

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

MARCH 1951



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they love us... from chicago

Yes, from the city by the lake come great television shows these days — shows that move the nation's critics to speak with high praise about the "Chicago School" of television.

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ZOO PARADE

HAWKINS FALLS

THE WAYNE KING PROGRAM

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HOLLYWOOD JUNIOR CIRCUS

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A service of Radio Corporation of America

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are regularly telecast by

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WBKB Chicago  
WCPO-TV Cincinnati  
WKRC-TV Cincinnati  
WXEL Cleveland  
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WMCT Memphis  
WTCN-TV Minneapolis  
WNHC-TV New Haven  
WOR-TV New York  
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WTAR-TV Norfolk  
WKY-TV Oklahoma City  
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**AWARDS**—"Emmy" for "Best Children's Show," 1949 and 1950, from Academy of TV Arts & Sciences. "Outstanding Children's Program," 1949 and 1950, from Parent-Teachers Association, Los Angeles.

**POPULARITY POLLS**—"Top Children's Show, 1949" in *Tele-Views* Program Poll.  
"Top Children's Show," 1949 and 1950, in Woodbury College TV surveys.

**CITATION**—"Best Kid's Show, 1949" by So. Calif. Assn. for Better Radio & Television.

**HOOPER**—Los Angeles: 20.2 average Telerating, January thru December, with 49.1% average share-of-TV-audience. Highest rated multi-weekly show on West Coast.

**VIDEODEX**—Los Angeles: 25.2 average rating, April thru December, 1950.  
Detroit: 8.7 average rating, April thru November.  
St. Louis: 27.6 October rating; 23.2 average, April thru October.  
Boston: 12.3 December rating; 6.7 average, April thru December.

**RESULTS**—Los Angeles: Budget Pak's offer of plastic toy "Train of Tomorrow" for 50c cash and wrapper of 19c or 29c candy pulled 84,000 replies in 10 weeks or a looker-listener cash outlay of \$64,680. In July, Budget Pak's offer of a free Beany photo exhausted a supply of 200,000 in 48 hours.

New England ice cream sponsor H. P. Hoad's offer of two treasure chests of toys (\$250 value) for best hand-colored Beany drawings drew 26,000 entries within a few weeks.

*Paramount* Transcribed Programs are available to TV stations or advertisers. Prices on request. Write, wire or phone for audition prints.



National Sales Office • 1501 Broadway, New York 18 • BRyant 9-8700  
KTLA Studios • 5451 Marathon St., Los Angeles 38, Calif. • HOLlywood 9-6363

**A SERVICE OF THE PARAMOUNT TELEVISION NETWORK**

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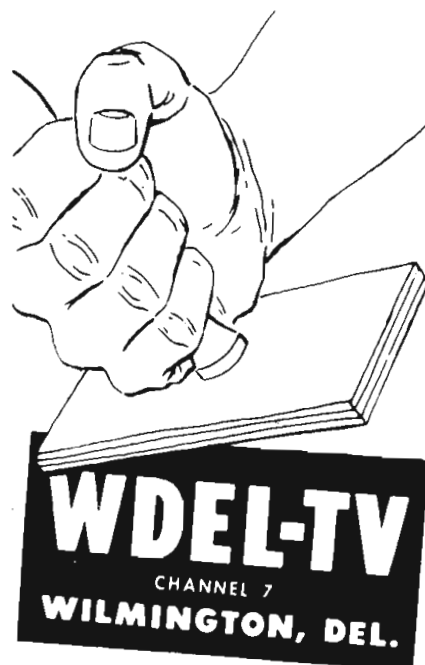
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**THIS MARKET IS FIRST**  
IN RETAIL STORE PURCHASES,  
HAS THE HIGHEST PER CAPITA  
EXPENDITURE OF ANY STATE.

Standard metropolitan Wilmington, Delaware area showed following increases in the ten years, 1940 to 1950.

	INCREASE
Population	20%
Dollar volume retail sales	178%
Dollar volume wholesale sales	209%
Dollar volume service trades	154%
In the nine year period, 1939 to 1948, employment rose 34¾%.	

Data from 1950 Census of Population and 1948 Census of Business, figures released December 1950.

WDEL-TV is the only television station located in this market which is first in the nation—and growing all the time.

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WDEL-TV—the TV must on your schedule.

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... now in its  
second successful  
year, playing to  
the largest  
audience ever  
assembled before  
one bandstand



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9:00 P.M. EST  
over the facilities of

## DU MONT

TELEVISION NETWORK  
62 AFFILIATED STATIONS  
A Division of Allen B. Du Mont  
Laboratories, Inc.

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# FOCUS

## What The New Network Facility Allocations Mean

Pity the poor advertiser under the new FCC proposals for network allocation of cable facilities. Not even an electronic computing machine will be able to come up with any definite answers for him. Two definite statements, however, can be made: it will be more difficult than ever to clear large station line-ups, and the ability to pick particular stations without taking an entire circuit will no longer be possible.

Theoretically, no one network has been allotted cable clearances that would enable it to deliver all cities on the AT&T circuits. Instead, each network will alternate getting first crack on each of four "Circuit Groups," which are made up of three to four legs per circuit.

However, it will be possible for a network to get a larger block of stations, but in almost every case, it will require horse trading that will make the old days seem like playing marbles. For example, if network A has a top-grade children's program, but is unable to get into a number of large markets because it hasn't priority on one of the circuits in those cities, it can make a swap with network B to get those stations. In return, when network B's top show is funneled into the same markets, it will get the needed stations from network A.

At present, the four AT&T groups, each theoretically having similar set circulation figures, will be broken up as follows:

### GROUP I

Chicago—Omaha  
New York—Syracuse  
Washington—Birmingham

### GROUP II

Chicago—Omaha  
New York—Boston  
Washington—Norfolk

### GROUP III

Dayton—Louisville  
New York—Boston  
Cleveland—Rochester  
Washington—Charlotte

### GROUP IV

New York—Syracuse  
Chicago—Memphis  
Dayton—Louisville

Take network A again. It requests its share of time segments in each

category, noting the particular hours desired in each group. Based solely on chance, the periods are apportioned to the four networks. A, having received its time allocations in Group III, for example, proceeds to query stations on the four legs. In each leg, a majority must approve the programs; otherwise, network A loses half its time priority. It can retain 50% on the assumption that at least one station on a given leg signals approval for at least one program. Even in this case, stations do not have to take the live show. Should no priority be forthcoming from any station on a leg, the time reverts to AT&T. The company then turns over the period to the network with the largest number of station requests for a given program.

An example of the complexity of the allocations, with not even the time buyers' favorite slide rule providing much help, is in the following provisions covering only one particular phase of the report:

"Notwithstanding the . . . provisions for single station acceptance, a network's use of a circuit for a half-hour period shall not be permitted on the basis of single station acceptance if all of the following circumstances occur:

"(a) Such half-hour period has been tentatively allocated to the network as one of two half-hour periods opposite a full hour program of another network; and

"(b) The network with the full hour program has received station acceptances therefor from 50 per cent or more of the stations (by markets) on the circuit involved; and

"(c) Such single station acceptance for such half-hour, if treated as the basis for permitting such use, would prevent the use of a circuit on the leg for the one-hour program and the circuit is not used by any network during the other half-hour; and

"(d) The network with a single station acceptance for only one half

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

## TV FILM PACKAGES

**26 MAJOR  
COMPANY  
FEATURE PROGRAMS**  
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Barbara  
STANWYCK  
Robert  
YOUNG  
Jimmy  
DURANTE  
Claudette  
COLBERT  
Jack  
BENNY

Paulette  
GODDARD  
Jimmy  
STEWART  
Merle  
OBERON  
Melvyn  
DOUGLAS  
Raymond  
MASSEY

**39 TOP  
WESTERNS**

featuring

**THE RANGE BUSTERS**  
KERMIT MAYNARD  
SMITH BALLEW

**52 FEATURE  
PROGRAMS**

with such stars as

Bill "Hoppy" Boyd Jack LaRue  
Frankie Darro Pinky Tomlin  
J. Carrol Nalsh 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.

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**

## FOCUS continued

hour of the hour period tentatively allocated to it on the circuit does not utilize two half-hour units of its quota on the basis of single station acceptance on the circuit.

*"Equality acceptances:* Where an equal number of stations (by markets) on any leg accept the programs of two or more networks during the same time period, first choice shall be accorded to the network which has the least time (per week with the time segments involved) ordered on the leg prior to re-allocation; second choice to the network with the next lowest amount of such ordered time; third choice to the remaining network and so forth on a rotating basis.

"Twenty-one days prior to the commencement of each quarter, each network shall designate to the Telephone Company (1) those program periods as to which the network has obtained station acceptances, specifying the acceptances, (2) those periods as to which the network has obtained no station acceptance, and (3) those circuits by program periods as to which the network desires to exercise its right to obtain an allocation of the circuits involved on the basis of plurality acceptance . . ."

### NBC's AM-TV Package

**I**S THERE an AM-TV package trend? NBC may be serious about this plan. It finally started pitching its much talked-about combination radio-television programs. Its first show offering is *The Clock*.

NBC points out, "the same cast will perform both versions. The radio version will be taped at the television dress rehearsal and broadcast at the same time as the live television presentation—10:30-11:00 p.m. Sunday.

*"The Clock* is a simultaneous broadcast—avoiding the production problems of the conventional simulcast.

*"The Clock* is designed for sponsorship in one of two ways:

"1. For one advertiser

"2. For three advertisers on a participation basis

" . . . If the program is sponsored in its entirety by one advertiser, he will receive the customary commercial time of three minutes during the half hour.

" . . . If three advertisers partici-

pate, all three will receive commercial mention in the billboard which opens and closes the programs and each will receive one one-minute commercial during the course of the program. Advertising positions will rotate, so that every third week the advertiser will be in first position.

"The plays will be written in two acts so that the half-hour will run as follows:

- "1. Teaser
- "2. Clock music
- "3. Clock premise
- "4. Opening commercial billboard
- "5. 1st commercial
- "6. Story
- "7. 2nd commercial
- "8. Story
- "9. Clock music
- "10. 3rd commercial
- "11. Credits and next week's coming attraction.
- "12. Closing commercial billboard."

*The Clock* will be carried on the full NBC radio network of 166 stations, and on 20 stations of NBC-TV: Atlanta, Baltimore, Boston, Buffalo, Chicago, Cleveland, Detroit, Erie, Lancaster, New Haven, New York, Norfolk, Philadelphia, Providence, Richmond, San Francisco, Syracuse, Utica, Washington and Wilmington. Stations picked are a representative sampling. Line-up, however, is subject to station acceptance.

To show how *The Clock* has been faring "in the face of major, high cost competition," NBC discloses a report from American Research Bureau, January, 1951, which gives the *Ford Theater* a 28.9 and *The Clock* 23.6.

Analyzing the ratings of mystery radio programs, NBC feels safe in estimating an average Nielsen rating of 10.0. Projecting this in terms of circulation, NBC came up with a total of 4,190,000 radio homes or 8,799,000 listeners. NBC estimates its homes-reached via TV at 1,482,000, for a potential audience of 4,526,000 viewers. The total homes-reached figure, therefore, would be 5,672,000, for a total potential audience of 13,325,000.

Time cost of *The Clock*—radio, \$12,431.68; TV, \$9,069.38—totals \$21,950 gross per week. Talent cost per week is given as \$13,950. The total weekly cost to one advertiser, therefore, is \$35,451.06; for each of three advertisers, \$11,817.02.

In summing up the total costs—"over \$11,000 per week means expending approximately \$153,000 per

quarter," NBC asks:

**"What will this buy in Life Magazine?"**

**"What will this buy in newspapers?"**

**"How does The Clock compare?"**

... in newspapers, 8 insertions (500 lines) in 92 markets giving

32 million impressions

\$4.85 per M

... in Life, 17 insertions (half page B&W) giving

45 million impressions

\$3.48 per M

... in The Clock, 13 programs in 166 markets, giving

173 million impressions

\$ .89 per M

According to NBC, television offers ...

**GREATER IMPACT** ... 129 million more impressions than the nearest competing medium

**GREATER ECONOMY** ... \$2.59 less cost-per-M than the nearest competing medium.

If advertisers go for the idea of combined AM-TV for maximum coverage, the plan might well keep radio in a safe position, rather than being cut into by TV. And by lowering program costs, radio's cheaper cost-per-thousand makes TV a better buy as well.

**Nielsen Reports on AM-TV Listening**

**"W**HEN a television set is installed in the home, daytime radio listening drops from

two hours and 41 minutes, to one hour and 49 minutes, and at night, from two hours and three minutes to a mere 20 minutes. Meanwhile, televiewing consumes one hour and one minute of the family's daytime and a whopping three hours and 19 minutes at night," the A. C. Nielsen Co. reports.

"The family that has had its television set less than six months spends an hour and a minute televiewing in the daytime, a figure that falls off to 40 minutes among families that have had their sets over a year. Nighttime televiewing drops from three hours and 19 minutes among those who have had their sets less than six months to two hours and 47 minutes among those who have had TV over a year. Improved programming and particularly increased daytime telecasting is expected to counteract this trend," A. C. Nielsen's adds.

The company reports that more than 500,000 TV sets are used "during the average minute in the daytime, this figure being two and a half times as high as a year ago, due in part to the increase in TV families and in part to more daytime telecasting. During the average nighttime minute well over half of all TV sets are in use."

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**GEORGE C. DAVIS**

*Consulting Radio Engineer*

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WASHINGTON, D. C.

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*Consulting Radio Engineers*

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Labs: Great Notch, N. J.

Phones: Montclair 3-3000

Founded 1926

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Phone 5040

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*An Organization of  
Qualified Radio Engineers*

DEDICATED TO THE

*Service of Broadcasting*

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**E. C. PAGE**

**CONSULTING RADIO**

**ENGINEERS**

Bond Bldg. EXecutive 5670

WASHINGTON 5, D. C.

**Comparison of Radio & TV Sponsor Identification**

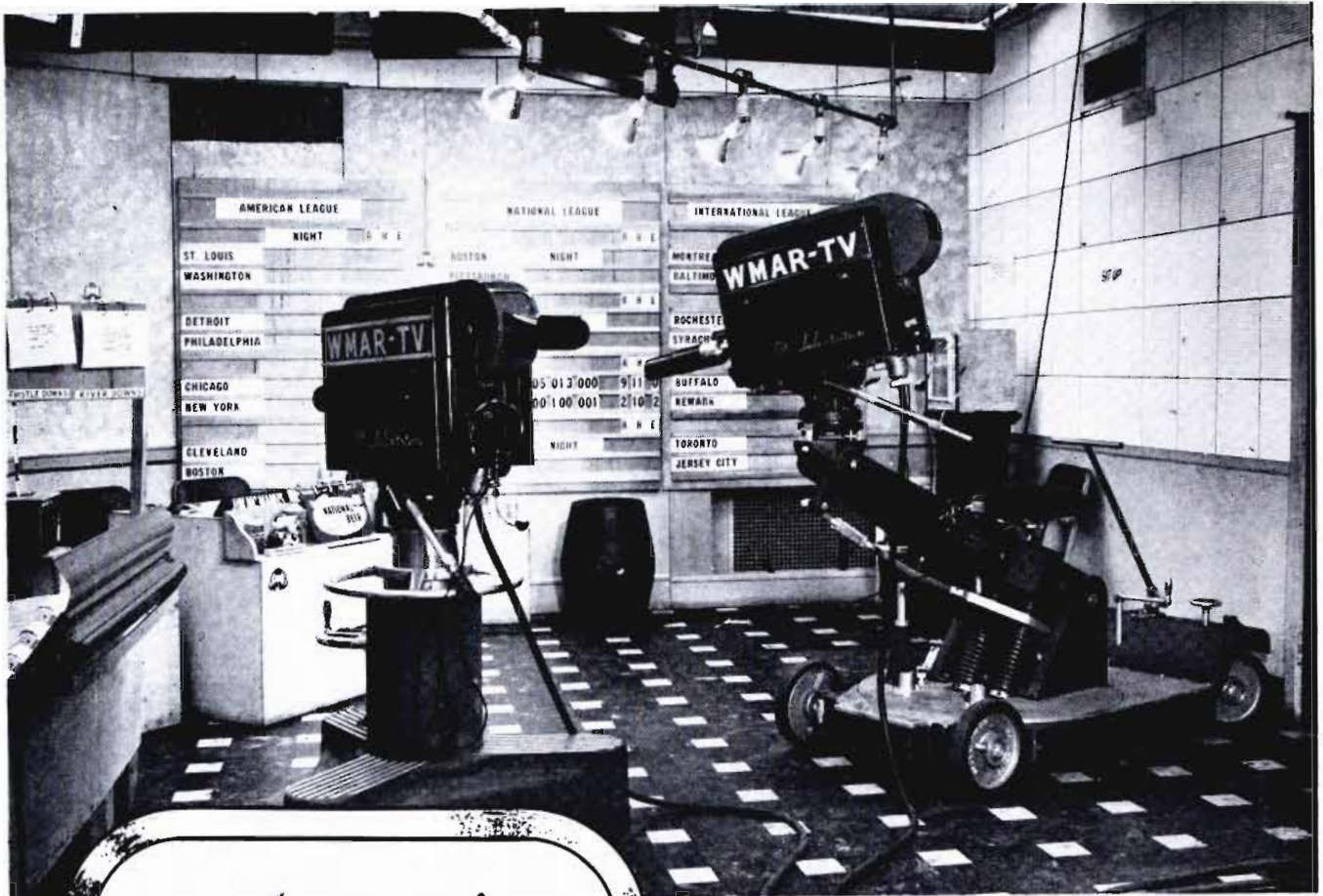
Listed below are five programs carried on both radio and TV. In each instance there is a significant difference in correct identification of product or sponsor between homes "listening" and homes "looking." In every case the video edition comes up with higher product identification. Top example for correct identification of product or advertiser is *Stop the Music*, which registers 100% higher on TV than on radio. Ratings were computed by Trendex.

