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Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

APRIL 1951

DAYTIME COST PER THOUSAND
TV CALIFORNIA STYLE

TM 3-52 R A
ACQUISITION DEPT
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DAYTON 2 OHIO



**THIS SUMMER . . . only a hop-skip-and-a-jump from now,
40,000,000 of your customers will be watching NBC summer television.**

**Contact your NBC Representative in New York, Detroit, Chicago
or Hollywood for complete summer incentive plan.**

NBC Summer Television



Music's immortals play again, sing again, in RCA Victor's "Treasury of Immortal Performances"

A treasury of Music's Immortals

Now artists whose names are musical legend live again for the modern listener. You can hear them, at their finest, in RCA Victor's "Treasury of Immortal Performances."

In recreating these performances on both 33 and 45 rpm, acoustical engineers drew on a vault of master records guarded for posterity by RCA Victor. But new electronic techniques, developed through RCA research, give the new records a quality far surpassing that of the originals.

Because RCA Victor could draw on so vast a storehouse of the past, there is something in the "Treasury of Immortal Performances" for listeners of every age and taste. Caruso sings light and serious music—as do Schumann-Heink, Mary Garden, and others . . . Paderewski is here . . . and, if your taste is for popular music, such greats as Berigan, Armstrong, Waller, in rare early records.

* * *

See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, N. Y. 20, N. Y.



The magic of RCA Victor's "45" system—as an independent unit, or combined with radio or television receivers—has already led 55 record-makers to adopt it.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television



“The most terrific television show Detroit has ever seen!”

When the U. S. Senate's Crime Investigating Committee held its hearings in Detroit last month, WWJ-TV televised the entire 2-day proceedings.

What transpired proved to be the most terrific television show Detroit has ever seen . . . eyed and eared over approximately 90% of the city's 435,000 TV sets.

For the first time, practically an entire city was taken right into a courtroom, and given front-row vision of hoodlums squirming under the

probing questions of the committee's attorneys.

As a direct result of what Detroiters were able to see and hear for themselves, an enlightened community is demanding action to rid itself of these racketeers.

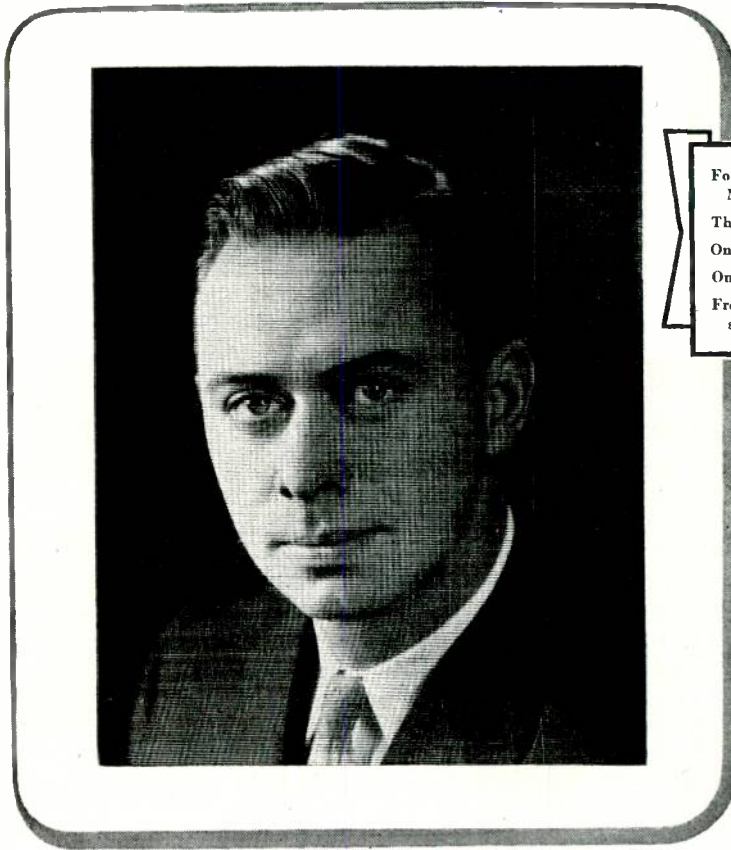
Here is another in the long list of public service “firsts” which keep WWJ-TV in the public eye . . . and lends its advertisers the community acceptance which no other TV station in this market can approach.

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

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





Four years, University of Michigan,
Michigan State College (A.B.)
Three years, U. S. A. A. F.
One year, United Stove Company
One year, Foley Buick Sales Co.
Free & Peters (Chicago Office)
since June, 1950

Like father,
like son! —

WILLIAM B. WIEMERS, JR.!

Yessir, Bill's got advertising in his blood — his father is William B. Wiemers, Sr., a 25-year man with Farm Journal. Bill's background also includes Bombers, Buicks, and a B.A. The only "second generation media salesman" in our shop, Bill has proved himself in his own right, and is now one of F&P's real contributions to the TV industry.

Bill Wiemers is another example of our basic F&P philosophy that good men are the most important thing we have to

offer you. Not just good salesmen or analysts or research men, but good "all-around" men who work night and day at the job of figuring how TV can work most effectively for you. That's why we're genuinely interested in any problem you give us, and then *see it through*, down to the last detail. . . .

And that's the reason we know you agencies and advertisers value our services, here in this pioneer group of radio and television station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

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

*Primary NBC Affiliates



FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

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WGAL-TV

Channel 4

LANCASTER, PENNA.

WGAL-TV is the *only* television station located in this thriving market. Its coverage area includes the following counties: Lancaster, York, Lebanon, Dauphin (Harrisburg), Berks (Reading), Cumberland and adjacent areas.

WGAL-TV, for sales results, is getting better all the time.

HERE'S PROOF

In January, Bulova Watch Co. offered a Jeweler's Polishing Cloth on its WGAL-TV "Weatherman" program. After only four announcements, over 2,000 requests were received! Cost per inquiry—\$.09. One of the reasons why result-minded sponsors choose WGAL-TV!

The WGAL-TV coverage area is becoming more productive all the time.

HERE'S PROOF

Retail Sales Receipts increased an average of 198%, 1948 compared with 1940.

Population increased an average of 12%, 1950 compared with 1940.
(U. S. Census figures)

Show your product, tell your sales story in a BUYING MARKET. Let WGAL-TV put climb in your sales curve.



A Steinman Station
Clair R. McCollough, Pres.

Represented by

ROBERT MEEKER ASSOCIATES

CHICAGO SAN FRANCISCO
NEW YORK LOS ANGELES

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

Bankrolled by many top national spenders, as well as major regional buyers, morning television gets an early start (6 a.m. on WCPO-TV, Cincinnati) and impressive audiences (138,700 for WCAU-TV's *Mid-Morning Matinee*) and high ratings (a 13.1, Videodex, for WLW-D, Dayton, *Morning Matinee*).

"What Happens in the Morning," our staff report on page 11, analyzes the success of morning film, kiddie and household interest shows.

While Kate Smith and Berk Parks are acknowledged as low cost producers (with cost per thousand per commercial minute as low as \$0.57 and \$0.81, respectively) lesser-known, local participation shows operate on comparable levels. For example, WPTZ's *Hollywood Playhouse* and *3 to Get Ready* show \$0.70 and \$0.74 costs per thousand per commercial minute. This and other incidental intelligence on daytime cost-per-thousand from TELEVISION Magazine's continuous cost study on page 9.

Qualitative Ownership Analysis

Shown below are the results of the latest Industrial Surveys Co. 4,500 family National Consumer Panel census. The growth of set ownership since the last study, four months previously, is evident in all segments of the population, with the most marked increases in cities of from 100,000 to 500,000 population, in the North Central Region.

