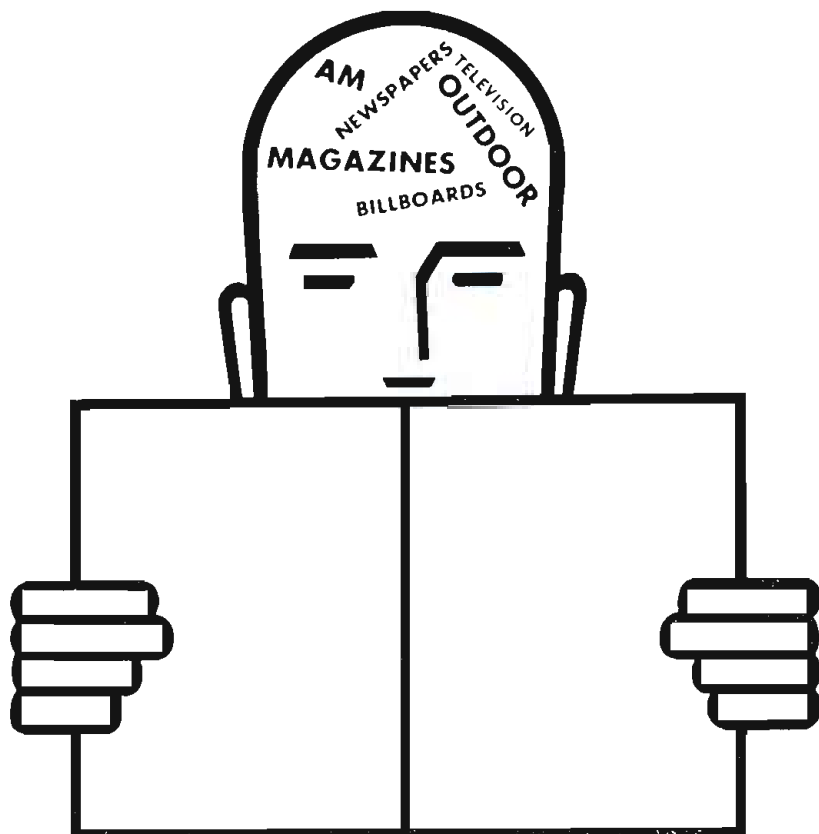
"The commercials cost varying amounts, depending on type—semi-animated one-minute films costing from \$1,250 to \$2,250; animated, \$2,000-\$3,000, and cartoon-type, about \$4,500.

"As soon as copy and artwork are prepared they are then routed for approval up the line to the two copy chiefs. Sometimes we go through as many as 100 commercials and story boards before one is approved by the agency's top-most brass for presentation to the client.

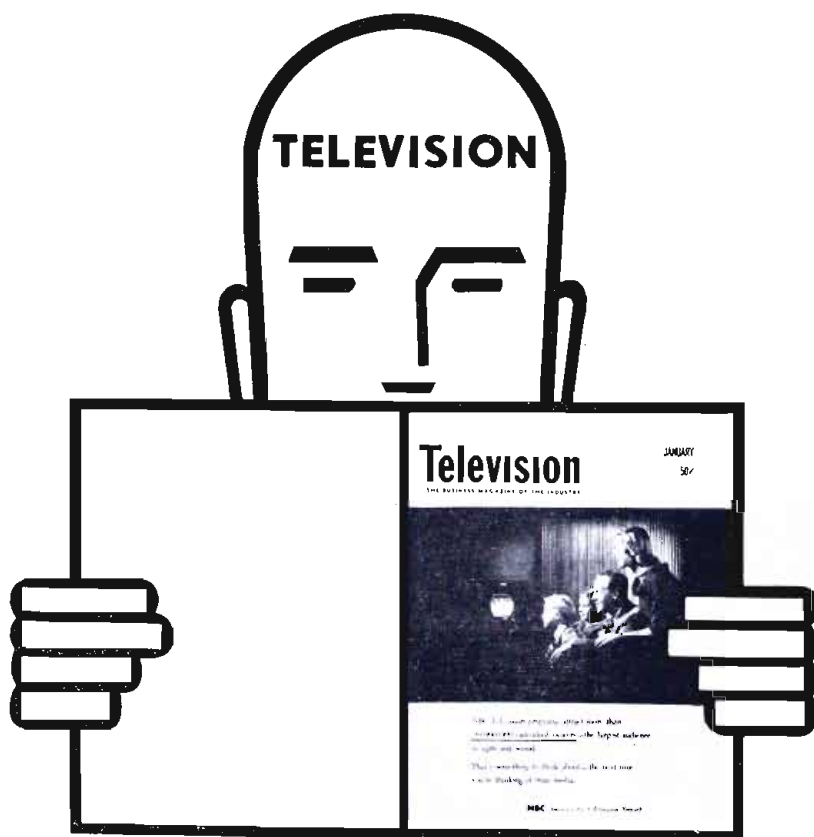
"For the final presentation the camera shots are often put on slide film and the copy recorded."

In spite of the fact that B&B handles completely a major production, TV's first live soap opera, *The First Hundred Years*, sponsored by Procter & Gamble for Tide, Allen believes that the agencies' big job will be in the TV commercial end of the business.

"As it is, even in this formative stage of the game, producing commercials for television calls on an ever-increasing number of agency people devoting an increasing number of man-hours to creative and production details. That hardly leaves time for an agency to develop and produce programs. Besides, today most programs come in package format, calling on the agency to utilize them for the best type of commercial it can produce."