**TELEVISION**

	Correct	Wrong	Don't Know
Jack Benny	88.2	0.6	11.2
You Bet Your Life	78.7	1.6	19.7
Stop the Music	82.4	0.9	16.7
Truth or Consequences	74.4	2.3	23.3
Lone Ranger	70.4	3.7	25.9

**RADIO**

	Correct	Wrong	Don't Know
Jack Benny	66.2	0.0	33.8
You Bet Your Life	55.0	5.0	40.0
Stop the Music	37.1	8.6	54.3
Truth or Consequences	62.8	0.3	36.9
Lone Ranger	60.0	4.0	36.0



*America's  
Leading  
T.V. Stations*

**DEPEND  
ON  
HOUSTON- FEARLESS  
EQUIPMENT**

**F**or complete camera mobility, smooth pan effects, angle shots, running shots, tilts, dolly shots...most television stations rely on Houston-Fearless equipment . . . standard of the motion picture industry for 20 years. Houston-Fearless dollies, cranes, camera pedestals, tripods and heads combine brilliant engineering, superb quality, precision craftsmanship and proved de-

pendability that assure perfect, reliable performance at all times.

More and more television stations and film producers are discovering the many advantages and economies in operating their own film processing labs. Whatever your needs, Houston-Fearless film processing equipment will do the job faster, better, automatically and with complete dependability.

*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

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



# WHAT THE BEER AND WINE COMPANIES ARE SPENDING

**B**EER and wine companies spend almost \$240,000 weekly for eight network TV shows, TELEVISION Magazine research department figures indicate.

Highest-rated show is Anheuser-Busch's Ken Murray hour (Sat., 8-9 p.m., EST, CBS), garnering a strong 34.1 February Videodex figure, capping four months of steadily increased ratings. Schlitz's *Pulitzer Prize Playhouse* (Fri., 9-10 p.m., EST, ABC) takes second place with a 26.4 rating, followed by Pabst's *Blue Ribbon Bouts*, garnering a 23.6 figure. Ratings fluctuate sharply on this show, depending on the fight contestants. The Robinson fight topped Milton Berle.

The Ken Murray show also draws the largest sets-in-use total, coming up with a weekly 3,199,000 homes-reached tally. Runner-up is the *Pulitzer Playhouse* with 2,440,000, followed by *Blue Ribbon Bouts* with 2,353,000. The latter also has captured the largest station line-up, 50,

followed by Ken Murray with 47 and *Pulitzer Playhouse* with 44.

Top-costing network program is the Anchor Hocking *Broadway Open House*, cooperatively sponsored by the glass company and seven breweries, Blatz, Ruppert, Gunther, Genesee, Pfeiffer, Red Top and West End. The late-hour, across-the-board variety stanza costs over \$64,000 weekly, the bulk of the funds going for time charges. Its \$13,500 production charge for five one-hour shows represents one of the best buys on video today.

Top product spenders are Anheuser-Busch for Ken Murray's variety stanza and Schlitz for its hour-long dramatic show. The latter sponsorship seemed a daring one. Would a beer advertiser and a dramatic format tie-in for maximum effectiveness? As a quality beverage, Schlitz wanted to be identified with a class program. The program's fine ratings indicate the correctness of company thinking.

Along with Budweiser, its commercials are models of good taste and intelligent integration.

Schenley Industries sponsor three shows, the Tuesday segment of the *Roller Derby* for Blatz, a 25-station line-up on *Broadway Open House* also for Blatz, and *Champagne Party*, a five-minute, across-the-board show carried over a 5-station ABC hookup for Cook's Imperial Champagne. Blatz will take-on a fourth sponsorship in June when *Amos & Andy* make their TV debut over CBS. On March 16 Guild Wine will launch a weekly film series, *Front Page Detective*, starring Edmund Lowe, over the DuMont network. The show also has San Francisco and Los Angeles (KTTV) outlets for Guild Wine.

Sole casualty this year is Mogen David's comedy quiz, *Can You Top This?* Registering a weak 5.1 Videodex rating, the show will be dropped in March. Last season's casualties (continued on page 31)

PROGRAM	COSTS		RATINGS	STATIONS	HOMES REACHED
	PRODUCTION	TIME*	(Feb. Videodex)		
<b>ANCHOR-HOCKING (co-op)<sup>1</sup></b> Total Expenditure: \$62,120 <i>Broadway Open House</i>	\$13,500	\$50,620	9.3	44 (NBC)**	845,000 (per program)
<b>ANHEUSER-BUSCH</b> Total Expenditure: \$47,790 <i>Ken Murray Show</i>	30,000	17,790	34.1	47 (CBS)	3,199,000
<b>ITALIAN SWISS COLONY</b> Total Expenditure: \$11,500 <i>Famous Jury Trials</i>	5,000	6,500 (estimated)	6.6	17 (DuMont)	391,000 (16)***
<b>MOGEN-DAVID WINE CO.</b> Total Expenditure: \$13,485 <i>Can You Top This?</i>	8,000	5,485	5.1	21 (ABC)	332,000 (16)
<b>PABST SALES</b> Total Expenditure: \$36,325 <i>Blue Ribbon Bouts</i>	17,500	18,828	23.6	50 (CBS)	2,353,000 (53)
<b>SCHENLEY INDUSTRIES</b> Total Expenditure: \$18,303 <b>BLATZ BREWING</b> <i>Roller Derby</i> (Thurs.)	4,200	3,623	5.6	12 (ABC)	198,000 (4)
<b>COOK'S IMPERIAL CHAMPAGNE</b> <i>Champagne Party</i> (5 min., M-F)	6,000	4,480 (weekly)	1.7	3 (ABC) (now 5)	57,000 (per program)
<b>SCHLITZ BREWING CO.</b> Total Expenditure: \$47,887 <i>Pulitzer Playhouse</i>	30,000	17,887	26.4	41 (ABC)	2,440,000 (46)

<sup>1</sup>Cooperative sponsors in the following markets: Blatz (25), Pfeiffer (6), Ruppert (3), Gunther (3), Genesee (3), Red Top (2) and West End (2).

\*Based on Publishers Information Bureau December figures.

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

\*\*\*When the homes reached figure is based on a different set of cities from the December line-up of stations, the bracketed number indicates the stations covered by the Videodex homes reached figure.



more than

# 400,000

**sets now in the multi-billion dollar**

## WWJ-TV MARKET

They're multiplying rapidly . . . and so are the sales of advertisers who use the visual selling power of WWJ-TV to push their products in Detroit.

When you're on WWJ-TV, you're on Detroit's NBC station . . . the station that TV's Detroit Tigers' ballgames, Red Wings' hockey games, big-time boxing . . . the station that's 2 years ahead of the others in age, in programming know-how, in production experience . . . the station that commands the prestige that naturally goes with leadership in public service.

It's as clear to advertisers as WWJ-TV's picture is to Detroiters, that WWJ-TV is the Number One buy in a market that is headed for its twelfth consecutive year of capacity production.

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY  
ASSOCIATE A.M.-FM STATION WWJ



**CHICAGO delivers a 695,000 audience at 2 p.m.**

**NEW YORK tallies 1,103,000 at 1:30 p.m. and over 2,000,000 at 4:30 p.m.**

**DETROIT registers 649,000 at 4:30 p.m.**

**CINCINNATI records 220,000 at 2:30 p.m.**

**WASHINGTON checks off 176,000 at 4:30 p.m.**

Audiences available on Sunday.

program will muster 60 to 80% of its audience from the younger fry. While youngsters can influence mom and dad to buy a particular product, the job is much easier when the parents also are watching. Such is the situation with Sunday afternoon programs. *Super Circus*, for example, has a 60% adult viewership, although slanted originally for children. The *Gobby Hayes Show* tallies a 52% adult audience and *Zoo Parade* has 65% grown-ups. Canada Dry has an excellent reason for sticking with its Sunday show, *Super Circus*: "We feel that the retailer—the man who runs the corner grocery—is watching television with his family. He is a very important cog in our selling wheel."

Sunday afternoon programming also comes up with very high view-

# TV'S SUNDAY PUNCH

SUNDAY late-morning and afternoon time segments provide some of the few choice availabilities still to be procured on TV. All signs, as with Saturday mid-afternoon programming, however, point to a rapid filling up of such periods.

As an indication of the huge audience viewing video Sunday afternoon, a study of Philadelphia figures at 1:45 p.m. indicate a whopping total of 975,000 viewers. A Sunday feature on WPTZ garners a 19.8 rating with a 484,500 audience, based on 3.4 viewers per set. In direct competition is WFIL's *Western Theater* which registers 16.7 with a 400,800 audience, based on 3.2 viewers per set. Almost two of every 3 sets in the Quarter City are turned on at that hour with total sets-in-use figures soaring from 124,000 in October to 295,000 in January.

Top indicator of a growing time period is the increase of sets turned on during such hours. In New York, Sunday half-hour time segments from 11 a.m. to 5 p.m. show an average hike of 5.3%; Chicago climbed 5.0% from 2 to 6 p.m., with Detroit progressing 4.0% in the same time segments. Washington\* and Cincinnati moved ahead 6.3% and 4.2% from 1 to 5 p.m.

A few individual increases in the short span of three months are:

**New York, 4:30 p.m.: 14.3 to 29.0, better than 100%.**

**Chicago, 5:30 p.m.: 32.8 to 47.9**

**Detroit, 3 p.m.: 20.1 to 29.7.**

**Cincinnati, 4:30 p.m.: 25.2 to 41.8.**

**Philadelphia, 1 p.m.: 15.5 to 23.9.**

**Washington, 4 p.m.: 11.8 to 25.5, more than double.**

A comparison with week-day TV shows the strong advantage held by the Sunday line-up. A 1,116,000 audience is available Monday thru Friday in New York at 4:30 p.m. compared with a 2,000,000 following Sunday. Chicago tallies 225,000 weekdays at 2 p.m., but more than triples its audience Sunday with 697,000 viewers. Likewise with Cincinnati at 2:30 p.m., jumping from 65,800 to 220,000.

Another vital factor is audience composition. A good daily children's

er-per-set-figures—figures that rate with the highest in TV. In Pittsburgh, for example, every program from 1 to 5 p.m. can show 3.3 to 3.6 viewers per program. *Super Circus*, a network show, has an average of 4 viewers per set. Likewise *Zoo Parade* on WPTZ, Philadelphia. DuMont's WABD, New York, shows 3.6 viewers for its film feature at 3:30 p.m. All of the higher rated network shows, such as *Zoo Parade*, *Mrs. Roosevelt*, *Meet the Press*, *Hopalong Cassidy* and *Super Circus* get an average of 3.7 viewers per home.

In the rating department, Sunday afternoon is studied with high-rated network programs. *Zoo Parade*, (4:30 p.m., EST), originating from Chicago, started with a weak 5, but has climbed steadily since

(continued on following page)

Individual sets-in-use-figures comparing November with January, 1 to 5 p.m.

## SETS IN USE — VIDEODEX

Time	NEW YORK		CINCINNATI		PHILADELPHIA		WASHINGTON	
	Nov.	Jan.	Nov.	Jan.	Nov.	Jan.	Nov.	Jan.
1 p.m.	6.6	11.9	19.7	25.3	15.5	23.9	9.9	6.9
1:30	3.0	16.0	20.2	25.0	26.2	33.2	9.9	8.6
2:00	5.4	9.5	26.2	29.0	31.7	30.1	13.2	19.7
2:30	10.9	11.1	26.8	29.3	28.2	33.8	12.8	19.8
3:00	9.8	14.8	27.5	28.6	29.7	26.7	6.3	11.4
3:30	17.4	20.8	26.8	25.2	36.0	23.7	5.7	15.7
4:00	23.8	26.6	22.9	25.1	36.2	28.8	11.8	25.4
4:30	14.3	29.0	25.2	41.8	31.6	34.8	18.4	30.9

## SUNDAY PUNCH

(continued from preceding page)

going on as an NBC network feature. In October, the program registered an 11.5 Videodex rating with 502,000 homes reached in 22 markets. Its January figure is 19.5 with a 100% set increase, currently tallying 1,636,000 sets in 38 markets.

*Super Circus*, (5-6 p.m., EST), sponsored by Canada Dry weekly, and Peter Shoe Co. and M&M Candy Co. on alternate weeks, climbed from a 20.4 November Videodex rating to a 26.8 figure. Homes reached jumped from over 1,418,000 in 49 cities to 2,583,000 in 53 ABC outlets. Revere Copper & Brass Co.'s *Meet the Press*, top TV public service program, advanced from an ARB October 190,000 homes-reached-figure and a 470,000 viewer following to a 17.4 January figure with 1,680,000 sets tuned in and an audience of 4,700,000—better than a 300% viewer increase!

Mrs. Roosevelt's TV stanza rocketed from 66,000 homes in October to a 567,000 figure, with a 1,920,000 following in 20 markets, according to ARB information. The *Gabby Hayes Show*, sponsored along with *Zoo Parade* by Quaker Oats, currently records a healthy 15.9 rating with a 1,316,000 homes-reached-figure in 41 NBC markets.

Locally, the following standout ratings are recorded by home-originated shows: WLW-C, Columbus, has a children's film at 11 a.m. which jumped from an October Videodex 8.4 rating to a 16.6 figure in January, while its *Swan Western Theater* at 1:30 p.m. zoomed from a 12.6 to a 31.4. Biggest eye-opener is Horn & Hardart's *Children's Hour* shown on WNBTV, New York, (10:30-11:30 a.m.) and WCAU-TV, Philadelphia, (11:30-12:30 p.m.). The program reaches over 1,628,000 fans in New York with a 24.4 rating and over 742,000 in Philly with a 29.1 rating. Since the program is slotted before 1 p.m., the sponsor only pays 50% of the evening time rate.

Washington, D.C., has two fine local entries, *Your Junior Revue*, an hour-long kiddie show on WNBW at 12 noon and *Sunday Matinee*, a film program, *Revue*, hitting a 15.1 January Videodex rating, is sponsored by the same local home appliance outfit for the past two years. *Sunday Matinee*, a participation show, lists Oldsmobile Dealers, Leo Rocca, Inc.—DeSoto-Plymouth

dealer—and Rockwood Candy among its clients. WEWS, Cleveland, has two standouts, the *Gene Carroll Show* (12 to 1 p.m.), recording a 20.9 October figure and a 28.2 January rating; *Polka Parade* at 1 p.m. moved from a 22.6 rating to 26.8. A film show at 3:30 p.m. on WXEL, Cleveland—not on the air in October—gets a tidy 29.5.

*The Grenadiers*, a WTMJ-TV program in Milwaukee, clicked off a 24.3 October figure and 33.2 January one.