THE TV AUDIENCE

	Sept. '50	Jan. '51
U. S. TOTAL	18%	24%
Northeast	35	43
South	4	8
North Central	15	23
M'tain & S'thwest	3	7
Pacific	19	25
CITY SIZE:		
Farm	3	6
Under 10,000	5	9
10,000-100,000	9	13
100,000-500,000	17	25
500,000 & Over	40	51
ECONOMIC CLASS:		
A (upper)	24	32
B	19	26
C	18	24
D (lower)	12	16
EDUCATION:		
Grade School	16	21
High School	22	30
College	17	23

OCCUPATION:

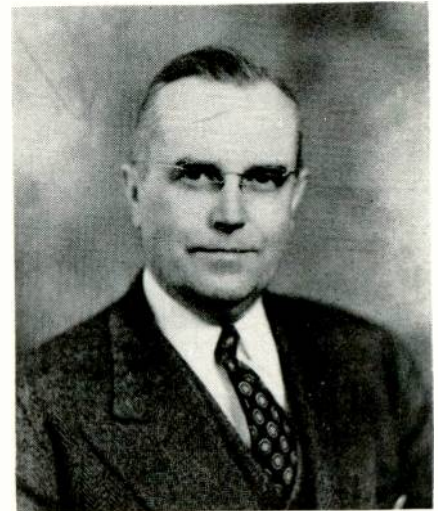
Prof. & Exec.	21	30
Clerical, Sls. & Serv.	22	28
Craftsm'n & Forem'n	25	33
Laborer & Oper.	19	25
Farmer	3	5
Unclassified	8	11

SIZE OF FAMILIES:

1 and 2 members	12	16
3 members	18	25
4 and 5 members	22	30
6 and over	19	23

PRESENCE OF CHILDREN:

5 years & under	23	30
6 - 12	22	30
13 - 20	18	24
No children	13	19



Howard P. Hildreth

Mohawk Carpet Mills' advertising and sales promotion manager, Howard P. Hildreth, added his voice to the current controversy over ratings and rating services recently, in an address before the Syracuse Ad club.

Deploing the "industry wide pre-occupation with statistics and research," Mr. Hildreth pointed out that the prime concern of advertisers should be "does it sell" rather than "What's my latest Hooper."

"I believe," he added, "that advertising as a whole, with radio and television as the major offenders, has become so involved with its own statistics and research and ratings that it has begun to assume the character of a Gulliver hamstrung by ropes of facts and figures. I don't mean that we should do away with research and statistics altogether," Mr. Hildreth continued, "I just want to ask that we stop using the statistics as God . . ."

A.N.A. AUDIENCE REPORT

TV SHARE OF TOTAL BROADCAST AUDIENCE, ALL DAYS, 6-11 P.M. LOCAL TIME

Source: TV City Hooperatings; Radio-TV Comparison in TV Cities

(Shown in Original Report)

City	Jan-Feb '50 (4374 M TV homes Feb)	Mar-Apr '50 (5343 M TV homes Apr)	Apr-May '50 (5846 M TV homes May)	Nov-Dec '50 (9845 M TV homes Dec)
*Philadelphia	46.3% TV	51.7% TV	55.1% TV	70.5% TV
New York	45.5	51.3	53.7	66.4
*Baltimore	50.2	53.4	54.4	66.1
*Providence-Pawtucket	31.3	41.7	46.7	66.0
Dayton	35.0	44.8	47.8	64.4
*Detroit	36.4	41.6	44.1	62.1
*Washington	43.5	51.2	51.8	61.7
*Chicago	39.7	46.6	48.7	61.4
Columbus, Ohio	30.2	43.0	46.3	61.3
Cincinnati	32.8	42.3	45.8	61.1
*Boston	37.4	44.3	46.6	60.6
Buffalo	30.0	38.7	42.9	60.5
Toledo	35.7	38.9	41.3	59.7
‡Milwaukee	32.4	39.7	43.2	57.7
Cleveland	30.2	39.5	41.0	56.6
†Los Angeles	39.1	42.8	45.4	56.2
Syracuse	18.6	25.4	31.0	54.2
*Atlanta	25.0	30.1	34.6	52.9
*Rochester	19.1	30.1	33.8	52.2
‡St. Louis	23.0	28.9	30.0	48.8
*Pittsburgh	17.8	23.5	26.1	44.7
‡Minneapolis-St. Paul	17.3	20.8	23.0	44.5
†San Diego	13.6	18.0	19.7	43.0
‡Memphis	11.2	22.1	26.5	42.2
*Louisville	12.0	18.4	21.6	41.5
*Indianapolis	8.1	11.8	14.5	41.3
‡Kansas City	9.7	11.6	14.0	37.4
*Fort Worth-Dallas	16.3	21.4	22.2	35.0
‡Salt Lake City	12.3	13.4	16.5	34.5
*San Antonio	6.9	14.0	17.9	32.1
‡New Orleans	14.0	14.9	17.9	31.6
*San Francisco-Oakland	7.6	10.8	12.9	29.1
*Houston	9.6	10.7	11.2	27.7
*Jacksonville	7.4	9.4	9.8	26.1
‡Oklahoma City	7.9	10.8	10.7	24.9
*Tulsa	9.3	8.2	8.6	18.1

‡Interview to 10:00 PM Local Time
 †Interview to 10:15 PM Local Time
 *Interview to 10:30 PM Local Time

TRENDS IN HOOPER RATINGS, 1948-1950

Five cities with more than 25% TV share of total broadcast audience (in Feb. 1950) compared with five cities with no TV.

TV Cities:	Lux Radio Theater		
	Oct. '47 -Feb. '48	Oct. '49 -Feb. '50	Oct. '50 -Dec. '50
Baltimore	28.0	16.8	12.5
Cincinnati	23.5	20.5	10.3
Detroit	34.0	20.3	15.7
Atlanta	18.0	14.8	7.5
Columbus, Ohio	26.0	18.2	7.6
Avg. 5 TV Cities (above)	25.9	18.1	10.7*
Avg. 5 non-TV Cities (below)	22.5	24.7	23.0*
Portland, Oregon	18.4	25.5	22.2
Denver	21.9	24.9	20.4
Knoxville	20.3	20.4	20.6
Springfield, Mass.	28.0	27.3	#
Shreveport	23.9	25.6	#
Peoria			28.6
Spokane			23.2

*Computed by A.N.A.

**Includes both original broadcast and rebroadcast.

#Shreveport was not used in the latest tabulation because no interviewing was done in that city covering these programs during the period Oct.-Dec. 1950; Springfield was not used because it now picks up TV programs from other cities. Source: C. E. Hooper, Inc.

Western
Leader in
Television

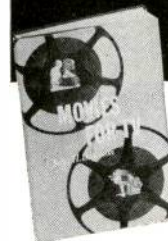


KDYL-TV

NBC NETWORK
CHANNEL 4
Salt Lake City, Utah

National Representative: Blair-TV, Inc.

Helpful techniques
and ideas for
TV programs



This new book
shows you how to
use movies most
effectively

MOVIES FOR TV

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

SEE IT ON APPROVAL

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

Please send me a copy of *Movies for TV*. I will either remit the full price of \$4.65 or return the book in 10 days.

Signed _____

Address _____

"L"

DAYTIME
28%
SETS IN USE!