Cross-section of an advertising man's gray matter reading a business publication covering more than one medium.



Cross-section of the same brain reading TELEVISION Magazine

Your television advertising gets its best reception when your prospect's attention is directed 100% to television—without any competing media bidding for his attention. Only Television Magazine can offer you the opportunity to reach your prospect at the precise time he is seeking television information.

TELEVISION MAGAZINE • 600 MADISON AVENUE • NEW YORK, NEW YORK
SEVENTH YEAR OF PUBLICATION



Typical of demands made on producers is to whip up sets like this within a few days.

THE PRODUCER TAKES OVER

TYPICAL of the hustle commercial producers are showing during this period of increasing TV advertising, is Seaboard Studios' completion of a recent job for Tintair, a Cecil & Presbey client. In fact, under unusual circumstances, a back-breaking shooting schedule was finished in one day.

Notified on Thursday to prepare to shoot four different commercials the following Monday, Seaboard's production manager, Frank Walsh, learned what sets were required and that the "star" was to be Signe Hasso. Meanwhile Seaboard received the script from the agency, and with no time for a story board, Walsh broke the script down to determine how best to approach the problem in the shortest time.

Calls went out to scene designers with explanations on the script, from which the designers made sketches. Seaboard's own set designers then took over, making the scenes right on the premises.

In the interim, consultations were going on between Walsh of Seaboard and Joe Lamneck and Adrian Kuhn, the latter pair, respectively production manager and TV script department chief of C&P.

These conferences coordinated the agency's changes of script requirements with technical details, especially in regard to wardrobe, a hair dresser, makeup and other necessities for the star, as well as props for the shots.



Because of short time element and need for quality sets, first thing to be done is to get scenic work underway.



Skilled technicians turn out two 2-minute commercials, one 1-minute commercial and one minute-and-15-second commercial all in one day.

Testing package identification.

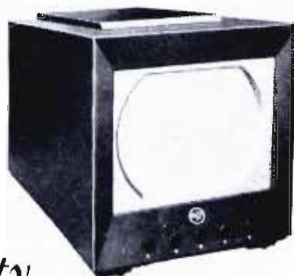


Hard-working stars like Signe Hasso can be wonderfully cooperative.





-----TYPE TM-2B



Low-cost, high-quality

TV Picture Monitor

—with a dozen uses

Here is a professional 12½-inch picture monitor you can set up any place in your station—control rooms—announcers' booths—clients' viewing rooms—offices. It is completely self-contained with power supply. It is readily adaptable for portable service. Picture quality meets the requirements of the most critical director.

To the TM-2B, 6-Mc bandwidth permits use of closed-circuit signals—such as the signal from a control room. High-impedance video input makes it possible to terminate the signal in the monitor—or to "loop"

the signal through several monitors. Vertical scanning can be switched for "mirror viewing." Removable controls make it easy to operate the unit "remote control" (from a program console, for example).

A special version of the TM-2B . . . using a 10-inch picture tube . . . is available for rack-mounting, or as a monitor in a program console.

One of the handiest video units a station can own. Order yours from your RCA TV Equipment Representative. Or from Dept. N87, RCA Engineering Products, Camden, N. J.



TELEVISION BROADCAST EQUIPMENT
RADIO CORPORATION OF AMERICA
 ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal. www.americanradiohistory.com

LETTER TO THE EDITOR

Sir:

We have studied with interest your network program cost-per-thousand analysis published in the issue of December, 1950; in at least one market, Los Angeles, which represents nearly 10% of the total television circulation, the figures differ considerably from national averages.

We have limited our analysis to five national programs—those with the lowest national cost-per-thousand which are telecast on network stations in Los Angeles. It is interesting to note that the average cost-per-thousand of these five programs nationally is \$1.94 per program, \$0.65 per commercial minute. In Los Angeles, the average is \$9.49 per program, \$3.17 per commercial minute.

For purposes of comparison we have taken the five highest rated programs on Paramount's Station KTLA, which, incidentally, are in the top seven rated shows in the market over this three month period. By comparison to the network program averages, these five programs have an average cost-per-thousand of \$1.80 per program, \$0.32 per commercial minute.

Cordially,
 Cris Rashbaum

Paramount Television Productions

NAT'L. PROGRAMS*	LOS ANGELES VIEWERS	COST/M	COST PER COMM. MIN.
Godfrey and Friends	205,314	\$6.70	\$2.23 (3 min.)
Godfrey and Friends	207,475	\$6.45	\$2.15 (3 min.)
Man Against Crime	114,711	\$13.97	\$4.68 (3 min.)
Stop The Music	145,382	\$7.77	\$2.59 (3 min.)
Show of Shows	138,317	\$12.58	\$4.19 (3 min.)
<i>*pro rated to arrive at L.A. share of cost.</i>			
KTLA PROGRAMS			
Hopalong Cassidy	1,437,202	\$1.11	\$0.14 (8 min.)
The Movies	960,905	\$1.72	\$0.21 (8 min.)
Harry Owens Show	930,979	\$1.93	\$0.64 (3 min.)
Spade Cooley	954,918	\$2.62	\$0.44 (6 min.)
Tim McCoy	768,723	\$1.63	\$0.18 (9 min.)

Sir:

In an article carried in your December issue—"Brand Names, Food Chains in TV Drive"—you reported that a client, Van Camp, cooperated in the sponsorship of Dollar Derby on WLW-D. The fact is that the program is sponsored by Liberal Markets.

Cordially,
 Neal Hathaway
 Calkins & Holden Carlock-
 McClinton & Smith, Inc.