Even more effective are the ratings of network shows in local markets. In Philadelphia, *Super Circus* and *Gabby Hayes* record 24.8 and 21.7 figures at 5 p.m., with more than one of every two sets—51.5%—in use. *Super Circus* rates 56.4 at 5 p.m. on KSD, St. Louis, and 56.5 at the same hour on WDTV, Pittsburgh. Gene Autry clears a 30.7 and *Hopalong Cassidy* corrals 38.3 in late-afternoon segments on WWJ-TV, Detroit. WBZ, Boston, gives *Hoppy* a fine 39.1 at 3:30 p.m. *Meet the Press* comes up with a 10.4 on WNBTV, New York, 12.3 on WNBW, Washington, and a really strong 33.6 on WBEN, Buffalo.

That stations realize the coming importance of Sunday afternoon programming is further demonstrated by the early sign-on times listed by many outlets. Some examples are:

Ames	WOI-TV	12 noon
Baltimore	WHAM	11:45
Chicago	WENR-TV	11:00
Cincinnati	WLW-T	10:30
Cincinnati	WCPO	9:30
Cincinnati	WKRC	11:45
Cleveland	WEWS	9:30
Detroit	WWJ-TV	12 noon
Detroit	WXYZ	10:45
Los Angeles	KTLA	10:55
Miami	WTVJ	9:30
Minneapolis	WTCN-TV	9:45
New York	WNBT	9:30
New York	WCBS-TV	9:55
New York	WPIX	12 noon
New York	WOR-TV	9:45
New York	WJZ-TV	12 noon
New York	WATV	12 noon
Philadelphia	WPTZ	12 noon
Philadelphia	WFIL	11:20

In sum, Sunday programming gives a sponsor the advantages of a large and growing audience, a high viewer-per-set-figure, low cost in programming and the ability to clear a large number of stations.

Lower cost of shows is another factor in favor of Sunday afternoon programming: *Zoo Parade* has a production tab estimated at \$1,500; *Super Circus*, an hour show, comes in for about \$8,000; *Meet the Press*, \$2,500; *Gabby Hayes*, \$8,000. Since most local shows are either film programs, amateur hours

or inexpensive variety formats, the sponsor bill is kept to a minimum.

Final favorable aspect—as with Saturday early-hour programming (TELEVISION Magazine, February), is the ability of national sponsors to clear large station line-ups. CBS, for example, recently launched *Bonny Maid Versatile Varieties* at 1:30 p.m. Sponsored by Bonafide Mills, the program was channelled into 37 outlets without difficulty, getting a time clearance almost impossible to obtain at most other hours. With four networks vying for time slottings in scores of one- and two-station markets, a new advertiser has little chance.

## SUNDAY DAYTIME PROGRAMS

10:00-10:30  
**TIME FOR ADVENTURE**—(NBC).

11:30-12:00  
**BONNIE MAID VERSATILE VARIETIES**—(CBS), Bonafide Mills.

12:00-12:15  
**RANGER JOE**—(ABC), Ranger Joe, Inc.

12:00-12:30  
**HEADLINE CLUES**—(D)

12:15-12:30  
**CHESTER THE PUP**—(ABC), Mason, Au & Magenheimer.

12:30-1:00  
**FAITH FOR TODAY**—(ABC), Voice of Prophecy, Inc.

**RUMPUS ROOM**—(D), Premier Foods.

1:00-1:30  
**OKAY MOTHER**—(D), Sterling Drugs.

1:30-2:00  
**AMERICAN FORUM OF THE AIR**—(NBC)

3:00-3:30  
**BATTLE REPORT**—(NBC)

3:30-4:00  
**MRS. ROOSEVELT**—(NBC)

4:00-4:30  
**MEET THE PRESS**—(NBC), Revere Copper.

4:30-5:00  
**SPACE PATROL**—(ABC)

**LAMP UNTO MY FEET**—(CBS)

**ZOO PARADE**—(NBC), Quaker Oats.

5:00-5:30  
**THE FACTS WE FACE**—(CBS)

**GABBY HAYES**—(NBC), Quaker Oats.

5:00-6:00  
**SUPER CIRCUS**—(ABC), Canada Dry (5-5:30) weekly  
 Peters Shoe (5:30-6) alt. weeks  
 M & M Candy (5:30-6) alt. weeks

5:30-6:00  
**PEOPLE'S PLATFORM**—(CBS)

**MAGIC SLATE**—(NBC), Derby Foods.



**T**HE Teleprompter, a new device that rents for \$400 an hour, but which can save approximately four times that amount through efficiency, appears to be the answer to one of television's most vexing problems—memorizing in a short time.

Rental costs for the Teleprompter unit plus other necessary components start at \$100 for a 15-minute program. The units are fully hidden from the home audience and repeated tests have been run, indicating that home viewers are unable to detect an actor picking up cue or reading an entire script section.

With the new machine actors can refer to lines without detection by the studio or receiver audience, enabling long takes, decreasing the number of or eliminating "fluffs" and improving the quality of a show by keeping the actors at ease. In one instance, a three day shooting schedule of a commercial film was cut to three hours through use of the Teleprompter, reducing the cost from approximately \$3,500 to \$1,000.

The Teleprompter also has the advantage of psychologically easing the burden of performers who, while familiar with the technique of rapid memorization, tend to muffle lines simply because of the emotional charge of appearing in a new medium.

First to use Teleprompter was Procter & Gamble for its CBS daytime soap opera, *The First Hundred Years*.

According to Walter Craig, vice president, Benton & Bowles, producer of the program for P&G, "the device is a virtual necessity for any TV show produced five times a week."

The new "memory insurance machine" was invented by Fred Barton, Broadway actor who appeared in "Mr. Roberts," and other stage shows, and in television and radio programs.

Teleprompter actually consists of two units—the machine that prints the scripts in jumbo size type on glareless, crackle-less paper, and the suit-case size cabinet that houses the electrically controlled rollers on which the script is unrolled for the actors.

During a performance, the required number of Teleprompters are stationed out of camera range (or moved to strategic spots by Teleprompter operators) but are always kept within sight of the actors. A Teleprompter supervisor on the set, whose services, along with an operator, are included in the rental fee, synchronizes the speed with which the script is unrolled with the pace set by the show's director.

For most performances units are placed on both sides of the set. Since actors rarely face either up- or down-stage when reading lines, two hidden units suffice. When there are breaks in the scenery, such as when actors move from a drawing room out onto a terrace, and then back into the interior, with dia-

logue continuing throughout the movement, additional Teleprompter units on silent rollers, are used.

At other times a unit placed directly below or alongside a camera is used, especially for long bulletins by newscasters, an announcement by a guest, or for a live commercial announcement.

More than 2,000 eye tests were made to determine the best size and intensity of the type used for the Teleprompter script on the roller. The "video printer" unit of the operation is able now to transcribe a script as quickly as a typewriter, while its newest controls enable an operator to "jump" copy or reverse it as well as control the speed of rotation.

To prevent actors from becoming too dependent on the machine, however, the producer of *The First Hundred Years*, for example, brings the Teleprompter units on the set only for the dress rehearsal and final performance, it was revealed. But so impressed with the device was the show's announcer that he offered to pay rental on a unit himself, so that he'd be able to do more shows.

Obviously, Teleprompter opens new fields of activity to TV, eliminating a major obstacle of production—the inability of actors to memorize quickly or be at ease without a handy prompter. With the device, of course, all-important sayings in the cost of programming are effected.



# PEPSI

**I**N an effort to surmount the time bottleneck and dispel complaints from kine viewers, the Pepsi-Cola Co. recently decided to put the *Faye Emerson Show* on film. But could a sprightly interview program that achieved much of its success from its informality and ad-lib quality, retain that spark when transferred to film?

Carefully rehearsed dramatic offerings such as *Fireside* or *Bigelow Theater* can come up with much more finished performances, it is felt, when mistakes are corrected by re-shooting. Comedy shows can chop out the dead parts. Presented live, no such opportunity arises.

According to Gil Fates, producer of the show, "When we started, we were nervous. The show was stiff and uncomfortable, and the film men, like everyone connected with the venture, had much to learn. But

we're getting better all the time." Fates, a video veteran connected with the industry since CBS-TV went on the air in 1941, admitted filming had one big drawback:

"We don't have the freedom of movement that we had on straight video. A film camera is a much more sensitive mechanism. A film camera is a much more sensitive mechanism. While small variations in lighting are not detrimental to a live show, they can be very glaring on film. Every spot on the set must be carefully and equally lighted for proper quality results.

Under the new system, with Parsonnet Productions handling the filming, two rolling cameras are used simultaneously. One camera is a cover shot, the other moves in to catch close-ups. "In that way," Fates continued, "we're able through careful editing, to get the

feeling of a 'live' program."

To get around the lack of spontaneity, Fates has discarded the use of a script. When a guest has been picked, a conference is arranged between the program's writers and the prospective guest. From that meeting, a routine only is laid out. On the day of filming, the guest stops at Miss Emerson's dressing room and they chat. Then they head for the sound stage. Principal rehearsal revolves around the movements of the participants, who stroll through their parts to make sure the camera will follow them during actual filming. From this point, when the cameras start to grind and Miss Emerson says hello to her guest, no one knows what will come out although the basis of the program has been determined beforehand, of course.

Actual filming is done in three to



Interviewees range from foreign correspondents to glamour gals like Jane Morgan and Denise Darcel.

Faye Emerson,  
"TV's Queen of Hearts."



seven sequences, in sharp contrast to a live show which rings up the curtain for an allotted period of time and whatever happens, happens. Nothing can be done about it. "Should a guest be very tense," Fates points out, "instead of discussing a particular subject for four minutes, Faye will continue for seven minutes. We then use the latter sections, where the guest is more relaxed. If that same guest had appeared on a live show, we'd have been hung, but good! This way, we can take a loose, rambling program and tighten it up by judicious pruning."

Under the filming schedule, Fates and his associates try to have from four to six weeks of up-coming shows in the can. "We can do that," he said, "by asking our guest to think ahead about problems that will come up at some future time. It means sticking our necks out, but it has its advantages. We wrap up two shows per day, one in the morning and one in the afternoon, each taking approximately four hours. Retakes are seldom taken for content. A fluff or misplaced laugh stays in. The few re-takes necessary are for technical reasons. It is estimated that \$5,000 is the weekly tab for the film production end.

"Another advantage of filming: When a large batch of desirable people is available, Faye's schedule can be arranged to catch them at the right moment. Also, she shortly will take a trip to Europe for a few weeks, but a sufficient backlog will permit her programs to be shown without interruption."

On December 25, the *Faye Emerson Show* was shifted from its former CBS network to a most unusual time-buy. A special deal was made

for the five owned and operated ABC stations. The balance of time was purchased locally. The former line-up had been a 42 station CBS hookup, 15 live and 27 kine. Currently, the show is carried in 50 markets. On the old set-up, many stations relegated the program to unpopular hours because officials disliked the poor kine quality and were miffed at having to buy the show on a network basis. However, under the filming arrangement, the show is channelled into each market on a local basis. Therefore, the stations are much more favorably disposed to clear good time segments, since they receive the full ratecard.

For example, on the old schedule the show was channelled into WFBM-TV, Indianapolis, at four p.m. Under the new arrangement, the show is slotted in a 10:30 p.m. time segment, when Pepsi feels it gets a larger audience. In some cases, the show retains the same time segment, while elsewhere the time has been slightly moved up or pushed back, depending on local conditions and station changeovers. Thanks to film, the show has found slottings in the following new markets: Houston, KRPC-TV; Kansas City, WDAF-TV; Johnstown, WJAC-TV; Minneapolis, KSTP; Phoenix, KPHO-TV; Pittsburgh, WDTV; San Antonio, WOAJ-TV; St. Louis, KDS-TV.

Also, on the old scheduling, Boston and Syracuse could only clear time for two of the three weekly 15-minute telecasts. Currently, both markets carry the entire schedule. In markets where time availabilities are hard to snag, the show is placed at various hours during the

week. While the practice, in many cases, duplicates the kine operation, viewer complaints due to poor quality are no longer heard. Binghamton carries the show at 8:30 p.m., Monday; 8 p.m. Tuesday, and 9:30 p.m., Thursday. Greensboro channels the show at 6:30 p.m. on Tuesday and Thursday and 7:45 p.m. on Saturday.

Rating-wise, the show has slipped slightly. Whether it's because the show has lost something on film, been hurt by changed time segments or station line-ups, is not yet apparent. A program in a new time segment, however, requires a period of time to build up a loyal following. The December Videodex rating, under the old line-up, gives the program a 9.5 national figure in 40 markets with a daily homes-reached figure of 724,000. In January, under the new schedule, the show registered an 8.2 figure in 48 markets with 754,000 homes reached. As yet, no clear individual city ratings emerge, either. Of 13 markets checked, six are up and seven are down. Markets where the program jumped are Boston, Buffalo, Cleveland, Dayton, Detroit and Los Angeles. Markets where ratings have dropped are Baltimore, Chicago, Cincinnati, Columbus, New York, Philadelphia and Washington.

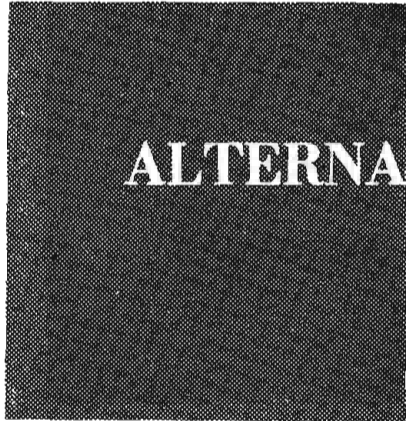
In addition, the company attitude had also undergone a change. The tendency now is to play down Miss Emerson's plunging neckline to give the program more of a family-quality format. The Emerson charm rather than the Emerson pulchritude is the selling point.

The Pepsi-Cola conversion is another example of the increasing use of film by national sponsors who find this method the only possible source of unravelling the knotty time-slotting problem and dispensing with inferior kine quality.

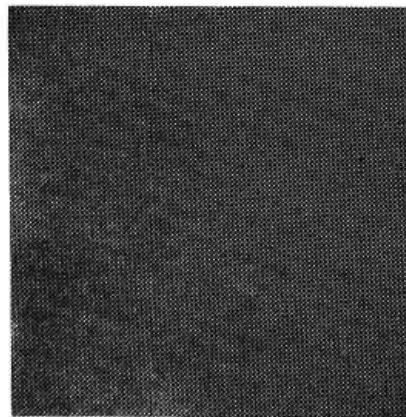
An interesting twist is the re-telecasting of the program at late-evening hours in New York, Los Angeles, Columbus and Philadelphia. Pepsi wants the largest audience so as to gain maximum amortization of the show's cost. Company officials feel a new audience is available during the late hours. The show garners a 9.6 New York January Videodex rating at 7:15 on WJZ-TV (M-W-F) and 2.9 at 11 p.m. (T-Th-S). Shown afternoons in Philadelphia on WFIL-TV, the program registers 4.8 on a Sunday, Wednesday and Saturday line-up, and 4.2 at 11 p.m. on a Monday, Wednesday and Friday slotting.



With three other weekly network TV shows, Lucky Strike's Robert Montgomery Show provides satisfactory impact for American Tobacco.



Budweiser's Ken Murray Show has gained rating-wise to a weekly format.



TELEVISION, of necessity, has been responsible for many innovations, but the slotting of alternate week programs is one of the most radical departures from established broadcasting practice. Exhaustive research had conclusively shown that AM listeners were creatures of habit and tended to follow the same programs each week. Why, then, have many advertisers broken away from the proven formula? Are the advantages outweighed by a number of very glaring disadvantages?

Broadway musicals to video, requires the presentation of a full-scale extravaganza every 14 days. Unless another unit was set up—which skyrockets costs and quite often leads to an uneven product—no other production plan is possible. Prudential, for example, is thoroughly convinced that its "class" formula on *Family Theater* could never be maintained on a weekly schedule. Since the program has been unable to build a satisfactory audience slotted against Milton Berle, it will shortly be dropped.