WTUV
CHANNEL 4 MIAMI

Full Coverage of
SOUTH FLORIDA

Includes
S. Palm Beach County
Ft. Lauderdale
Hollywood
and Greater Miami

WTUV
CHANNEL 4 MIAMI

BY A
FULL TIME
TELEVISION
STATION

9 A.M. 'TIL 1 A.M.

CHANNEL 4 MIAMI
WTUV
REPRESENTED BY
FREE & PETERS

FOCUS continued

Weekend Audiences

Lending further statistical substantiation to our recent "Saturday Noon is Hot" and "TV's Sunday Punch" articles (February and March issues, TELEVISION Magazine, respectively) a recent February Advertest Research report shows high sets-in-use during both Saturday afternoon and Sunday morning and afternoon hours. The Advertest figures utilize a sample of 754 metropolitan New York City TV homes.

ADVERTEST DATA

Time Period (EST)	Advertest % TV Viewing in TV Homes, Saturday	Advertest % TV Viewing in TV Homes, Sunday
9-10 a.m.	6.2	7.4
10-11 a.m.	9.3	16.2
11-12 noon	9.9	19.2
12- 1 p.m.	18.0	19.2
1- 2	22.3	26.8
2- 3	28.5	35.3
3- 4	34.1	42.8
4- 5	40.3	49.1
5- 6	36.6	49.6
6- 7	38.5	57.2
7- 8	63.9	75.7
8- 9	78.1	85.0
9-10	78.8	83.8
10-11	76.9	76.9
11-12 midnight	49.3	18.8
12- 1 a.m.	14.6	8.1

Rural Receiver Report

Among the rural population, Pacific States folks seem most excited about television, according to the results of a survey conducted by Radio Reports, Inc., for the Rural Research Institute, Inc. Results from a telephone survey of 3,679 residents of 37 communities (most of which have populations under 25,000) in 28 states indicate that an average of 9% of these rural dwellers own sets and another 8 per cent are planning to buy receivers in the next six months. While ownership in the Pacific States is second lowest, at 0.5 per cent, 40 per cent plan purchases in the next half-year.

RURAL DATA

Area	% Own TV Sets	% Plan to Buy TV Sets in next 6 mos.
New England	11.0	13.0
Pacific States	0.5	40.0
Mountain States	0.0	6.0
West N. Central	2.0	3.0
West S. Central	2.0	6.0
East S. Central	1.0	5.0
East N. Central	6.0	2.0
South Atlantic	18.0	6.0
Middle Atlantic	28.0	13.0
NATIONAL	9.0	8.0

NITETIME
67%
SETS IN USE!

WTUV
CHANNEL 4 MIAMI

Full Coverage of
SOUTH FLORIDA

Includes
S. Palm Beach County
Ft. Lauderdale
Hollywood
and Greater Miami

WTUV
CHANNEL 4 MIAMI

BY A
FULL TIME
TELEVISION
STATION

9 A.M. 'TIL 1 A.M.

CHANNEL 4 MIAMI
WTUV
REPRESENTED BY
FREE & PETERS

You need the
BEST TOOLS
 to do the
BEST JOB



for film projection: The Eastman 16mm. Television Projector, Model 250. The first heavy-duty 16mm. projection instrument designed for TV film requirements, it is specifically engineered to obtain the best possible flat-field image plus theater-quality sound reproduction from 16mm. sound film for broadcast on TV audio and video circuits.

Whisper-quiet mechanical operation—plus sound reproduction free from high-frequency distortion—it is simple to operate. It will deliver continuous-duty performance on a full air-time schedule. Capable of instant start-stop operation, it gives your programming staff a tool for intercutting film and live action instantaneously.

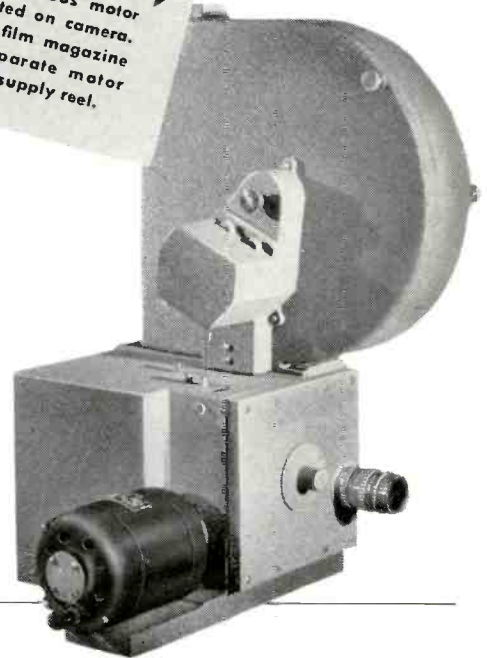
Illustration shows the Eastman 16mm. Television Projector, Model 250, from control panel side. Glass door permits full visibility of film-advance mechanism at all

The Eastman Television Recording Camera. Illustration shows synchronous motor drive mounted on camera. Housing on film magazine encloses separate motor drive for film supply reel.

for film recording: The Eastman Television Recording Camera. Whether network or local, live or film, recording of every broadcast program is your only permanent program record. It can pay for itself—and earn a profit, too—by giving your air-time schedule more flexibility, your advertisers wider market

coverage, and your program department more sales potential.

This equipment is available for immediate delivery and installation. For detailed information concerning prices, specifications, and installation data, write directly to Rochester or any branch office.



Motion Picture Film Department
 Eastman Kodak Company
 Rochester 4, N. Y.

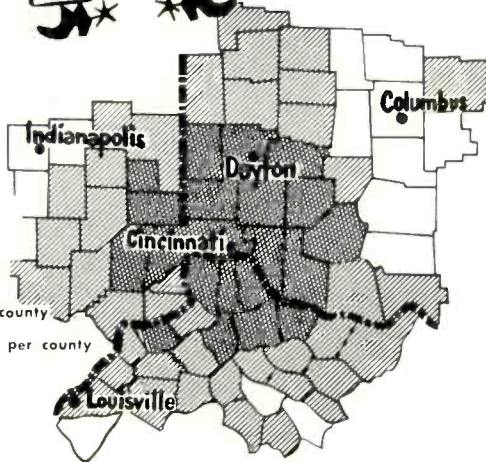
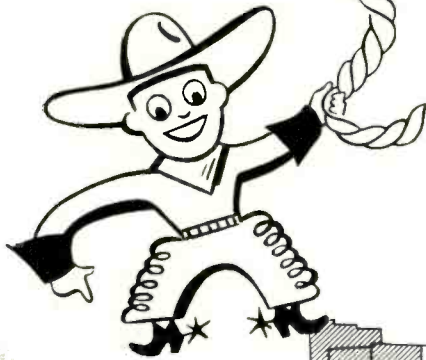
East Coast Division
 342 Madison Avenue
 New York 17, New York



Midwest Division
 137 North Wabash Avenue
 Chicago 2, Illinois

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

WCPO-TV Rounds Up Bonus Listeners From 70 Counties In Rich Ohio Valley

11,301 Entries In Daytime Contest Prove
WCPO-TV's Continued Leadership in
Ohio, Indiana and Kentucky



 0 - 50 entries per county
 51 or more entries per county

WCPO-TV Piles Up Proof Of Audience

In a four week period of January, 11,301 entries were received in a contest to name a beagle hound pup, staged by Guenther, Brown and Berne, Inc., a Cincinnati advertising agency, for its client, Royal Furniture Company.

The program, Big Jim Stacy's Mid-Day-Merry-Go-Round, drew contest entries from 70 counties of Ohio, Indiana and Kentucky, with many coming from towns 90 to 100 miles away, showing a WCPO-TV BONUS audience far in excess of even secondary coverage figures.