## ALTERNATE PROGRAMMING... ANSWER TO LOWER COSTS?

Top and most obvious factor for putting programs on every other week is the matter of cost. Many sponsors find it impossible to shell out tremendous sums of money to a comparatively new medium without chopping from other media. In order to size up the medium, it seemed to be wise policy to try an alternate-week basis. Procter & Gamble's \$32,000 production cost for *Musical Comedy Time*, Ford's \$22,000 for *Ford Theater*, American Tobacco's \$25,000 for *Lucky Strike Theater* and Carnation's \$25,000 for the *Burns & Allen Show* become much less staggering when apportioned over a two-week period. While the impact inevitably is less powerful, sponsors feel they lose much less than 50% impact on a bi-weekly format.

Many sponsors also chose alternating programming to maintain consistently high quality for each performance. Dramatic shows, such as *Ford* and *Lucky Strike Theater*, require two weeks to round into shape.

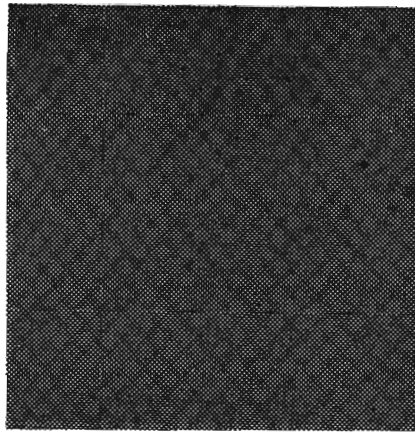
Scheduling of the weekly *Pulitzer*, *Philco* and *Studio One* shows require two units to keep up the back-breaking pace.

P&G's format, adapting former

In addition, top talent and good scripts are hard to come by, with TV an insatiable user of stamina and material. Sponsors, therefore, feel they can offer a better product when having to put on fewer shows. This same fact convinced George Burns that his TV show would be much finer entertainment if he did not have to meet a weekly deadline, as he had done for years in radio.

The longer period between programs, however, results in many disadvantages. Is the *Burns & Allen* show or *Ford Theater* on this week?, many viewers will ask themselves. Few will remember. Inevitably, such programs suffer in the rating department. *Ford Theater*, exhibiting consistently top quality shows, fluctuates much more violently than such weekly dramatic shows as *Studio One* and *Kraft Theater*. *Ford* came up with a 16.7 October Videodex rating, jumped to 26.5 for November, then sagged to 23.3 for December. In Philadelphia the show garnered a 10.4 October rating, a 21.6 November figure and a 14.5 December rating. On the other hand, *Studio One* recorded the following national figures: October, 27.4; November, 26.4; December, 29.3; January, 30.0. *Kraft* ratings were: October, 30.1; No-





An institutional program, the alternate-week *Ford Theater* serves as a fine goodwill medium for the Ford Motor Co.

vember, 34.5; December, 30.0; January, 32.8.

Another disadvantage is the loss of audience loyalty. Viewers tend to shop around much more on TV than on radio, an emphasized factor when top drawer attractions are bracketed with a weak sister during in-between weeks. Pall Mall's *Big Story*, for example, has been alternating with Emerson Radio's *The Clock*. The double line-up, in this case, had the advantage of slotting two programs with somewhat similar formats: *Big Story* dealing with dramatic newspaper stories, and *The Clock*, concerned with mystery and suspense thrillers. *The Clock* ticked off Videodex national ratings of 19.5 in October; 14.5 in November and 15.0 in December. *Big Story*, however, pulled down a 28.0 January figure, and has consistently recorded larger audiences than its alternate. Philadelphia shows a similar situation: *The Clock* recorded 18.5, 9.0 and 12.3 monthly ratings; *Big Story* in January registered a hefty 30.2. The latter undoubtedly would draw stronger ratings if its audience were able to view the show weekly. Pall Mall, which owned the entire time segment, preferred the alternate week status for testing purposes. Convinced they have a fine show, Pall Mall, beginning this month, will switch *Big Story* to a weekly basis. Forced to relinquish the time segment, Emerson officials currently are shopping for another time period. They too feel their show, *The Clock*, suffered rating-wise by not being on each week.

Two distinctly different types alternating in the same time segment—*Burns & Allen* and S. C. Johnson's *Starlight Theater*—have tend-

ed to hamper each other. Starting rather late this season, the veteran comedy team came up with a winning formula which received critical plaudits. Yet the show's December and January Videodex ratings of 24.5 and 26.5 while not bad, are certainly not sensational. *Starlight* ratings are considerably lower. In this case, it would seem, audience groups tend to shift elsewhere on alternate weeks since there is no type relationship.

An excellent type-relationship, however, did seem to exist at the beginning of the season between *Ford Theater* and its alternate, *Magnavox Theater*. Both were hour dramatic shows and the two sponsors plugged each other's forthcoming attractions. The star of the following week's production appeared as guest heralding the upcoming show and also made a pitch for the current sponsor's product. One drawback, nevertheless, could not be surmounted: the inferior quality of the Magnavox productions. After eight weeks Magnavox dropped out. Currently the alternate-week segments are filled by two half-hour programs, General Mills' *Live Like a Millionaire*, a talent and variety show, and Wildroot's *Charlie Wild. Private Detective*, a mystery program. Wildroot expects to move the show in April to a Wednesday evening weekly slot. The company only accepted the alternate slotting because it could not clear a weekly time segment.

The Ford position on the *Ford Theater* is quite different, however. The company has weekly shows such as Jack Haley and *Kukla* to maintain a steady punch. *Ford Theater*, on the other hand, fits into a prestige set-up with the Ford Motor

people unconcerned about the sharp fluctuations of the show. Since the program has an institutional peg rather than a selling pitch, the company uses a wide variety of properties in the hope of catching a good if varying audience, but few companies can afford this type of luxury programming.

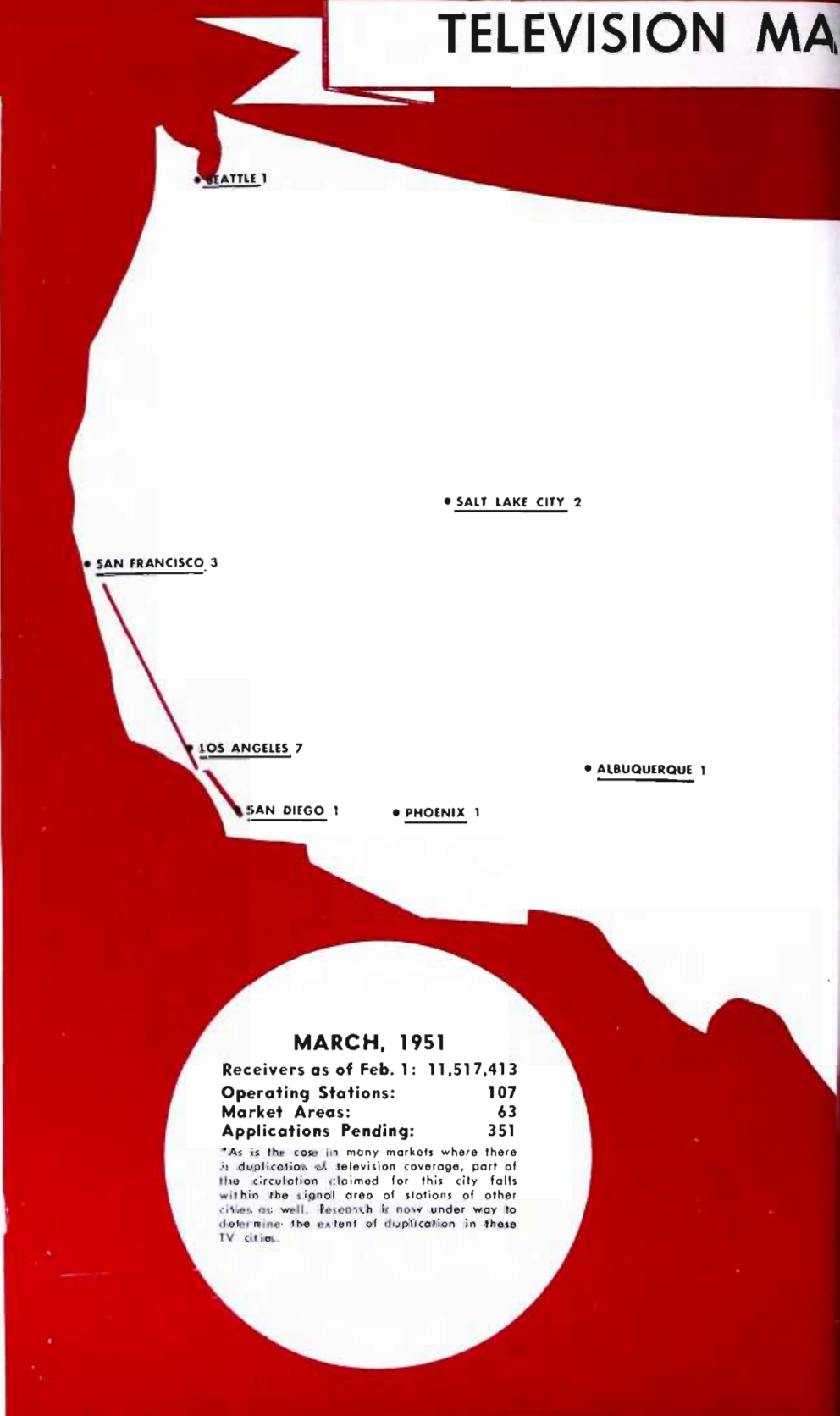
Outwardly, the *Lucky Strike Theater* and *Musical Comedy Time* appeared to be a smart combination job. Both are theatrical formats, the former drama, the latter musical. While the Montgomery show clicked off good if not spectacular ratings, its alternate floundered badly at the start. Currently, many of the kinks have been ironed out with *Musical Comedy Time* displaying a 24.6 January figure. *Lucky Strike* pulled down stronger 35.8 and 29.1 figures during November and December respectively. The ratings still indicate sharp fluctuations in viewer interest during the time segment. Following the March 19 telecast, P&G will drop the program.

Wouldn't P&G be in a better position if the company advertised Tide and Camay on a weekly half-hour format? No, company officials felt. Better, they say, to have a stronger bi-weekly format that will give 100% impressions every other week, than a weekly half-hour with a 30% impact. Cancelling the show however, would indicate that the bi-weekly formula was not successful for the soap outfit.

After 13 weeks Budweiser's *Ken Murray Show* was switched to a weekly basis, with company officials convinced a large part of its audience was lost on the alternate weeks. When a program is not presented  
(continued on page 28)

## OPERATING STATIONS

(Network affiliations in parentheses; %'s indicate Depth of Penetration of Area)	Receiver Circulation (Jan. 1)
<b>Albuquerque—21.4</b> KOB-TV (A, C, D, N)	7,400
<b>Ames—34.5</b> WOI-TV (A, C, D, N)	42,006
<b>Atlanta—37.7</b> WAGA-TV (C, D) WSB-TV (A, N, P)	91,500
<b>Baltimore—36.7</b> WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	273,353
<b>Binghamton—15.2</b> WNBF-TV (A, C, D, N)	32,730
<b>Birmingham—20.7</b> WAFM-TV (A, C, P) WBRC-TV (D, N)	42,200
<b>Bloomington—6.1</b> WTTV (A, C, D, N)	14,800
<b>Boston—49.2</b> WBZ-TV (N) WNAC-TV (A, C, D, P)	674,323
<b>Buffalo—51.2</b> WBEN-TV (A, C, D, N)	181,957
<b>Charlotte—24.4</b> WBTV (A, C, D, N)	56,631
<b>Chicago—54.0</b> WBKB (C, P); WENR-TV (A) WGN-TV (D); WNBQ (N)	845,000
<b>Cincinnati—55.2</b> WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	243,000
<b>Cleveland-Akron—53.0</b> WEWS (A, C); WNBK (N); WXEL (A, D, P)	422,503
<b>Columbus—60.7</b> WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	129,000
<b>Dallas-Ft. Worth—34.9</b> KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	105,319
<b>Davenport-Rock Is.—39.1</b> WHBF-TV (A, C, D); WOC-TV (N, P)	44,668
<b>Dayton—28.8</b> WHIO-TV (A, C, D, P) WLW-D (N)	163,000
<b>Detroit—48.8</b> WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	419,000
<b>Erie—65.5</b> WICU (A, C, D, N)	43,000
<b>Ft. Worth-Dallas—34.9</b> KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	105,319
<b>*Grand Rapids—46.1</b> WLAV-TV (A, C, D, N)	107,297
<b>Greensboro—21.2</b> WFMV-TV (A, C, D, N)	49,812
<b>Houston—24.5</b> KPRC (A, C, D, N, P)	65,238
<b>Huntington—22.6</b> WSAZ-TV (A, C, D, N)	32,250
<b>Indianapolis—39.6</b> WFBN-TV (A, C, D, N)	106,000
<b>Jacksonville—27.6</b> WMBR-TV (A, C, D, N)	27,775
<b>Johnstown—19.7</b> WJAC-TV (A, C, D, N)	68,125
<b>*Kalamazoo—46.0</b> WKZO (A, C, D, N)	120,269
<b>Kansas City—31.1</b> WDKF-TV (A, C, D, N)	100,600
<b>LANCASTER—37.0</b> WGAL-TV (A, C, D, N, P)	80,553



### MARCH, 1951

Receivers as of Feb. 1: 11,517,413  
 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.

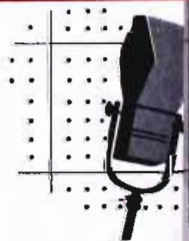
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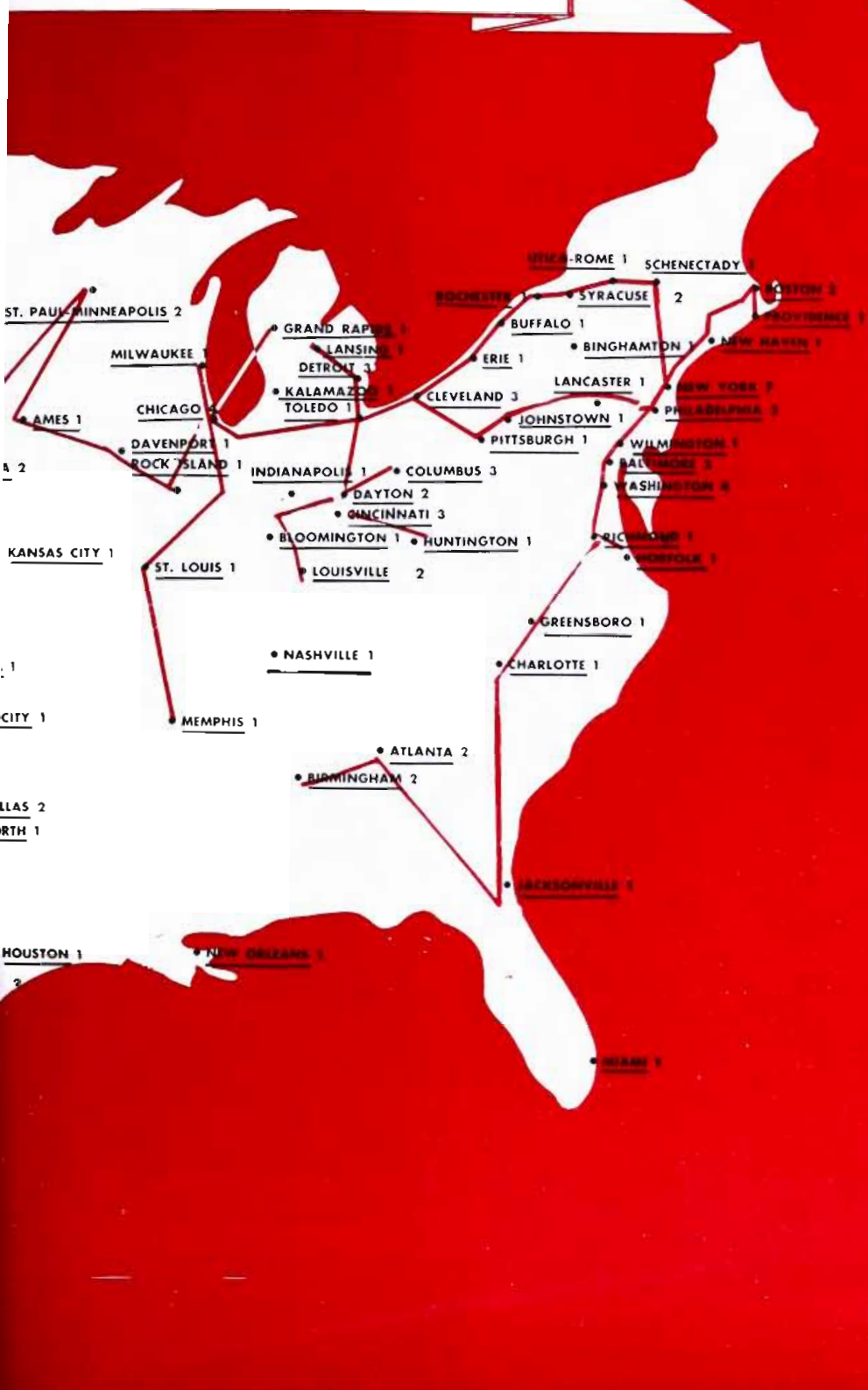
radio

New York

Boston



# E'S STATUS MAP



<b>Lansing—43.7</b>	46,000
WJIM-TV (A, C, D, N)	
<b>Los Angeles—64.8</b>	943,321
KECA-TV (A); KFI-TV KLAC-TV; KNBH (N); KTLA (P) KTSL (D); KTTV (C)	
<b>Louisville—39.0</b>	77,892
WAVE-TV (A, D, N, P) WHAS-TV (C)	
<b>Memphis—40.5</b>	75,117
WMCT (A, C, D, N)	
<b>Miami—33.9</b>	52,500
WTVJ (A, C, D, N)	
<b>Milwaukee—40.5</b>	212,880
WTMJ-TV (A, C, D, N)	
<b>Minn'pol's-St. Paul—61.2</b>	238,200
KSTP-TV (N) WTCN-TV (A, C, D, P)	
<b>Nashville—15.5</b>	28,000
WSM-TV (N)	
<b>New Haven—36.7</b>	136,500
WNHC-TV (A, C, D, N, P)	
<b>New Orleans—23.5</b>	49,464
WDSU-TV (A, C, D, N)	
<b>New York—60.4</b>	2,341,283
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)	
<b>Norfolk—32.9</b>	56,783
WTAR-TV (A, C, N, P)	
<b>Oklahoma—39.0</b>	73,370
WKY-TV (A, C, D, N)	
<b>Omaha—44.5</b>	62,904
KMTV (A, C, D); WOW-TV (N, P)	
<b>Philadelphia—67.0</b>	789,000
WCAU-TV (C); WFIL-TV (A, D, P) WPTZ (N)	
<b>Phoenix—30.5</b>	30,150
KPHO-TV (A, C, D, N)	
<b>Pittsburgh—32.3</b>	222,000
WDTV (A, C, D, N)	
<b>Providence—11.7</b>	130,000
WJAR-TV (C, N, P)	
<b>Richmond—60.3</b>	62,867
WTVR (C, D, N, P)	
<b>Rochester—36.4</b>	73,375
WHAM-TV (A, C, D, N)	
<b>Rock Island—39.1</b>	44,668
WHBF-TV (A, C, D) WOC-TV (N, P)	
<b>St. Louis—49.9</b>	254,000
KSD-TV (A, C, D, N, P)	
<b>Salt Lake City—27.7</b>	37,500
KDYL-TV (N, P) KSL-TV (A, C, D)	
<b>San Antonio—28.8</b>	39,719
KEYL-TV (A, D, P) WOAI-TV (C, N)	
<b>San Diego—44.4</b>	81,000
KFMB-TV (A, C, N, P)	
<b>San Francisco—18.0</b>	159,173
KGO-TV (A); KPIX (C, D, P) KRON-TV (N)	
<b>Schenectady-Albany-Troy</b>	
—52.1	
WRGB (C, D, N)	
<b>Seattle—19.0</b>	68,200
KING-TV (A, C, D, N, P)	
<b>Syracuse—49.3</b>	101,405
WHEN (A, C, D) WSYR-TV (N, P)	
<b>Toledo—30.0</b>	78,000
WSPD-TV (A, C, D, N, P)	
<b>Tulsa—53.6</b>	64,000
KOTV (A, C, D, N, P)	
<b>Utica-Rome—14.6</b>	36,000
WKTV (A, C, N)	
<b>Washington—51.3</b>	233,910
WMAL-TV (A); WNBW (N) WTOP-TV (C, P); WTTG (D)	
<b>Wilmington—50.8</b>	57,757
WDEL-TV (D, N)	

television



station representatives

Detroit      San Francisco      Atlanta      Hollywood

# Names Make News...

... Good names make good news. Good television spots make goodwill... And Sarra makes good television spots. We are proud of the names on our Chicago TV roster:



Amion Tooth Paste & Powder  
Amurol Tooth Paste & Powder  
Armour Meat Products  
Atlas Prager Beer

Bissel Carpet Sweeper

Chrysler (Chicago Dealers)

Dial Shampoo  
Dormeyer Appliances

Ecko Flint Cutlery  
Elgin Watches

Fehr's Beer  
Frontier Gasoline

Gimbel's  
Gold Seal "GLASS WAX"  
Grennan Cakes  
Griesedieck Bros. Beer

Hamm's Beer

In-Sink-Erator

Miller High Life Beer  
Milwaukee Gas Light Co.  
Mystik Tape

O'Cedar Sponge Mop & Dri-Glo

Perk Dog Food  
Peter Pan Peanut Butter  
Phoenix Hosiery  
Pure Oil

Raytheon  
Red Top Beer  
Rit  
Rolf's Leather Goods

Santa Fe  
Shinola  
Society for Savings  
Southern Select Beer  
Sterling Beer  
Swift and Co.

Taystee Bread  
Thiele Sausage  
Toastmaster

Universal Gas Range

Wilson Sporting Goods  
Wrisley Soap

Zenith Radio

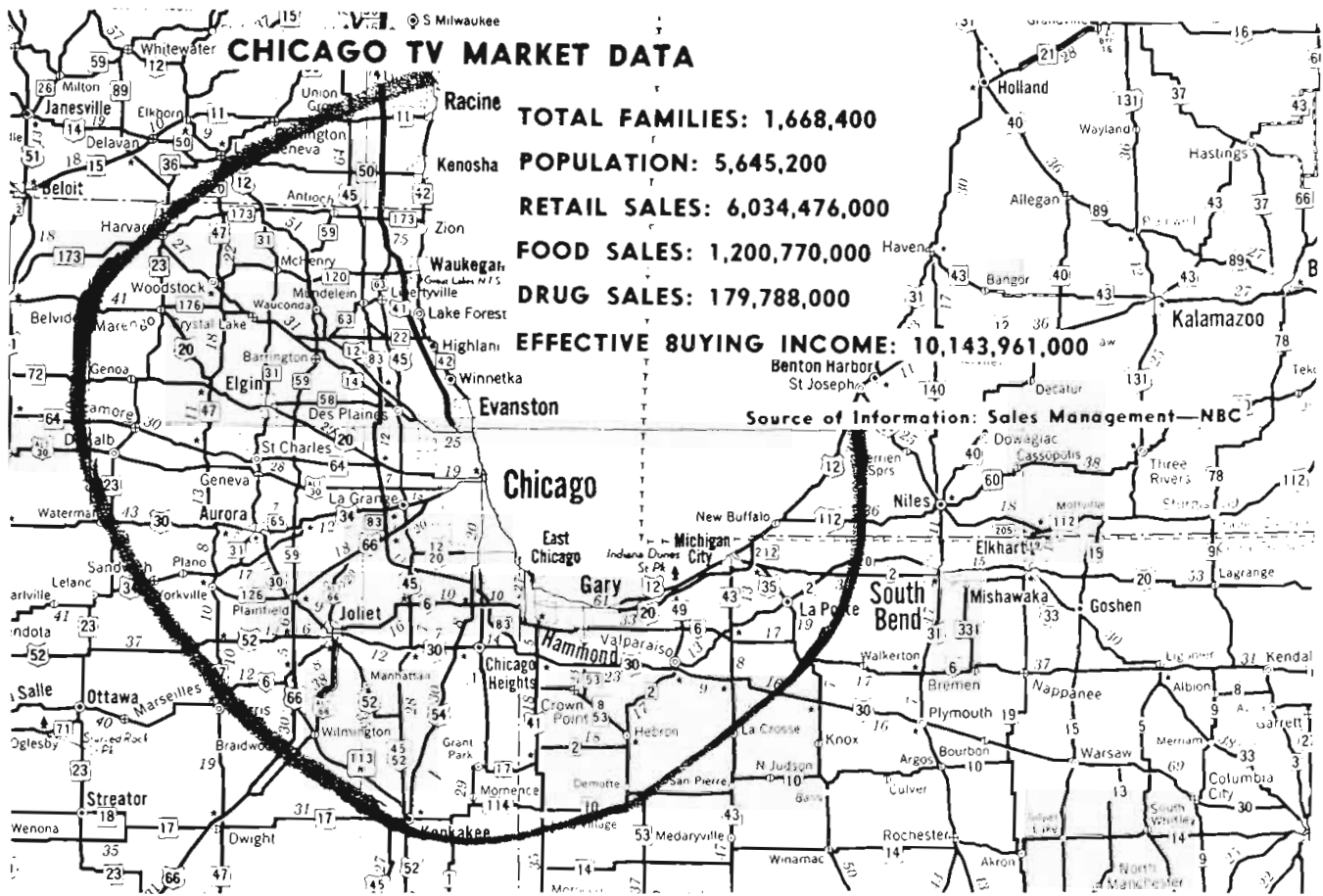
SPECIALISTS IN VISUAL ADVERTISING

# SARRA INC.

16 EAST ONTARIO STREET  
CHICAGO II, ILLINOIS

NEW YORK · CHICAGO · HOLLYWOOD





# TV CHICAGO STYLE

AS IN radio, the glamour of Hollywood and New York has overshadowed Chicago's contribution to television. This very factor, though, is perhaps Chicago television's strongest asset. Programs like *Garroway*, *Kukla, Fran & Ollie* and *Hawkins Falls* might not have the hoopla and punch of some of the New York-originated, star-studded extravaganzas. But it is this slower pace which builds up a closer relationship with the television viewer and might well provide for more effective TV advertising.

Ted Mills, executive producer at NBC-TV, Chicago, best sums up the problems facing such other Chicago programmers as WGN's Farrigan, ABC's Killian and WBKB's Quilan. Mills points out that "unlike the theater-variety thinkers in New York, we could not build a show merely by getting some big names and putting them in front of cameras. We were virtually forced—if we were to compete nationally with our richer brothers in New York—to find quality in the pan of a cam-

era, the trick of a design, and perhaps most important, extraordinarily careful attention to show conception.

"The end result of such a working climate is that everybody in the team becomes included in the phrase 'creative people' from the producer down to dolly pusher.

"This climate in turn engendered something else, which we feel is too often overlooked. To the writers and directors, the total show started to become more important than the performers in it. They started to revise a frequently used technique of show building, in which a producer gets together some acts and then tries to build a show. The Chicago group built the show first, and then cast it, treating musical shows and variety shows exactly as they would a dramatic show.

"Next, because of the team emphasis, our group came to regard technical equipment not merely as cold electronic instruments with which to report what goes on in front of them, but as instruments

which can be as creative as a writer's typewriter—as much a part of the creative chain—by insisting on creative utilization of the camera whenever feasible. Our emphasis has naturally included careful utilization of lighting and design as tools which the writer and director can utilize to improve show quality.

"Because we believe so completely in the potential creativity of the cameras, our group has tended to avoid the theater television show where cameras are pinned down to ramps from which they virtually can not move. They must merely report what they see. Therefore, the cameramen and the director have virtually nothing to do but stage a show first, and then point cameras at it. In our lexicon this means losing at least 50% of the potential creativity of the medium of television. Where the camera can swing around a 360° arc, cameramen and directors come into their own creatively. They are no longer merely technicians, as they tend to be in theater television shows, pointing



Managing the destiny of each of the Chicago TV stations are: Above left, Frank Schreiber, a Chicago Tribune man since 1918 when he joined the newspaper's sports staff, who later became WGN's assistant purchasing agent, and afterward, its public relations director, before being named manager of WGN in 1940. Above right, Roy McLaughlin, an ex-editor and columnist of two Chicago newspapers, he joined the old Blue Network in 1943, ABC's central division in April, 1944 and was elected manager of WENR in October, 1944. Below left, John Mitchell, manager of WBKB, has 35 years in the entertainment business, 20 as a theater executive with Balaban & Katz' chain. Below right, Jules Herbuveaux, orchestra leader of the '20's, who became program manager of WMAQ, NBC's Chicago AM station, prior to being appointed general manager of WNBQ when the TV operation began.

The following network shows originating from Chicago's four stations, with few exceptions need not bow to New York's network efforts:

- Acrobat Ranch*, WENR-TV, ABC
- Al Morgan Show*, WGN-TV, DuM.
- Cactus Jim*, WNBQ, NBC
- Chester the Pup*, WENR-TV, ABC
- Don McNeill's TV Club*, WENR-TV, ABC
- Garroway at Large*, WNBQ, NBC
- Hawkins Falls*, WNBQ, NBC
- Kukla, Fran & Ollie*, WNBQ, NBC
- Mary Hartline Show*, WENR-TV, ABC
- Quiz Kids*, WNBQ, NBC
- RFD America*, WNBQ, NBC
- Sandy Strong*, WENR-TV, ABC
- Std's Place*, WENR-TV, ABC
- Super Circus*, WENR-TV, ABC
- They Stand Accused*, WGN-TV, DuMont
- The Weather Man*, WNBQ, NBC

cameras at something someone else has created. In a studio, a director like *Garroway's* Bill Hobin can create something different from what a person in the studio sees the performer doing. He is therefore creating, using television as an art form of its own.

"Whatever good things have happened in Chicago—TV-wise—could have happened in Atlanta or Minneapolis."

Regardless, though, of Chicago's eventual programming position, its rank as the country's second largest market is perhaps the main reason why Chicago TV is in a very healthy state with all stations operating in the black. One netted close to three-quarters of a million dollars before taxes in 1950.

WBKB—owned by the theater chain Balaban & Katz, a subsidiary of United Paramount Theaters—is affiliated with CBS. WENR-TV is owned by the American Broadcasting Company and WNBQ is owned by NBC. WGN-TV, the Chicago Tribune station, is the DuMont outlet and, as in radio, will undoubtedly be a strong local operation as well.

Analyzing the schedules of the Chicago stations, which are serving 845,000 TV set owners, more than

368½ hours of programs are telecast each week. A breakdown for the four stations reveals that WBKB leads, with 112 hours; WGN-TV, 90; WNBQ, 79, and WENR-TV, 74½ hours.

It is interesting to note how the ten top-rated national shows do in Chicago. The only program in the dramatic category to make Chicago's top ten is Procter & Gamble's *Fireside Theater*. *Philco TV Playhouse* doesn't make the grade, nor does the mystery program, *Lights*

*Out. Man Against Crime*, *Zoo Parade* and *Blue Ribbon Bouts* ease out these two and *Hopalong Cassidy* from Chicago's first ten.