Here's proof of WCPO-TV's leadership. WCPO-TV has been 1st in every Pulse Survey for every month since it first went on the air, July 1949. WCPO-TV dominates day-time television listening in Cincinnati and the Rich Ohio Valley.

SHARE OF THE TELEVISION AUDIENCE, MONDAY TO FRIDAY

STATION	7 AM to 12 noon	12 noon to 6 PM
WCPO-TV	59%	45%
STATION "B"	31%	36%
STATION "C"	10%	19%



WCPO — TV, AM, FM
affiliated with the
Cincinnati Post
Represented by
THE BRANHAM CO.

WCPO-TV Channel 7

CINCINNATI, OHIO

WCPO-TV carries 9 out of top 10 programs seen in Cincinnati . . . February Pulse

DAYTIME COST PER THOUSAND

IF any additional proof be needed that daytime has "arrived," it's furnished in these figures which show that daytime cost-per-thousand figures can stand up in the same league with nighttime

It should be pointed out that it is difficult to make any direct comparison of the relative cost-per-thousand viewers of different programs, for the number of stations used varies with a consequent direct effect on the size of audience reached and the degree of amortization of the program cost. For example, the *Kate Smith Show* can be amortized, in some cases, over a 55 station lineup as compared to a 4 station lineup for the Sterling Drug and Premier Food shows. Consequently, *Kate* would have a lower cost-per-thousand. The same situation applies, also, to local shows in cities where

the set circulation varies widely, as between Philadelphia and Buffalo.

In the following daytime cost-per-thousand-study, the commercial-minute concept is used merely as a device to put programs of differing length and differing commercial treatment, on a comparable basis. Important advantage to an advertiser is that he gets nine minutes of commercial time in daytime, only six minutes in nighttime programming per hour.

Rating and audience figures are from American Research Bureau U.S. television audience compilations for February 1951. In the case of some lower-rated programs, viewers-per-set were estimated where indicated.

Number of stations and time costs, except for DuMont's *Okay Mother* and *Rumpus Room*, are

from Publisher Information Bureau's January figures.

In computing cost-per-commercial-minute, a 15-minute program was estimated to contain 2¼ minutes of commercial time; a 30-minute program was estimated to contain 4½ minutes.

Of the local shows used, the major reason for the difference between Philadelphia cost-per-thousand and that of Cincinnati-Dayton-Columbus is due to the Quaker City's having twice as many sets as the three Ohio cities combined. Thus, in Philadelphia, the program cost can be distributed over a larger potential. Audience figures for local shows are based on February ARB figures for Philadelphia and February Videodex figures for the Ohio market.

NETWORK PROGRAMS

PROGRAM	ADVERTISER	STATIONS	COST		DAILY AUD. (000)	COST/M/	# COM. MIN.	COST/M/ COM. MIN.
			TIME	PRODUCTION				
<i>Kate Smith</i> M-F (¼ hr.)*	Procter & Gamble	38	\$4,905	\$2,900	6,100	\$1.28	2¼	\$.57
<i>Kate Smith</i> M-F (¼ hr.)	Hunt Foods	55	6,465	2,900	6,257	1.50	2¼	.67
<i>Garry Moore</i> M-F (¼ hr.)	Procter & Gamble	49	6,189	1,750	1,903	4.17	2¼	1.85
<i>Okay Mother</i> M-F (½ hr.)	Sterling Drug	4	1,305	700	279	7.18	4½	1.59
<i>Rumpus Room</i> M-F (½ hr.)	Premier Foods	4	1,305	500	269	6.69	4½	1.49
<i>First Hundred Years</i> M-F (¼ hr.)	Procter & Gamble	44	4,350	3,200	1,493	5.06	2¼	2.25
<i>Bert Parks</i> M,W,F (½ hr.)	General Foods	35	5,475	3,300	2,404	3.65	4½	.81
<i>Bride & Groom</i> Th (¼ hr.)	Hudson Paper	28	4,145	3,190	1,459	5.03	2¼	2.24
<i>Betty Crocker</i> T, Th (½ hr.)	General Mills	19	3,627	6,500	930	10.89	4½	2.42
<i>Homemakers Exchange</i> M-F (7½ min.)	Participating	24	1,750**	—	396	4.40	1¼	3.52
<i>Fashion Magic</i> M,F (½ hr.)	Int'l Latex	22	3,976	6,476	313	20.47	4½	4.55