#### COMPARISON OF NATIONAL AND CHICAGO PROGRAM PREFERENCES

NATIONAL TOP 10 Videodex, January		CHICAGO TOP 10 Videodex, January	
Texaco Star Theater	57.6	Texaco Star Theater	51.8
Comedy Hour	42.3	Godfrey Talent Scouts	45.8
Talent Scouts	41.6	Show of Shows	39.7
Fireside Theater	40.2	Your Hit Parade	39.5
Show of Shows	38.3	Comedy Hour	38.1
Godfrey & Friends	36.9	Blue Ribbon Bouts	37.4
Philco TV Playhouse	36.8	Fireside Theater	34.6
Hopalong Cassidy	35.0	Godfrey & Friends	34.3
Lights Out	33.8	Man Against Crime	33.8
Your Hit Parade	33.4	Zoo Parade	33.2

Other high rated shows in Chicago are:

- Garroway at Large*, 31.8—WNBQ
- Kukla, Fran & Ollie*, 24.8—WNBQ
- Sach's Hour*, 20.1—WENR-TV
- Tele-Movie Time*, 22.1—WBKB
- Premier Playh'se*, 19.8—WENR-TV
- Theater of Romance*, 19.3—WGN
- Family Theater*, 18.3—WGN

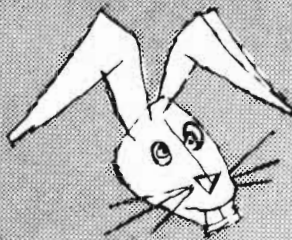
That these and many other of Chicago programs are paying off

#### COMPARISON OF PROGRAMMING SCHEDULES

	WGN-TV	WENR	WBKB	WNBQ
Network	15	32	35	53¾
Local	75	39¾	77	25¼
Total	90	71¾	112	79
Live	48	48¾	74½	62¾
Film	42	23	37½	62¾



**BURR TILLSTROM**



**with**



**KUKLA**



**FRAN ALLISON**

**NBC Chicago**



**OLLIE**

**and**

**COST-PER-THOUSAND OF CHICAGO'S TOP 10 PROGRAMS**

Program	Videodex	CHICAGO		NATIONAL	
	Jan. Rating	Cost/M	Cost/ com. min.	Cost/M	Cost/ com. min.
Texaco Star Theater	51.8	3.31	.55	2.73	.46
Godfrey Talent Scouts	45.8	1.20	.40	1.57	.52
Show of Shows	39.7	5.58	.62	.72	.72
Hit Parade	39.5	2.64	.88	5.23	1.74
Comedy Hour	38.1	3.77	.63	3.25	.54
Godfrey & Friends	34.3	3.86	.64	2.15	.72
Blue Ribbon Bouts	3.74	2.92	.97		
Fireside Theater	34.6	2.17	.72	1.99	.66
Man Against Crime	33.8	1.94	.65	2.15	.72
Zoo Parade	33.2	1.00	.33		

Ratings: Videodex — Cost-per-thousand — Television Magazine

for the national advertiser is evidenced by the above low cost-per-thousand figures.

And any comparison to cost-per-thousand figures of newspapers and magazines would conclusively show Chicago TV is by far the more economical and effective buy.

Rorabaugh Report on TV Advertising covering December, 1950 showing a total of 512 advertisers on Chicago TV:

- 182 network advertisers
- 219 use national and regional spot
- 111 local-retail TV advertisers

Befitting the country's second largest city, Chicago has excellent production facilities.

WGN-TV owns 19 RCA image

orthicon cameras, seven of which are used for remote operation only. The station operates two modern remote trucks with complete remote equipment. Two General Electric and two RCA film cameras are also used by the station.

WGN-TV uses Kliegl fluorescent bank lighting, Mole-Richardson 750 and 1,000 watt spots, 1,000 watt floods, 750 and 1,000 watt scoops.

It uses three rear-screen projectors and screens (9'x10', 10'x18', and 12'x18'). There are two complete kitchen sets equipped for either gas or electric stoves.

The WGN-TV studios are "floating" or rooms within rooms.

The studio rests on oblong air cushions. There is a two-inch air space between the walls of the studios and the walls of the building. This method of construction is employed to cope with the problem of housing a high quality broadcasting and telecasting station in the same structure with the *Chicago Tribune* presses.

Of the 14 new studios in the WGN Building, four are for television only and three are combination studios for both AM and TV. The main audience studio, 1-A, is a theater-type studio seating 400 people. Equipped with an elevator, rigging fly system, and a 40' lift, the 45'x45' stage has been designed with emphasis on acoustics and utility, but at the same time developing an eye-pleasing architectural design.

Another of the combination studios, 5-A, is designed similar to an outdoor band shell. Three stories high at one end, and one-and-a-half at the other, it is used specifically for large musical programs.

Studios 6A and 6B, each approximately 33'x45', are two stories high. Studio 6A is for TV only, 6B for both radio and TV. The combina-

(continued on page 26)

## A. C. NIELSEN

2 Weeks Ending Jan. 13

1. Texaco Star Theater	60.4
2. Fireside Theater	58.0
3. Cavalcade of Boxing	52.6
4. Your Show of Shows (Snowdrop)	50.8
5. Your Show of Shows (Participating)	48.1
6. Philco TV Playhouse	45.4
7. Comedy Hour	45.1
8. Your Show of Shows (Crosley)	44.4
9. Martin Kane	42.4
10. Godfrey's Talent Scouts	42.4

## VIDEODEX

February National Ratings

1. Texaco Star Theater	60.5
2. Godfrey's Talent Scouts	45.1
3. Comedy Hour (Martin & Lewis)	44.7
4. Fireside Theater	42.6
5. Philco TV Playhouse	41.8
6. Kraft TV Theater	41.0
7. Your Show of Shows	40.8
8. General Eisenhower	39.4
9. Godfrey & Friends	37.5
10. Studio One	35.5

## TRENDEX

February National Ratings

1. Texaco Star Theater	55.7
2. Godfrey's Talent Scouts	44.7
3. Your Show of Shows	44.5
4. Fireside Theater	43.7
5. Comedy Hour (Martin & Lewis)	42.0
6. Philco TV Playhouse	41.6
7. Lights Out	39.1
8. Martin Kane	38.7
9. Man Against Crime	38.2
10. Godfrey & Friends	37.8

## AMERICAN RESEARCH BUREAU

February Top-Rated Shows

1. Texaco Star Theater	67.1
2. Your Show of Shows	50.2
3. Godfrey's Talent Scouts	48.8
4. Fireside Theater	47.0
5. Comedy Hour (Martin & Lewis)	45.1
6. Philco TV Playhouse	45.1
7. General Eisenhower	43.1
8. Groucho Marx	43.0
9. Godfrey & Friends	43.0
10. Hopalong Cassidy	41.8

## PULSE MULTI-MARKET

Week of Feb. 1-7

1. General Eisenhower	52.1
2. Texaco Star Theater	45.9
3. Your Show of Shows	34.7
4. Comedy Hour (Martin & Lewis)	33.4
5. Godfrey's Talent Scouts	33.2
6. Philco TV Playhouse	30.5
7. Godfrey & Friends	29.4
8. Studio One	29.1
9. Kraft TV Theater	28.8
10. Toast of the Town	28.8

## C. E. HOOPER N. Y. RATINGS

Feb. 1-14

1. International Boxing Club (LaMotta vs. Robinson)	65.9
2. Texaco Star Theater	56.3
3. Godfrey's Talent Scouts	42.5
4. The Goldbergs	35.7
5. Your Show of Shows	34.2
6. Philco TV Playhouse	33.9
7. Comedy Hour	33.6
8. Fireside Theater	33.1
9. Studio One	32.7
10. Mama	31.2

## KEY

TEA: to be sponsored

\*The following are alternating programs:

Burns & Allen with Johnson's Starlight Theater  
 Family Theatre with Sore as Lulu  
 Ford Theatre with Charlie Wild & General Mills  
 Lucky Strike with Musical Comedy Lane  
 Tuna with Pillsbury

Bobcats, Hagen and Pat Milk co-op, all sponsors

\*\*Sponsored by Frigidation every fourth week.

††Dor, R. T. (Schenley - Andy & Della Russell)

		6:00 6:15	6:15 6:30	6:30 6:45	6:45 7:00	7:00 7:15	7:15 7:30	7:30 7:45	7:45 8:00
<b>SUNDAY</b>	<b>ABC</b>	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.
	<b>CBS</b>	Bigelow-Sanford Co. Bigelow Theater	Bigelow-Sanford Co. Bigelow Theater	Lamont, Carliss Mr. I. Magination	Lamont, Carliss Mr. I. Magination	Wm. Wrigley Gene Autry	Wm. Wrigley Gene Autry	Amer Tob. This is Show Business	Amer T. This is S. Busine
	<b>DU MONT</b>								
	<b>NBC</b>	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
<b>MONDAY</b>	<b>ABC</b>			Kellogg Space Cadet	Junior Edition	News :05 Club 7	Pepsi-Cola Faye Emerson	Hollywood Screen Test	Hollyw. Screen
	<b>CBS</b>					Steve Allen Show	Steve Allen Show	Oldsmobile CBS-TV News	Liggett Myer Perry C
	<b>DU MONT</b>	Co-op Small Fry Club	Co-op Small Fry Club			Captain Video	Captain Video	Once Upon A Tune	Once Up A Tur
	<b>NBC</b>	Cactus Jim	Cactus Jim			R.C.A. Kukla, Fran & Ollie	R.C.A. Kukla, Fran & Ollie	Mohawk Mills Mohawk Showroom	R. J. Reyno. New
<b>TUESDAY</b>	<b>ABC</b>				Junior Edition	Edgewood Shoes Betty Betz	Edgewood Shoes Betty Betz	P & G Beulah	P & G Beulah
	<b>CBS</b>					Steve Allen Show	Steve Allen Show	Oldsmobile CBS-TV News	Liggett Myer Stark C
	<b>DU MONT</b>	Co-op Small Fry Club	Co-op Small Fry Club			Captain Video	Captain Video	Our Secret Weapon	Our Sec. Weap
	<b>NBC</b>	Cactus Jim	Cactus Jim			Sealtest Kukla, Fran & Ollie	Sealtest Kukla, Fran & Ollie	Van Camp Little Show	R. J. Reyno. New
<b>WEDNESDAY</b>	<b>ABC</b>			Kellogg Space Cadet	Junior Edition	News :05 Club 7	Pepsi-Cola Faye Emerson	Bendix Chance of a Lifetime	Bend. Chance of a Lifetime
	<b>CBS</b>					Steve Allen Show	Steve Allen Show	Oldsmobile CBS-TV News	Liggett Myer Perry C
	<b>DU MONT</b>	Co-op Small Fry Club	Co-op Small Fry Club			Captain Video	Captain Video	Mr. & Mrs. Jimmy Carroll	
	<b>NBC</b>	Cactus Jim	Cactus Jim			Ford Motor Kukla, Fran & Ollie	Ford Motor Kukla, Fran & Ollie	Mohawk Mills Mohawk Showroom	R. J. Reyno. New
<b>THURSDAY</b>	<b>ABC</b>				Junior Edition	News :05 Club 7	Club 7 :25 News	General Mills Lone Ranger	General Mills Lone Ranger
	<b>CBS</b>				Ponds Lilli Palmer Show	Steve Allen Show	Steve Allen Show	Oldsmobile CBS-TV News	Liggett Myer Stark C
	<b>DU MONT</b>	Co-op Small Fry Club	Co-op Small Fry Club			Johnson Candy Captain Video	Johnson Candy Captain Video		
	<b>NBC</b>	Cactus Jim	Cactus Jim			Time, Inc. Kukla, Fran & Ollie	Sealtest Kukla, Fran & Ollie	Van Camp Little Show	R. J. Reyno. New
<b>FRIDAY</b>	<b>ABC</b>			Kellogg Space Cadet	Junior Edition	News :05 Club 7	Pepsi-Cola Faye Emerson	Green Giant Life With Linkletter	Green Giant Life With Linkletter
	<b>CBS</b>					Steve Allen Show	Steve Allen Show	Oldsmobile CBS-TV News	Liggett Myer Perry C
	<b>DU MONT</b>	Small Fry Club	Small Fry Club			Captain Video	Captain Video	Mr. & Mrs. Jimmy Carroll	
	<b>NBC</b>	Cactus Jim	Cactus Jim			R.C.A. Kukla, Fran & Ollie	R.C.A. Kukla, Fran & Ollie	Mohawk Mills Mohawk Showroom	R. J. Reyno. New
<b>SATURDAY</b>	<b>ABC</b>					Hollywood Theater	Hollywood Theater	General Mills The Erwins	General Mills The Erwins
	<b>CBS</b>			Lucky Pup	Lucky Pup	Oldsmobile Sam Levenson	Oldsmobile Sam Levenson	Songs For Sale	Songs For Sale
	<b>DU MONT</b>								
	<b>NBC</b>			Brown Shoes Smiling Ed McConnell	Brown Shoes Smiling Ed McConnell	Kellogg Victor Borge Show	Kellogg Victor Borge Show	Man. Soap Co. One Man's Family	Man. Soap Co. One Man's Family



# NETWORK SCHEDULE

	8:15 8:30	8:30 8:45	8:45 9:00	9:00 9:15	9:15 9:30	9:30 9:45	9:45 10:00	10:00 10:15	10:15 10:30	10:30 10:45	10:45 11:00	11:00 11:15	11:15 11:30
	Film	Movies in Your Home	Movies in Your Home	Documentary Film	Documentary Film	Marshall Plan In Action	Marshall Plan In Action	Bldg. Ass'n Gospel Old Fash. Revival	Gospel Bldg. Ass'n Old Fash. Revival	Youth on the March	Youth on the March		
	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	B. F. Goodrich Celebrity Time	B. F. Goodrich Celebrity Time	Stopette What's My Line	Stopette What's My Line	Narwich Week In Review	
		Armed Forces Hour	Armed Forces Hour	Arthur Murray Studios Show	Arthur Murray Studios Show	With This Ring	With This Ring	They Stand Accused	They Stand Accused	They Stand Accused	They Stand Accused		
	Colgate** Comedy Hour	Colgate** Comedy Hour	Colgate** Comedy Hour	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Congoleum-Nairn Garroway At Large	Congoleum-Nairn Garroway At Large	TBA	TBA		
	Magan & David Can You Top This	The Ruggles	The Ruggles	Pharma-Craft Amer. Razar College Bowl	Pharma-Craft Amer. Razar College Bowl	On Trial	On Trial	Feature Film	Feature Film	This Could Be You	This Could Be You		
	Lever Bros. Lux Video Theatre	Lipton Talent Scouts	Lipton Talent Scouts	Philip Morris Horace Heidt	Philip Morris Horace Heidt	Sanka The Goldbergs	Sanka The Goldbergs	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Masland At Home Party	
	Once Upon A Tune	Co-op Al Morgan Show	Co-op Al Morgan Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling		
	Speidel P. Winchell & J. Mohoney	Firestone Co. Voice of Firestone	Firestone Co. Voice of Firestone	Admiral Lights Out	Admiral Lights Out	Am. Tab. Co. Lucky Strike Theatre*	Am. Tab. Co. Lucky Strike Theatre*	Am. Tab. Co. Lucky Strike Theatre*	Am. Tab. Co. Lucky Strike Theatre*	Co-op Who Said That	Co-op Who Said That	Anchor-Hocking Open House	Anchor-Hocking Open House
	Film	Film	Film	Hudson Billy Rose	Hudson Billy Rose	Life Begins at 80	Life Begins at 80	Roller Derby	Roller Derby	Am. Tab. Co. Roller Derby	Am. Tab. Co. Roller Derby	Roller Derby	Roller Derby
	Prudential Family Theater*	Prudential Family Theater*	Prudential Family Theater*	R.J. Reynolds V. Monroe Show	R.J. Reynolds V. Monroe Show	Electric Auto-Lite Suspense	Electric Auto-Lite Suspense	Block Drug Danger	Block Drug Danger	We Take Your Word	We Take Your Word		
	Court of Current Issues	Johns Hopkins Science Review	Johns Hopkins Science Review	Drug Store TV Cavalcade of Bonds	Drug Store TV Cavalcade of Bonds	Drug Store TV Cavalcade of Bonds	Drug Store TV Cavalcade of Bonds						
	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	P & G Fireside Theatre	P & G Fireside Theatre	Armstrong Circle Theatre	Armstrong Circle Theatre	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	Anchor-Hocking Open House	Anchor-Hocking Open House
	Hollywood Movie Time	Hollywood Movie Time	Hollywood Movie Time	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling
	Toni A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	Bymart Somerset Mougham	Bymart Somerset Mougham	P. Lorillard The Web	P. Lorillard The Web	Pobst Co. International Boxing Club	Pobst Co. International Boxing Club	Pobst Co. International Boxing Club	Sports Interview		
				Nation Swiss Colony Famous Jury Trials	Nation Swiss Colony Famous Jury Trials	Consolidated Cigar Plainclothesman	Consolidated Cigar Plainclothesman						
	Motorola* Four Star Review	Motorola* Four Star Review	Motorola* Four Star Review	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Bristol-Myers Break the Bank	Bristol-Myers Break the Bank	Armour Stars Over Hollywood	Armour Stars Over Hollywood	Anchor-Hocking Open House	Anchor-Hocking Open House
	Admiral P. Lorillard Stop the Music	Admiral P. Lorillard Stop the Music	Admiral P. Lorillard Stop the Music	Packard Holiday Hotel	Packard Holiday Hotel	Green Blind Date	Green Blind Date	Roller Derby	Roller Derby	Blitz Co. Roller Derby	Blitz Co. Roller Derby	Roller Derby	
	Carnation* Burns & Allen	American Razor The Show	American Razor The Show	Esso Oil & Kroger Co. Allan Young Show	Esso Oil & Kroger Co. Allan Young Show	Lever Bros. Big Town	Lever Bros. Big Town	Philip Morris Truth or Consequences	Philip Morris Truth or Consequences	Nash Motors Airflyte Theater	Nash Motors Airflyte Theater		
		Tidewater Oil Broadway to Hollywood	Tidewater Oil Broadway to Hollywood	Kaiser-Frazier Ellery Queen	Kaiser-Frazier Ellery Queen	Co-op Boxing	Co-op Boxing	Co-op Boxing	Co-op Boxing	Co-op Boxing	Co-op Boxing		
	DeSoto Groucho Marx Show	Borden Peter Lind Hayes Show	Borden Peter Lind Hayes Show	Ford Star Review	Ford Star Review	Ford Star Review	Ford Star Review	U.S. Tab. Martin Kane Private Eye	U.S. Tab. Martin Kane Private Eye	TBA	TBA	Anchor-Hocking Open House	Anchor-Hocking Open House
	Ronson Twenty Questions	Best Foods Penthouse Party	Best Foods Penthouse Party	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Marshall Plan In Action	Marshall Plan In Action	Studs' Place	Studs' Place		
	General Foods Mama	R.J. Reynolds Man Against Crime	R.J. Reynolds Man Against Crime	Ford Motor Ford Theater*	Ford Motor Ford Theater*	Ford Motor Ford Theater*	Ford Motor Ford Theater*	Kelvinator Marlon Downey	Kelvinator Marlon Downey	Sylvania Electric Beat the Clock	Sylvania Electric Beat the Clock		
		Rosefield You Asked For It	Rosefield You Asked For It	Bond Stores Hands of Mystery	Bond Stores Hands of Mystery	Rocky King. Detective	Rocky King. Detective	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars		
	Miles Quiz Kids	Gulf We, the People	Gulf We, the People	American Tobacco Big Story*	American Tobacco Big Story*	Campbell Soup Henry Morgan Great Talent Hunt	Campbell Soup Henry Morgan Great Talent Hunt	Gillette Boxing	Gillette Boxing	Gillette Boxing	Chesebrough Greatest Fights	Anchor-Hocking Open House	Anchor-Hocking Open House
	Amer. Dairy P. Whiteman TV Teen Club	Paul Whiteman TV Teen Club	Paul Whiteman TV Teen Club	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	
	Anheuser-Busch Ken Murray Show	Anheuser-Busch Ken Murray Show	Anheuser-Busch Ken Murray Show	Bulova Watch Co. Frank Sinatra	Bulova Watch Co. Frank Sinatra	Frank Sinatra	Frank Sinatra	Carter Sing It Again	Sing It Again	Sterling Drug Sing It Again	Sterling Drug Sing It Again		
		DuMont Teletests Sat. Night at Garden	DuMont Teletests Sat. Night at Garden	DuMont Teletests Sat. Night at Garden	DuMont Teletests Sat. Night at Garden	U.S. Army Air Force	U.S. Army Air Force		Eversharp Inc. Sat. Night at Garden	Chesebrough Mfg. Sat. Night at Garden	Chesebrough Mfg. Sat. Night at Garden	Co-op Wrestling	Co-op Wrestling
	Campbell Soup	Swift & Co.	Wildroot, Whitman's	Snow Crop Show of	Snow Crop Show of	S.O.S. Show	Scotch Tape Bonus Show	Crosley Show of Shows	Crosley Show of Shows	American Tobacco Hit Parade	American Tobacco Hit Parade	Max Factor Sheila Graham Show	Max Factor Sheila Graham Show