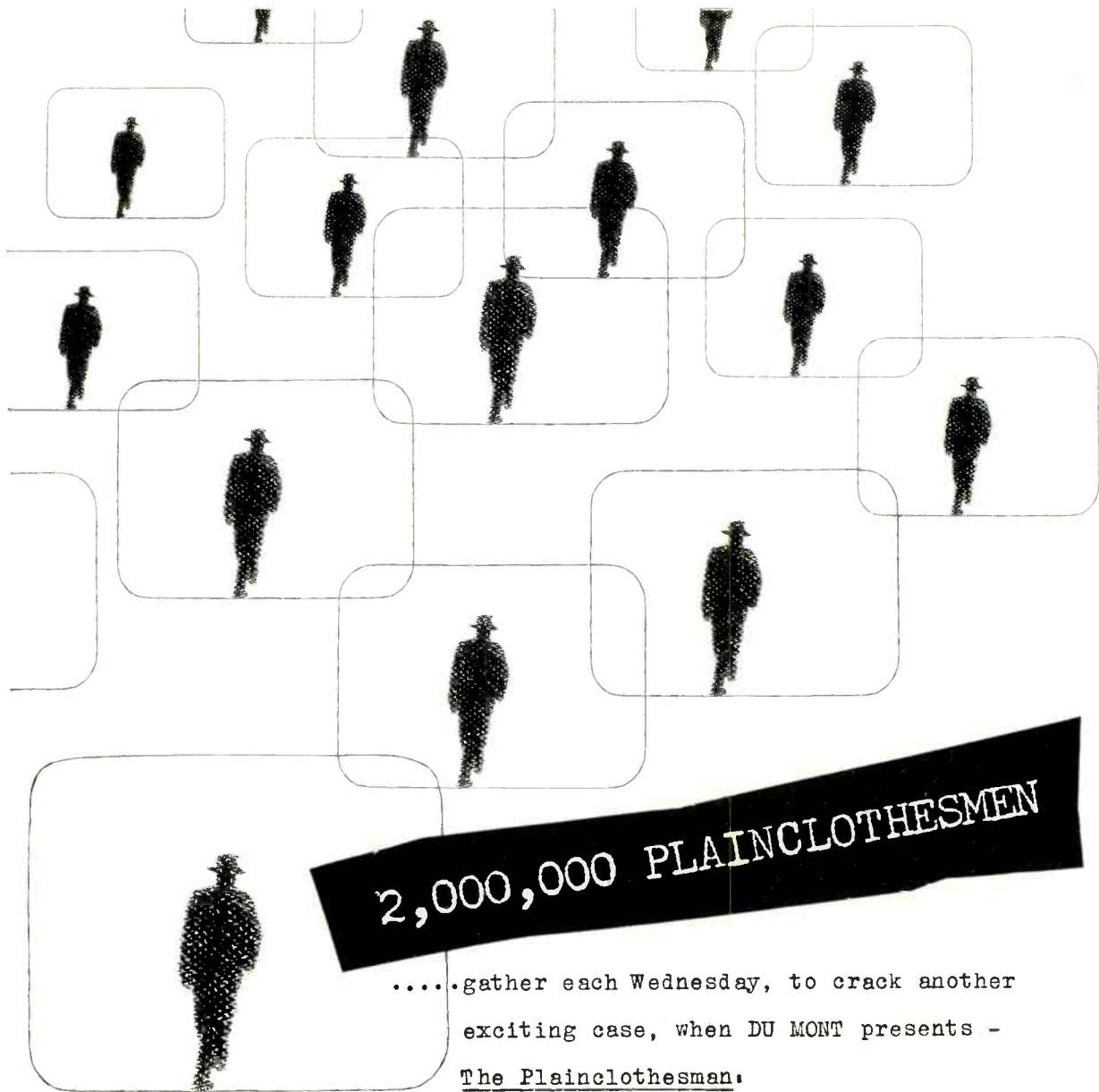
LOCAL PARTICIPATING PROGRAMS

PROGRAM	PARTICIPATION SCHEDULE	STATION	COST PER MIN. PARTICIPATION	PEOPLE† (000)	COST/M/MIN. PARTICIPATION
PHILADELPHIA					
<i>Hollywood Playhouse</i> M-F, 12:30-1:30 p.m.	4 participations in half hour	WPTZ	\$150	213	\$.70
<i>Mid Morning Matinee</i> M-F, 10:45-11:45 a.m.	4 participations in half hour	WCAU-TV	100	83	1.20
<i>3 to Get Ready</i> M-F, 7:30-9 a.m.	4 participations in 25-minutes	WPTZ	45	61	.74
CINCINNATI-DAYTON-COLUMBUS					
<i>Fifty Club</i> M-F, 12:30-1 p.m.	5 participations in half hour	WLW-T,C,D	125	125	1.00
CINCINNATI					
<i>Paul Dixon</i> M-F, 3-5 p.m.	6 participations in half hour	WCPO-TV	50	47	1.04

*¼ and ½ hour bracket figures refer to the daily time segment used for quoting time and production totals.

**Combined time and production figure.

†Based on February ARB ratings.



2,000,000 PLAINCLOTHESMEN

.....gather each Wednesday, to crack another exciting case, when DU MONT presents - The Plainclothesman.

Television's most unique mystery program - in which the camera plays detective.

Sponsored by Dutch Masters Cigars.

Presented every Wednesday at 9:30 PM EST, over

DU MONT TELEVISION NETWORK
65 affiliated stations...a division of Allen B. Du Mont Laboratories, Inc.

Source: Videodex

515 MADISON AVENUE, NEW YORK 22, NEW YORK • PHONE: MURRAY HILL 8-2600



Proving that all early morning shows aren't "one man" presentations, WCAU's "Strictly for the Girls" is a real production.

WHAT HAPPENS IN THE MORNING

THANKS to the striking success of daytime TV, the before noon portion of this segment looms as the next big time block to be explored by advertisers.

Audience interest already has been clearly demonstrated. *Morning Matinee*, WLW-D, Dayton, socks across a 13.1 Videodex February rating at 8:30 a.m. and corners over 34,000 viewers. *Baby Sitter*, telecast daily at 10 a.m. on DuMont's WABD, New York, corrals an eye-opening 100,800, based on 1.5 viewers per set. Philadelphia's *Mid-Morning Movie*, starting at 10:45 a.m. over WCAU-TV, hits 8.8 at 11 a.m. and pulls in almost 139,000 film fans. The same city's early-birder, *3 to Get Ready*, which kicks off at 7:30 a.m. on WPTZ, reached a peak of 151,000 onlookers, based on a 6.8 ARB rating during its first

month of programming. ARB recorded 2.8 viewer per sets, a high figure in both daytime and evening programming.

Cincinnati has 15% of the city's sets in use at 9 a.m. *Morning Matinee*, running from 8:30 to 9:30 a.m. on WLW-T records a 7.2 rating, while *Morning Movie*, its competitor on WCPO-TV, pulls down a 6.9 figure. The result: More than 75,000 viewers watch both programs in a 243,000 set market.

Viewers Per Set

Bulk of the higher rated shows also corral better than two viewers per home. *Coffee & Cakes*, WXYZ, Detroit, registers 2.5; *Cartoon Carnival*, WTTG, Washington, clocks 2.6 and the same station's *Early Bird Theater* garners 2.4.

Kinds of Programs Used

Three types of programs draw the largest morning TV audiences. Most popular are film screenings as shown from the high percentage of shows listed above in that category. Second-most-liked programs are formats slanted for women, dealing mostly with kitchen and household affairs. *Come Into the Kitchen*, *To The Ladies*, *Your Figure Ladies*, *Kitchen Kapers*, *Sally Smart Kitchen* are representative examples. The kiddies come in for a fair share of programming, too: *Cartoon Carnival*, WTTG, Washington; *TV Baby Sitter* programs on WABD, New York and WLW-C, Columbus; *Coco*, *the Clown*, WCPO-TV, Cincinnati. A striking example of morning programming is WPTZ's *3 to Get Ready*, starring Ernie Kovacs. A 7:30-9 a.m. early-bird show, the format is a combination of news, weather, humor and recorded music. Temperature and weather reports are placed on Kovacs' work desk at all times and the titles of the music are posted on a stick file beside these reports. All a viewer need do is take a quick glance at the screen to learn the correct time, temperature, weather and song title. As a result, it isn't necessary to wait for Kovacs to announce these items.

Even soap opera has invaded the morning field with KSD-TV, St. Louis, funneling Procter & Gamble's *First Hundred Years* into a before-noon slotting. WSB-TV, Atlanta, has done the same with the Kate Smith program.

Advertisers Using It

An impressive array of sponsors have signaled approval of early-

TOP TEN PROGRAMS BEFORE NOON

(Videodex February)

PROGRAM	STATION	RATING	VIEWERS PER SET	AUDIENCE
<i>Morning Matinee</i> (8:30-9:30 a.m.)	WLW-D, Dayton	13.1	1.6	34,000
<i>Morning Movie</i> (10:30-11:00 a.m.)	WAAM, Baltimore	9.6	2.1	55,000
<i>Kate Smith</i> (11:30-12 noon portion)	WSB-TV, Atlanta	9.2	2.4	20,000
<i>Morning Movie</i> (9-10 a.m.)	WEWS, Cleveland	9.1	2.3	80,600
<i>Come into the Kitchen</i> (11-11:30 a.m.)	WSB-TV, Atlanta	8.8	2.1	17,000
<i>Mid-Morning Matinee</i> (at 11 a.m.)	WCAU, Philadelphia	8.8	2.0	138,700
<i>Coffee & Cakes</i> (9-10 a.m.)	WXYZ, Detroit	8.1	2.5	84,800
<i>Morning Matinee</i> (8:30-9:30 a.m.)	WLW-T, Cincinnati	7.2	2.2	38,491
<i>Morning Movie</i> (8:15-9:15 a.m.)	WCPO-TV, Cincinnati	6.9	2.2	36,800
<i>Early Bird Theater</i> (10:30-11:30 a.m.)	WTTG, Washington	6.3	2.4	35,200

hour telecasting. *Kitchen Kapers* (WJZ-TV, M-F, 11:30-12 noon), revolving around a recipe contest, has 16 participating sponsors, ranging from Best Foods to Philip Morris cigarettes. Del Monte Canned Foods, Co-Ets, Gravy Master, Rad Cleaner and TV Department Store are on WABD, New York.

Mid Morning Matinee, an across-the-board film show on WCAU-TV, Philadelphia, lists Chase & Sanborn Instant Coffee, Celanese Corp., Surf, Coronet Magazine and Joy as participants. The same station's breakfast club show, *Strictly for the Girls*, (9:15-10 a.m.) presided over by Ed McMahon, also lists six sponsors. One of them, Coolerator, invited viewers to play a game. To enter fans had to write in a postal card. The game was explained on Wednesday and Thursday broadcasts. On Friday, 1,506, viewers sent in replies; by the following Tuesday, as a result of three announcements, 2,835 requests had been received — convincing testimony of the program's drawing power.