**Animation**



**Demonstration**



**Special Effects**

# TV

## ... TOP-VALUE FILMS FOR TELEVISION

produced by Atlas . . . backed by 38 consecutive years of experience and advertising know-how to give your product story the strongest sales impact.

Idea conception, creative planning, expert casting, photography, animation, recording, processing . . . all under one roof . . . provide maximum control and give added assurance of meeting your deadlines.

Your inquiry is invited.

### *Atlas Film Corporation*

1111 South Boulevard  
Oak Park, Illinois

228 North LaSalle Street  
Chicago, Illinois

#### TV CHICAGO STYLE

(continued from page 23)

tion studio was designed to incorporate WGN's huge \$50,000 pipe organ, with the pipes concealed behind a perforated wall.

Studio 7A, measuring 32'x70', is also two stories high with the control room overlooking the studio from the second story. A catwalk around the edge of the two-story studios on the second floor provides additional space for scenery, lights and other equipment.

Studio 5B is a smaller studio with a permanent living room and kitchen setting. This studio is used for commercials, interviews, and programs not requiring extensive floor space.

WBKB has seven studios, the largest 50' x 35'. The station uses 14 cameras, six remotes; it has two 16mm. RCA film projectors, two 35mm. RCA projectors and one slide projector.

WNBQ has two studios measuring 16' x 70' and 15' x 30' respectively.

WENR-TV has a total of five studios, largest of which is the Chicago Civic Theater which seats 900 persons.

All the studios except one operate with three cameras, WENR-TV also has a three-camera remote truck with portable 16mm. film projectors. Studio equipment also includes 16mm. and telescene units, two 16mm. projectors and two 35mm. projectors, plus four slide projectors.

#### Research Headquarters

The headquarters for two outstanding research organizations—A. C. Nielsen, the largest in its field, and the TV-originated Jay & Graham, creators of Videodex Ratings, is Chicago.

The 1,600-man Nielsen organization overflows its own four-story building and is scattered in three other buildings in Chicago and across-the-street Evanston. Its activities embrace television, radio and food & drug marketing, these two industries being among the largest users of the two advertising media.

In the first two month of 1951, 22 advertisers, advertising agencies and program production firms have subscribed to the National Nielsen Television Index.

Videodex, founded in 1948 by two

young Chicagoans—Allan Jay and Edward Graham—reports on the TV audiences and program popularity for 18 major and 45 completely-sampled markets, and also publishes network program ratings. Findings are arrived at by using a diary technique. Its service is subscribed to by such leading advertisers and agencies as Admiral; N. W. Ayer; Campbell-Ewald; Compton; Dancer-Fitzgerald-Sample; Doherty, Clifford & Shenfield; Duane Jones; Esty; General Electric; General Mills; Henri, Hurst & McDonald; Mohawk; RCA; Ruthrauff & Ryan; Sherman & Marquette; Shell Oil; J. Walter Thompson; McCann-Erickson and Young & Rubicam, among others, for a total of 78 unit clients.

Film production is another Chicago asset. The main office and studios of one of the largest commercial film producers—Wilding—is located a few miles north of the Chicago "Loop," on the site of the old Essannay lots where Gloria Swanson, et al, got started. Sarra, Atlas and Kling, are among the other film makers whose equipment and skill are up with the best in the industry.

And no discussion of Chicago's contribution to TV would be com-



**ROSS SIRAGOUSA**

The title, "TV Chicago Style," applies so well to Admiral's President who, in a few years has made this company one of the largest producers of TV receivers in the country.

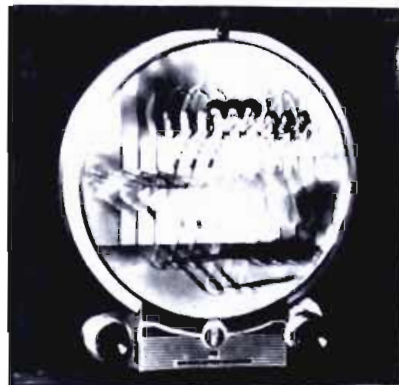
plete without some mention of the one and only Commander McDonald of Zenith. Never one to take a back seat, president of this extremely successful manufacturing company, the "battling" Commander is the father of Phonevision.

And while many of the returns on the experiment are now in, the results still aren't conclusive enough for any evaluation of the future of this pay-as-you-go television.

With New York and Los Angeles having first claim on the large budgets and name talent, there's not much chance of Chicago becoming a major network program originating center unless advertisers wake up to the fact that programming, Chicago-style, can mean more effective TV advertising.



Above: Zenith's Commander McDonald. Below: View of a set receiving the scrambled "Phonevision." A dollar straightens everything out.



**TYPICAL CHICAGO TV SET OWNERS**

(From a Chicago Tribune Consumer Panel Study of 576 Families)

Family Type	Pct. of Total Panel	Pct. of All Sets	Pct. of Ownership Within Group
<b>INCOME GROUPS—</b>			
Under \$3,000	33.1%	26.1%	21.6%
\$3,000 to \$4,999	36.6	42.1	31.6
\$5,000 and over	30.3	31.8	28.2
<b>FAMILY SIZE—</b>			
1 or 2 Persons	32.9%	17.2%	14.8%
3 or 4 Persons	45.5	57.3	37.7
5 Persons or more	21.6	25.5	31.3

**ATTENTION SMALL BUDGET TV ADVERTISERS!**

**1 MINUTE SPOTS With Audio From \$150**

**20 SECOND SPOTS With Audio From \$80**

**8 SECOND SPOTS From \$25**

**SLIDES \$5.00**

**OPENING and CLOSING HEADERS**

**Filmack Offers You America's Lowest Cost TV FILM COMMERCIALS**

*Made to Order*

**Here's how FILMACK serves you faster!**  
Our large staff and extensive facilities are geared to do fine quality work at top speed.

**Here's how FILMACK saves you money!**  
We do all of our own typesetting, artwork, photography, special effects, voice recording, music and laboratory work.

Through 32 years of specialized low cost movie-making we've learned to deliver high quality inexpensively and to pass the savings on to you.

**Let us quote on your job today!**  
One minute TV commercial with audio as low as \$150.00.

*Send us your script or idea*

**FILMACK**  
1327A S. Wabash Ave. • Chicago  
Telephone HA 7-3395

**WEED AND COMPANY**

NEW YORK  
CHICAGO  
HOLLYWOOD  
DETROIT  
BOSTON  
SAN FRANCISCO  
ATLANTA

**WBKB**

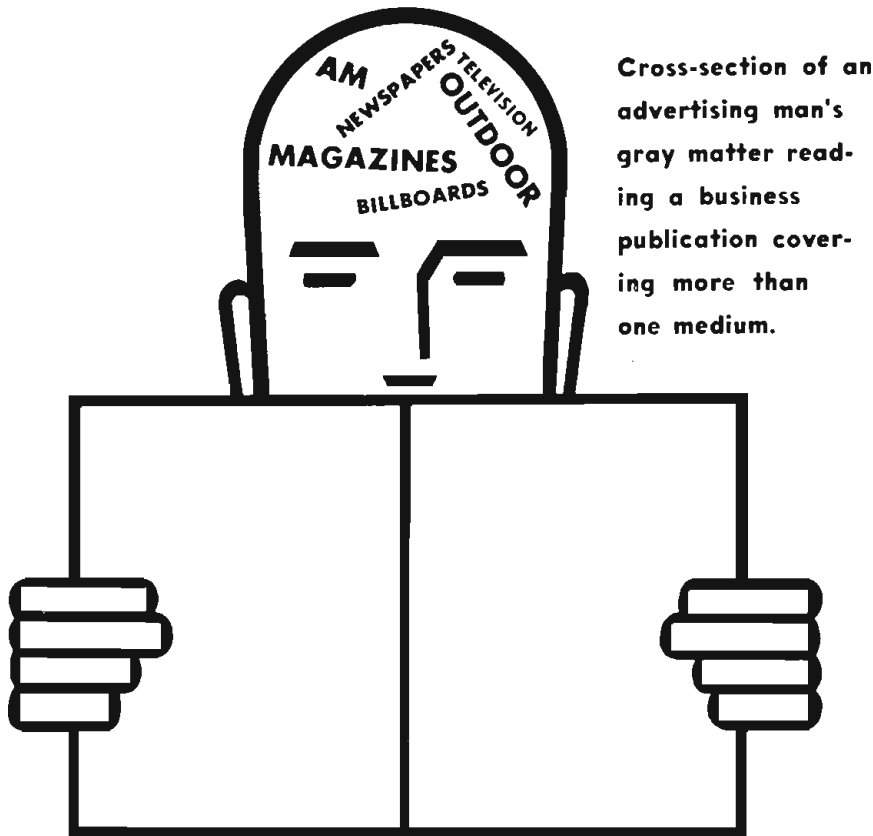
**THE BALABAN & KATZ TELEVISION THEATRE**

**CHANNEL 4**

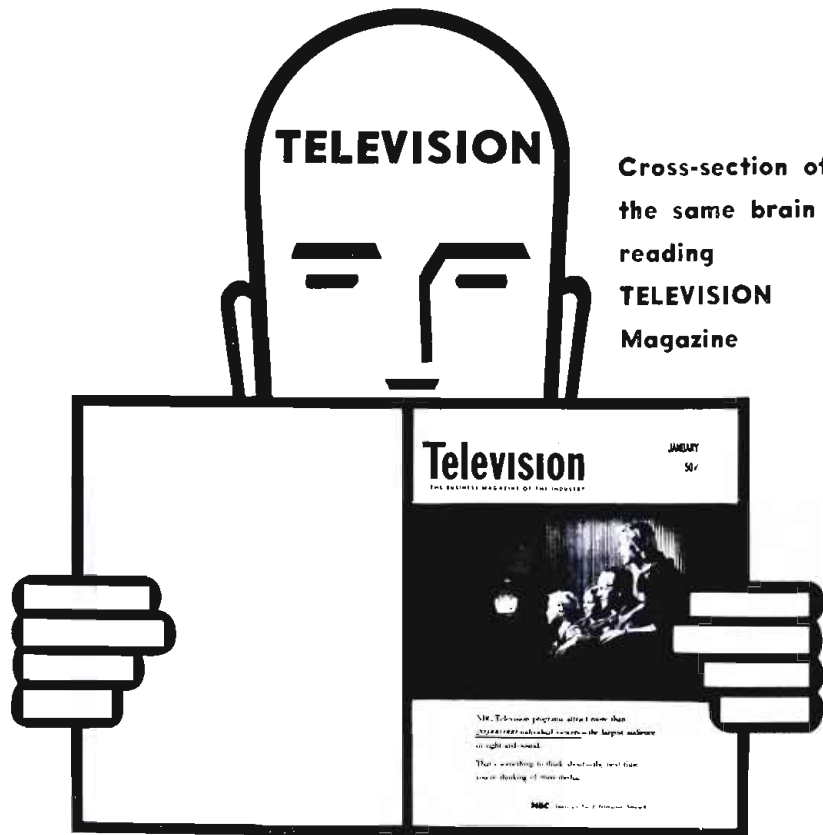
*Chicago's Pioneer Television Station*

**CBS IN CHICAGO**

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



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

## ALTERNATE PROGRAMMING

(continued from page 15)

on a given week, the viewer tends to shop on the dial. Give him a good show elsewhere, Budweiser decided, and you've lost a viewer.

The theory has proven correct since the Murray show has gained steadily. This season the show has climbed ahead four months in succession, Videodex reveals. The show garnered a 26.2 October rating; 28.5 for November; 29.0 for December and 32.9 for January. Surprising factor here is the sponsor feeling that it is easier to put on the show weekly than on alternate weeks. "We seemed to have to start all over again after a long layoff," D'Arcy's Marek Windheim indicated. "Now we have a regular format with a set framework. Ken is more a host than a comedian so he doesn't feel he'll shoot all his ammunition in one show. Thanks to a large permanent company the show can be thrown together without too many headaches."

Veteran Milton Berle, however, has been rumored considering a bi-weekly show next season. The wear and tear, plus the need for fresh material, are strong positive factors for the change. But would Berle keep his terrific following? On the possibility he can, could any other star do likewise?

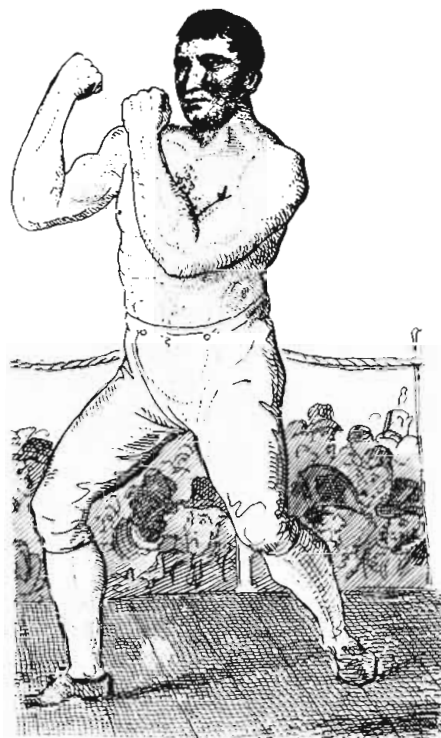
Aside from cost and material factors, every-week shows inevitably give the best rating results. But the alternate week shows, at present, fill a definite sponsor need. In many cases, high-priced quality entertainment could not be absorbed by various companies on any but a bi-weekly basis.

Contrary to the hope that alternating shows would be one of the answers enabling small budget advertisers to tie-in with large network shows, it has become instead a prestige medium for large advertisers like P&G, Ford and Lucky Strike who have other programs that provide more frequent impact.

To keep the continuity of interest, it might be better to switch alternate shows to a weekly basis and alternate the sponsorship, a plan already followed on such programs as the *Comedy Hour*, *Kukla* and *Four Star Revue*. While such shows are high budget programs, there is no reason why less expensive programs can't be worked in similar fashion.

The subject will be discussed more fully in the next issue.

## “Rider” Programs Smart Buy



**H**ITCH-hiking of commercials is an old practice in radio. Hitch-hiking in programming, that is, tagging a comparatively inexpensive “rider” program on to an established high-rated show is one of the smartest time-buying practices in TV.

That this is paying off is clearly evidenced by Chesebrough’s *Greatest Fights of the Century*, topping the rating received by the Gillette sponsorship of the Madison Square Garden bouts which precedes *Greatest Fights*.

American Research Bureau network ratings show the Gillette boxing bouts at 33.5 and Chesebrough’s *Greatest Fights* at 35.5. It would

**Lew Ambers connects resoundingly against 3-time winner Henry Armstrong.**



seem that TV viewers were more interested in seeing films of past fights than in the live bouts. Of course, it could be a commentary on the quality of present professional boxing.

Allan Black, TV director of Cayton—Chesebrough’s agency—comes up with logical reasoning for *Greatest Fights* popularity:

“Older folks get a terrific kick out of watching the old-time boxing ‘greats’ in fights they themselves witnessed, or at least read about. Young folks, on the other hand, too young to have witnessed the original bouts, are impressed with the skill of these former ring champions.

“A second factor is that only the best portions of historic fights are shown, adding up to an exciting, action-packed quarter-hour. Fight fans are also mighty anxious to see Joe Louis in his prime. A large percentage of the fights in this series are Louis fights.”

A problem facing the agency was how to telecast at normal speed, films which were originally shot over 25 years ago. Because hand cranking of the camera was considerably slower, these old films when projected on modern equipment give the impression of an exaggerated speed.

This obstacle was overcome by

printing each frame three times. Thereby, for the first time enabling people to see these early fight films at normal speed.

The series has included such great fights as the Dempsey-Willard bout, the Johnson-Ketchell match, Louis-Braddock, Zale-Graziano, Dempsey-Tunney, the two Louis-Schmeling battles, etc., etc.

The film commercials beautifully tie in with the program and were designed just for this purpose. Going after the male interest, good-looking actresses are used and in addition to subject matter built around the fights. One commercial, for example, shows an actual ring knockout—then picks up the new champ in his dressing-room as he applies Vaseline Cream Hair Tonic.

The commentary is supplied “live” with the objective of creating an on-the-spot telecast atmosphere. The technique has been so successful that viewers believe that the voice over commentary is actually an integral part of the event.

The Chesebrough Manufacturing Company, which sponsors the series over the NBC-TV interconnected network, as well as in a group of non-interconnected markets, is very happy with the show, and attributes the continuing increase in sales of Vaseline Cream Hair Tonic in substantial part to *Greatest Fights of the Century*.



Cartoon animation and live-action are combined in this Alexander-produced series of 12 films for the Union Pacific Railroad. Series features the safety and luxuries of travel via Union Pacific, and also covers UP freight service.

**ADVERTISER**  
Union Pacific Railroad

**AGENCY**  
The Caples Company

**PRODUCED BY**  
**ALEXANDER FILM CO.**  
COLORADO SPRINGS  
NEW YORK—CHICAGO—DALLAS—SAN FRANCISCO



"Jarabe Tapatio" sets the stage for the "Cisco Kid" cartoon commercials currently featured for Interstate Bakeries in its Mid-Western and Western divisions. Twelve minute cartoons, each in full color for supplementary theater showings, have just been completed by Five Star under the supervision of Chet Glassley.

**ADVERTISER**  
Interstate Bakeries

**AGENCY**  
Dan B. Miner Company

**PRODUCED BY**  
**FIVE STAR PRODUCTIONS**  
6526 SUNSET BLVD., HOLLYWOOD 28, CALIFORNIA  
HEmpstead 4807



Second series of TV film commercials for the National Brewing Co., created and produced by N.S.S. . . . comprised of six 1-minute and six 20-second spots . . . combining clever use of stop motion, cartoon animation and live photography . . . packed with Showmanship and customer appeal . . . at low budget prices. Typical of National Screen's contribution to TV film commercials, made possible by more than 30 years of low cost film production for the motion picture industry.

**ADVERTISER**  
National Brewing Co.

**AGENCY**  
Owen & Chappell, Inc.

**PRODUCED BY**  
**NATIONAL SCREEN SERVICE**  
1600 BROADWAY, NEW YORK 19, N. Y.  
Circle 6-5700



Trick photography shows product superimposed over background of typical small community, dramatically impresses package and product identification on viewer, stresses economy price and size. One of a series of new TV commercials produced for Plough, Inc.

**ADVERTISER**  
Plough, Inc.

**AGENCY**  
George Nelson Ideas, Inc.

**PRODUCED BY**  
**NATIONAL SCREEN SERVICE**  
1600 BROADWAY, NEW YORK 19, N. Y.  
Circle 6-5700



This series of six Spic and Span cleanser television commercials was produced by Pathescope to demonstrate the easiest and best way to clean linoleum. Designed to achieve complete realism, particular care was placed in providing believable sets, cost and situations.

By combining live-action demonstrations with an entertaining animated jingle this series is really a case history of intelligent selling.

**ADVERTISER**  
Procter and Gamble, Inc.

**AGENCY**  
The Biow Company

**PRODUCED BY**  
**PATHESCOPE PRODUCTIONS**  
580 FIFTH AVENUE, NEW YORK, NEW YORK  
PLaza 7-5200



Another in the series of film commercials produced by Seaboard, showing again the experience in filming hair and Hollywood stars. This film commercial was created for Tintair with Joan Bennett 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 7-9200



A series of 45 second "open end" TV commercials featuring the ARGUS 75 camera with its remarkable viewfinder. Films designed for ARGUS dealer use in TV markets with name, address and "voice-over" copy, at local dealer on photographic supply service. Scripts pack a terrific sales wallop for the ARGUS 75.

**ADVERTISER**

Argus, Inc.  
 Ann Arbor, Michigan

**AGENCY**

Fletcher D. Richards, Inc.

**PRODUCED BY**

**VIDEO VARIETIES CORPORATION**

41 EAST 50TH STREET, NEW YORK 22, N. Y.  
 STUDIOS— WEST COAST SOUND STUDIOS  
 510 WEST 57TH STREET, NEW YORK 19, N. Y.

**For screenings and further information write the producers direct!**

## WHAT THE BEER & WINE COMPANIES ARE SPENDING

(continued from page 7)

included *Believe It Or Not*, and the Friday evening boxing bouts, both dropped by Ballantine. Current company policy is to concentrate its program tie-ins with seasonal baseball games in the larger cities. Also dropped last season was the *Life of Riley* show by Pabst, with the company now concentrating on its *Blue Ribbon Bouts*. The company, however, recently backed the telecasting of two bowling championships on a 20-station ABC line-up. In December, Schenley dropped its *Party Time at Club Roma*, a late-evening show pitching for Roma Wine.

In almost every baseball market, a beer company will be found sponsoring the local games. In all, 12 breweries will sponsor the bulk of major league baseball. Examples are Schaefer and Ballantine in New York, Griesdieck in St. Louis, Leisey in Cleveland, Duquesne in Pittsburgh and Ballantine in Philadelphia and Boston. Interesting is Duquesne Brewing's new half-hour live stanza on WDTV, Pittsburgh. The company whips up four different types of shows each month,

hoping thus to satisfy all tastes. Classical music, a chorus and popular music combination, a variety show and a hillbilly program are alternated.

Except for major outfits such as Ballantine, Schlitz, Budweiser, Blatz, Pabst and Miller High Life, the majority cover regional rather than national areas. As a result, the bulk of TV advertising is done on a regional or local basis. Throughout the country, there are over 130 listed in this category as local TV advertisers, placing the beer and wine industry on a par with food accounts as the two largest types of TV spot program advertisers.

Many of the network advertisers also go in for spot programs and spot advertising. Ballantine backs the Dennis James wrestling show on WTTG, Washington, and a five minute across-the-board sports news program on WTOP-TV, Washington. A spot campaign is now being carried in Miami, and 20-second spots currently are scheduled on all New York channels. Budweiser has launched a 20-second spot campaign throughout the country, some plugging the Murray show, some pitching for the product. In warmer weather, Pabst also goes in for a

heavy 20-second local spot campaign. Schlitz backs the *Saturday Theater* on WTMJ-TV, Milwaukee, its home territory.

New York provides an excellent example of beverage activity in a large city. WOR-TV will carry the Dodger games for Schaefer Brewing, with the company also picking up the tab for the John Feeney Irish-song program, Thursday at 11 p.m., and the last hour of the Tuesday and Saturday night boxing bouts. Rheingold has a spot on the Friday evening wrestling show and Miller High Life presents a thrice-weekly news cast at 6:45 p.m. Other outfits represented are Petri Wine and Fratelli Branca.

WABD lists Rheingold, Blatz and Ballantine as spot advertisers with the latter sponsoring the Dodgers day telecasts. WNBT has Rheingold, Blatz and Pabst as participants. WPIX carries Piels, Miller High Life, Ballantine, Rheingold, Petri and Canterbury spots and will have R & H sponsoring the St. Patrick's Day Parade. In addition, Ballantine will sponsor Dodger day and evening games. WJZ-TV has Ruppert participations. WCBS-TV carries Rheingold, Ballantine, Mission Bell and Petri Wine.

# DAYTIME NETWORK SCHEDULE

## Before 12:00

(Saturday only)  
 10:15-10:45  
*FUN FAIR*—(ABC)  
 10:45-11:00  
*ACROBAT RANCH*—(ABC)  
 General Shoe  
 11:00-11:30  
*FAITH BALDWIN*—(ABC),  
 Maiden Form.  
*KAY WESTFALL SHOW*—(ABC)  
 11:30-12:00  
*DICK TRACY*—(ABC)  
*GRAND CHANCE ROUND-UP*—  
 (CBS).

## 12:00-12:30

*HEADLINE CLUES*—(D), Mon.  
 thru Fri.  
*TWO GIRLS NAMED SMITH*—  
 (ABC), Sat., B. T. Babbitt.  
*BIG TOP*—(CBS), Sat., (12:00-  
 1:00), National Dairy.

## 12:30-1:00

*RUMPUS ROOM*—(D), Mon. thru  
 Fri., Premier Foods.  
*I COVER TIMES SQUARE*—  
 (ABC), Sat., Seeman Bros.

## 1:00-1:30

*OKAY MOTHER*—(D), Mon. thru  
 Fri., Sterling Drug.

## 1:30-2:00

*GARRY MOORE SHOW*—(CBS),  
 Mon. thru Fri. (1:30-2:30)  
 Procter & Gamble, 15 min. Mon.  
 thru Fri.  
 Quaker Oats, 15 min. Tues. and  
 Thurs.  
 R. J. Reynolds (Cavaliers), 15  
 min. Mon., Wed. & Fri.  
*UNIVERSAL HOMEMAKER*—  
 (D), Thurs. (1:30-1:45),  
 Universal Appliances

## 2:30-3:00

*FIRST HUNDRED YEARS*—  
 (CBS), Mon. thru Fri. (2:30-  
 2:45), Procter & Gamble.  
*WINNER TAKE ALL*—(CBS),  
 Mon., Wed. & Fri. (2:45-3:30),  
 Tues. & Thurs. (2:45-3:15)

## 3:00-3:30

*BRIDE & GROOM*—(CBS), Tues.  
 & Thurs., Hudson Paper & Pulp  
 (3:15-3:30)  
*MISS SUSAN*—(NBC), Mon. thru  
 Fri. (3:00-3:15), Colgate-Palm-  
 olive-Peet.

## 3:30-4:00

*BERT PARKS SHOW*—(NBC),  
 Mon., Wed. & Fri., General Foods  
 (Wed.)  
*BETTY CROCKER SHOW*—  
 (CBS), Tues. & Thurs., General  
 Mills.  
*FASHION MAGIC*—(CBS), Mon.  
 & Fri., International Latex.  
*MEET YOUR COVER GIRL*—  
 (CBS), Wed.  
*REMEMBER THIS DATE*—  
 (NBC), Tues. & Thurs.

## 4:00-4:30

*HOMEMAKER'S EXCHANGE*—  
 (CBS), Mon. thru Fri., Alumi-  
 num Co. of America, American  
 Home Prod. Corp., Calif. Prune  
 & Apricot Grower's Assoc., Calif.  
 Walnut Grower's Assoc., Ex-Cell-  
 O Corp., General Electric, Gorton-  
 Pew Co., Hansen's, Knox Gel.  
 Lewyt Corp., Nash Kelvinator,  
 Olney & Carpenter, Renuzit,  
 Swift & Co., United Fruit Co.,  
 Wilbur-Suchard Choc. Co.

*KATE SMITH HOUR*—(NBC),  
 Mon. thru Fri. (4:00-5:00)  
 Sponsored in 15-minute segments.  
 Procter & Gamble, Mon. thru Fri.

Corn Products, Mon. & Tues.  
 Chesebrough Mfg., Mon.  
 Hunt Foods, Mon. thru Fri.  
 Simmons Mattress, Tues.  
 Jergens, Wed. & Fri.  
 Durkee Foods, Wed.  
 American Home Prod., Thurs.  
 Minute Maid, Thurs.  
 Hazel Bishop, Fri.

## 4:30-5:00

*HALF PINT PARTY*—(ABC),  
 Mon. thru Fri. (4:45-5:00), Sam  
 Smith Shoe Co. (Wed. & Fri).  
*VANITY FAIR*—(CBS), Mon.  
 thru Fri., Coro Jewelry (Thurs.)

## 5:00-5:30

*CHUCK WAGON PLAYHOUSE*—  
 (CBS), Mon. thru Fri.  
 (5:15-6:00)  
*GABBY HAYES SHOW*—(NBC),  
 Mon., Wed. & Fri. (5:15-5:30),  
 Quaker Oats.  
*LUCKY PUP*—(CBS), Mon. thru  
 Fri. (5:00-5:15).  
*MARY HARTLINE SHOW*—  
 (ABC), Mon., Wed. & Fri.  
 (5:00-5:15).  
*NBC COMICS*—(NBC), Mon. thru  
 Fri., (5:00-5:15), Standard  
 Brands (Thurs.)  
*OSMOE*—(ABC), Tues. & Thurs.  
 (5:00-5:15)  
*PANHANDLE PETE & JENNI-  
 FER*—(NBC), Tues. & Thurs.  
 (5:15-5:30)  
*TV TOTS TIME*—(ABC), Mon.  
 thru Fri. (5:15-5:30).

## 5:30-6:00

*HOWDY DOODY*—(NBC), Mon.  
 thru Fri. Sponsored in 15-minute  
 segments.  
 Colgate, Mon., Tues. & Thurs.  
 International Shoe, Wed.  
 F. W. Kellogg, Tues. & Thurs.  
 Mars, Mon., Wed. & Fri.  
 Wander, Fri.

*Programs in italics are sustaining.*

*For Sunday daytime programs  
 see page 10*