Another good promotion stunt on the show was done via the "Ed McMahon Milk Club." McMahon invites housewife-viewers to "drag up" a cup of coffee and see the show. He tells the small fry to get a glass of milk and do likewise. Since inaugurating his milk club, McMahon

Candy, Cocoa Marsh and Chiclet.

First station to hit the early-morning trail is Cincinnati's WCPO-TV, which schedules six full hours of before-noon programming, signing-on at 6 a.m. with a hillbilly program. A kiddy clown show, news round up, exercise period, feature film, audience participation show, disc jockey, hillbilly entertainers and women's fashions round out its 6 a.m. to 12 noon slotting.

Like Philly's WCAU, Cincinnati's WLW-TV, can show a strong line-up of sponsors from sign-on time at 7:30 a.m. to noon. Programs and sponsors are:

7:30 Wake Up and Live
RCA

8:30 Your Morning Matinee (simulcast)
LaFrance, Robin Hood Flour, Bliss Coffee, Lane Bryant, Nu Maid, Perfex, Lilt, Windex, Starlac, Pertussin, Fisher Cheese, Brisk, Climax, Sacco

9:30 Breakfast Party
Rubel Baking Co.

10:00 Breakfast Party
Albers Super Market

10:30 Magic Tele-Kitchen
Crosley, Felso, Bovril, French's Instant Potatoes, Krey, Wilson's Milk, Walkers, Reddi-Whip, College Inn, Viviano.

11:00 Value Varieties
Shillito Dept. Store

What Does It Cost?

Two items stand out in the financial structure of morning TV: Time costs are one-third the evening rate.

message. All participations on WJZ-TV, New York, run to \$170 for an approximate 1-minute commercial. WOR-TV, New York, charges \$120 per single participation, \$500 for five. A one-minute participation on WPTZ's *3 to Get Ready* costs a sponsor \$45. In addition, he gets a time signal and a sponsor's recap at the end of the segment.

Looking Ahead

Both NBC and CBS are in the midst of whipping up packages to channel into the 10 a.m.-1 p.m. network time periods. (Before 10 a.m. is local station time and cannot be pre-empted by the nets). As of March 26, CBS launched the *Steve Allen Show* (11:30 a.m.-12:30 p.m.) with 15 stations so far signaling acceptance. The show features the zany activities of emcee Steve Allen, wacky interviews and a permanent company headed by violinist Florian Zabach.

Also in the works is a plan to simulcast the 10 to 11:30 a.m. Arthur Godfrey radio show. CBS will make the move provided all the AM sponsors can be lined up for the TV side.

Starting May 1, NBC will push back its daytime programming to 12 noon with Ruth Lyons' *Fifty Club*, a fabulously successful woman's program on 3 WLW stations in Ohio, switched to a network basis. *Fifty Club* will run from 12



WJZ's "Kitchen Kapers," aired 11:30-12 noon weekdays, boasts 16 participating sponsors



WCAU's Ed McMahon, 9:15-10:00 a.m., lists 6 sponsors.



WPTZ's Ernie Kovacs plugs 17 products from 7:30 to 9:00 a.m.

has received hundreds of thank-you letters from parents and has 2,000 youngsters signed on as club members. A local dairy, which never before advertised on radio or TV, bought participations on the program based on the strength of the club.

The same city's *3 to Get Ready* on WPTZ boasts an impressive list of 17 sponsors, including RCA-Victor, Snellenburg Dept. Store, Luden's

Program costs are a fraction of evening figures, with many programs giving a sponsor the right to buy participations in a program, instead of footing the entire bill. A participation in DuMont's *Baby Sitter* on WABD can be procured for \$150. The cost-per-thousand to an advertiser would be a tidy \$1.40. On the same station, *Kitchen Fare* costs a sponsor \$250 for a live participation and \$150 for a filmed

noon to 12:30 p.m., with two 15-minute serials slotted to follow. (P&G and Armour are reported interested) Since NBC considers the 10 a.m.-1 p.m. segments highly desirable time franchises, it is offering sponsors a chance to tie-up quarter hour blocks "sight unseen." Advertisers will then get a choice of one of three categories of programming: soap operas, kitchen and home shows or variety formats.

HOW THE NEW SHOWS ARE DOING



Chesterfield's Perry Como Show gets full production.

CONTINUING its analysis of ratings, competition and critical reaction of the new shows, TELEVISION Magazine's Continuous study this month reveals:



Oldsmobile's
Levenson
Show

Many in the industry are watching closely the fate of the new Sam Levenson format, currently carried over a Saturday evening 26-station CBS line-up. Shortly to be sponsored by Tintair, the show will be dropped by present sponsor, Oldsmobile, due to cutbacks in auto production. Olds, however, was very satisfied with the program's drawing power.

A former school teacher, Levenson created much favorable comment with his childhood reminiscing via TV guest shots. Question now is, can he sustain a high level of entertainment on a weekly format? More importantly, is his brand of humor sufficiently broad to appeal to a national audience? While Gothamites and most other big city folk gobble up his folksy story telling, will audiences elsewhere receive him with similar enthusiasm?

February Videodex figures reveal a sharp divergence in city-by-city ratings. New York, for example, gives him a fine 24.4; Philadelphia a similar 24.6 and Detroit a good 20.9. However, mid-western and medium-population cities register much lower figures: Baltimore, 8.5; Cleveland, 9.9; Boston, 10.5; Chicago, 10.4 and Cincinnati, 17.8.

That localized humor and situa-

tions can appeal to a national audience is proven by *The Goldbergs*, a dramatic half-hour centering around a Jewish family in the Bronx. *The Goldbergs* garner a 29.4 national Videodex rating, drawing its top figure—37.4—in New York. However, Chicago checks off 26.0, Philadelphia, 30.4, Boston, 29.5 and Toledo, 45.0. Levenson, it would seem, must strive for a similar broad base in his situations.

Top competition to Levenson in live markets is Kellogg's *Victor Borge Show*, also recently launched. Featuring the famed Danish pianist-humorist, the program should provide stiff competition. In New York, however, Levenson has a strong initial advantage. His show pulls down a 24.5 February figure to Borge's 8.5. Videodex national ratings are:

Sam Levenson (CBS)	17.5 (21 cities)
Victor Borge (NBC)	14.3 (10 cities)



Liggett & Myers'
Stork Club;
Billingsley

When Liggett & Myers contracted for the *Perry Como Show*, it purchased the 7:45-8:00 p.m., EST, segment on CBS for a Monday-Wednesday-Friday hook-up. The company also took an option on the other three nights. Satisfied that the

Perry Como Show (CBS)	16.7 (41 cities)
Stork Club (CBS)	8.9 (31 cities)
Camel News Caravan (NBC)	25.7 (38 cities)

time segment was a good one, Liggett & Myers decided to take over the *Stork Club*, an interview show. As of January 21, the former sustainer was funneled into the Tuesday and Thursday segments. The company, however, switched to another cigarette, long-stemmed Fatima for this program.

In striving to build up an overall following for both shows, one wonders if pitching for two different brands of cigarettes might not detract from the overall advertising impact. However, the company feels that smoker preferences run to regular or king-sized cigarettes and do not compete with each other.

In the entertainment department, the Perry Como stint adds up to pleasant entertainment, but the *Stork Club*, featuring Sherman Billingsley interviewing guests, has little to offer aside from the glamour attached to the famed club. The Como show clicks off a 16.7 rating in 41 markets, but the *Stork Club* sags badly with an 8.9 rating in 31 markets. And that's a shame, for the *Stork Club* potentially could be top-notch television. The problem is what to do with genial Sherman Billingsley who is much more at home as a host than as an interviewer. The show needs an m.c. who knows enough about the background of the celebrities to draw them out properly. Billingsley's main contribution should be hosting, something at which he excels. In New York, its home territory, the show gets one of its best ratings, 12.3; in the hinterlands, it ranges from a 17.1 in Atlanta to a 4.1 in Cincinnati. Most ratings hit 4, 5, 6 and 7.

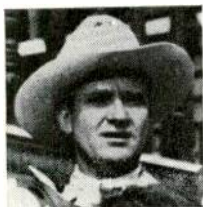
Principal competition comes from NBC's *Camel News Caravan*. Videodex February ratings are:

(continued on next page)

(continued from preceding page)

Camel News Caravan
(NBC)

25.7
(38 cities)



Locally Sponsored
Gene Autry Show

A good many in Hollywood are closely watching Gene Autry's TV debut. Not only as to possible exhibitor reaction but as to how successful he would be in carrying over his huge movie following. Starting July 26 on a 9 station CBS network for Wrigley Chewing Gum, the show has acquired more than a score of local sponsors, including Sealtest, Royal Baking, E. J. Brach Candy, Bordens and Studebaker Dealers through CBS Radio Sales.

Slotted at various times to work around regular network shows, the program pulls down a 31.9 rating at 5:30 p.m. Sunday in Detroit; 25.0 at 1 p.m. Saturday in Pittsburgh and 21.7 at 4:30 p.m. Sunday in Cleveland. (ARB gives the network-sponsored portions a 25.3 February rating.)

Chief difficulty when the show was launched centered around movie exhibitor objections to Autry appearing on TV. The star made a hasty trip to Pittsburgh and pointed out the increased publicity to be derived from his TV appearances. Autry's frank, straight-from-the-shoulder talk mollified them.

That TV is not detrimental to a star's box office pull can be gleaned from the following recent developments: Paramount, for example, will pay Bill Boyd a fabulous sum to co-star with Bing Crosby as a result of his new-found popularity. The company will do the same for Roy Rogers to co-star with Bob Hope in an up-coming film. In addition, Sid Caesar and Alan Young are due for another crack at the screen with huge salaries dangled before them, thanks to their video success.

**Philco's
Don McNeil Show**

The *Don McNeil Show* provides another example of the adaptation of a successful radio formula to TV. McNeil, who built a fabulous following with his early hour *Breakfast Club*, hasn't clicked with similar effectiveness on TV, for the following reasons: The slow-paced, feminine-slanted AM show, which

has been carried over in many respects—hasn't the staying power to compete with slick evening video fare. Even with the addition of high-priced guest talent, McNeil's ponderous emceeing and the show's poor comedy quality, add up to lacklustre entertainment.

Beamed out of the Windy City, but a poor example of the vaunted Chicago School of Television, the show was cut March 14 from an hour package to a 30-minute format. Reason for the shorter time period can be attributed to the show's poor rating—a 13.8 February Videodex figure—and the tendency of set manufacturers to spend less advertising-wise due to governmental material cuts. Also, Philco's other big network entrant, is the highly successful *Philco Television Playhouse*, a consistently high-rated dramatic show. When cutting became necessary, the weaker sister had to suffer. Strong competition from the *Somerset Maugham Theater*, *Kraft TV Playhouse* and *Famous Jury Trials* is another factor weakening the show's drawing power. Videodex February ratings are:

Don McNeil Show (ABC)	13.8 (40 cities)
Kraft TV Theater (NBC)	41.0 (39 cities)
Somerset Maugham Theater (CBS)	17.2 (48 cities)
Famous Jury Trials (DuMont)	6.6 (6 cities)



Speidel's
What's My Name

Speidel last fall posed a tough problem when it pacted Paul Winchell & Jerry Mahoney to star in *What's My Name*. How to combine a superior ventriloquist, Paul Winchell (and his sidekick, Jerry Mahoney), with a radio quiz show, *What's My Name*, and come up with a winning formula. What comes out is a hodge-podge that calls on Winchell to perform many duties outside his range, i.e., singing, playing dramatic roles and interviewing contestants. While the show hasn't quite found its format yet, most audience reaction is favorable. Finally, the company's wrist-bands are plugged incessantly. The discerning listener, therefore, will find many grounds for carping.

In the department that counts most, unfortunately—ratings—the show comes off quite handsomely. Chief competition is provided by

the *Lux Video Theater*, which recorded a 25.5 October Videodex rating and moved up to a 33.3 February figure. *What's My Name*, starting with a 22.5 October rating, has jumped to a strong 25.8, with a 2,427,000 homes reached figure in 46 NBC markets.

As to selling effectiveness, the Speidel Company, a close-knit family affair, insists on remaining very hush-hush. A possible barometer is the fact the show has been renewed for its third thirteen week run.



Kaiser-Frazer's
Ellery Queen

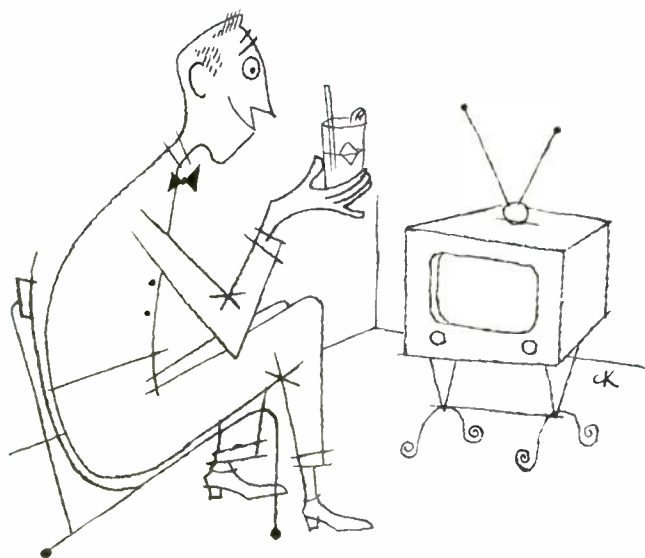
The *Ellery Queen Show* is an outstanding example of a moderately-priced mystery format—\$8,000 program cost—doing a bang-up job for auto sponsor, Kaiser-Frazer. In addition to its attractive price, the show garners an excellent 21.9 rating in 10 DuMont cities with 1,175,000 sets tuned in.

High point in the show's favor is its ability to build prestige between the company and its far-flung dealer associations.

As Weintraub's Harry Van Deusen puts it: "The dealers love it and have asked us to renew each time. Since they pay 50% and the factory the balance, the dealers must know a good buy when they see one." Currently in its third thirteen week cycle, the program has moved ahead in the rating department, since Lee Bowman replaced Richard Hart, who recently passed away.

The show's rating takes on added lustre when the line-up opposing *Ellery Queen* is analyzed from the cost viewpoint. *Ford Star Revue*, \$23,000 (hour); *Alan Young Show*, \$15,000; *Holiday Hotel*, \$13,500. While *Ellery Queen* goes merrily on with its mystery format, the *Ford Revue* has undergone numerous cast changes. Packard, meanwhile has switched from a weekly to a bi-weekly set-up, with Arrow Shirts picking up the tab on alternate weeks. *The Alan Young Show*, alone, has maintained a steady following without apparent loss of viewer interest due to kinescoping. February Videodex figures are:

Ellery Queen (DuMont)	21.9 (10 cities)
Ford Star Revue (NBC)	25.5 (46 cities)
Alan Young Show (CBS)	26.1 (41 cities)
Holiday Hotel (ABC)	9.8 (39 cities)



why summertime TV?

BY this time, every potential advertiser has been bombarded with the facts and figures—and, above all—special deals to entice him into expanding his schedule into the warm weather days.

Although it is clearly established by some of the data to follow here that summertime is a sound buy, factors other than pure media selection decisions will be involved by those considering summer buys.

Culling through all of the fancy presentations, the basic facts for national advertisers reduce themselves to this exposition: "If you want fall clearances—stay on television during the summer."

For the regional and local sponsors the salient points are that (1) choice time segments will open to them for the first time in months and (2) low budget shows will be offered to them that may give them a chance to experiment and expand at a reasonable price.

To make summertime buys more appealing, the webs are offering discounts that make this even more attractive. And, to further justify this added schedule, the networks also offer a wealth of statistical data demonstrating the fact that the drop in sets-in-use during this season was at least offset, for many shows last summer, by the increase in set ownership and usage.

Characteristic of this among top NBC shows, was *Break the Bank*. This show ran a 31.6 Nielsen for April through June, dropping to a 22.3 during July, August and September. But—and this is the big but—the loss in audience, from 1,182,000 to 1,167,000 was only 15,000!

Going a step further, and possibly indicating the increased popularity of music programs during the sum-

mer months, the *Voice of Firestone* which in its second quarter of 1950 had an average rating of 9.6 and an audience of 369,000 (Nielsen), scored a third quarter (summer) rating of 14.7, with an audience of 698,000, (Nielsen).

Other NBC presentations, such as the Kraft Television Theatre, *Big Story*, the *Amateur Hour* and *We, The People*, while reflecting rating drops averaging about three points, all showed audience gains averaging 16 per cent over the preceding three month period.

More credence is lent to this telling story by the August, 1950, Elmo Roper study which shows that 73.7 per cent of television owners report watching their sets as their predominant summer leisure activity. Next in importance among set owners was listening to the radio and reading, with 14.5 and 21.3 scores, respectively. Actually, almost as many TV owners selected TV watching as their predominant summer pastime (the 73.7 figure) as mentioned all other leisure activities combined (a total of 75.2 per cent).

That summer viewing is high—perhaps higher than what one might first expect—is also borne out by a Nielsen report that shows a total of 27 hours and 4 minutes of average weekly viewing time in TV homes last summer, a drop of only an hour and 59 minutes from the April through June average of 29 hours and 3 minutes a week.

Bolstering this data with equal effectiveness is the Nielsen survey showing an average decline of only 14 per cent in the number of sets-in-use, from 7 to 11 p.m., between the three summer months and previous three spring months. The figure for the average per minute sets-in-use during the second quar-

ter is 58 per cent; the third quarter, 50 per cent.

Where there is often a much wider variation in tabulations between the various rating services, a similar study of sets-in-use by Tele-Pulse, covering New York and Chicago, shows almost the same result as Nielsen's 14 figure, a 14.2 per cent drop in usage, during June, July and August, from the figures for the remaining nine months of the year.

One is caught short, though, when analyzing summertime statistics which show rating drops accompanied by increases in audience size. This, because Korean-inspired scare buying doubtlessly contributed to the higher retail unit sales of receivers than would be normal—if there is such a thing as normal summer receiver sales.

Assuming that no war or tax or shortage-inspired spurt of receiver purchases occurs this year, summer ratings and audiences may slip somewhat under last year's averages. However, in the face of a round of receiver price cuts, manufacturers' plans have already been set for advertising designed to prevent too sharp a sales drop during the summer. One comforting note is the fact that receiver sales thus far this year are actually ahead of last year's figures, although a slump is recorded at press time.

In any case, NBC and CBS discounts seem sizable enough to offset a loss of audience.

The CBS deal offers an additional 10 per cent time discount over the usual 10 per cent earned by 52 week users, plus a 33½ production cost rebate (excluding commercials' costs) to advertisers using eight summer weeks.

The NBC plan permits an eight

week hiatus without a penalty but calls for five weeks' time costs in the case of a 13 week lay-off. NBC has also prepared a scale of specific program rebates, based on time periods. These rebates run \$1,000, \$2,000 and \$4,000 for quarter-hour, half-hour and full hour shows, respectively.

But, still by far the most important consideration, is the fact that summertime television users will doubtlessly receive preferential treatment when seeking fall net clearances.

Perhaps the more rugged of the 200-odd net advertisers who compete for clearances in the 52 one and two station markets will take their chances. Being fed-up with galloping production tabs, they may steer shy of summertime schedules. But many observers agree that there is less to be lost both in dollars and terms of clearances by staying on rather than avoiding summer schedules.

To the new or smaller television users, summertime seems to hold a world of promise. First of all, they will be able to take a crack at choice time segments.

On either a local or network basis this may very well result in a new crop of major regional and/or national sponsors from among a fairly large number of hitherto frustrated advertisers.

A second advantage accruing to the new or smaller users is the creative pencil-sharpening program now in the works at the webs. The networks now have plans in the works for low budget film, dramatic and variety presentations (most of which will follow already proven television formats) that may provide just the right "push" for the more timid tele users.

It is here, on both a national and local level, that the nets, agencies and advertisers may learn some important lessons. All of these elements in the business may find some important clues to lowered production costs, via public acceptance of good, hard-hitting production and programming and minus the high overhead burdens of name talent and production incidentals. NBC's projected approximation of their Saturday Night Revue is one step in this direction.

If no better argument than this could be advanced (and one must accept the fact that better ones are available) this alone would be reason enough to go full steam ahead into summertime TV.

Another interesting element of summertime sponsorship is the pos-

sibility of creating program-loyalty among new set owners, as both the "Ford Star Revue" and "Broadway Open House" did last year over CBS.

The latter, Anchor-Hocking show started off as a two-headed monster, trying to build audience not only during summer months but also at the hitherto unexplored (for variety shows) 11 p.m. time segment.

One wonders whether the Open House would have been half as successful, had it started during the fall months, when people have less reason to stay up from 11 to midnight. Surely, night baseball games

and sultry weather each made important contributions to audience size for this presentation.

But—more important—"Broadway Open House" carried this loyal audience over into the fall, showing a low cost per thousand (\$0.24 cost per thousand, per commercial minute, as published in December issue, TELEVISION MAGAZINE).

Thus, the 'nut' of the summertime story seems to be that summertime can justify itself on a cost basis, if enough ingenuity is used, and can pay off with an extra time clearance dividend, if properly exploited.

Star-Studded Setting For Your TV Spot



WBNS-TV Columbus

Participation program 6:00 to 6:30 p. m.

Here's top show talent . . . a variety half-hour of big name acts from the Snader Telescription Library. Patricia Morison, Peggy Lee, King Cole Trio, Lionel Hampton and dozens of other stars are featured in 3¼ minute movies of singing, dancing, musical novelty acts for TV production.

Put the spotlight on your sales message with this outstanding WBNS-TV participation program. Or, let us custom build your own show from the Snader Telescription Library of top-quality acts offered exclusively in Columbus over WBNS-TV.

WBNS-TV COLUMBUS, OHIO
Channel 10

CBS-TV Network—Affiliated with Columbus Dispatch
and WBNS-AM Sales Office: 33 North High Street



PRODUCING A "ONE MAN" SHOW



To pace the show and give it the needed feeling of motion, Miss Palmer enters through a doorway, rather than having the program open on the main scene . . . other sequences like sketching at an easel provide a change from the main set; the usual interior scene on a couch.

TO the advertiser looking for effective low cost programming the "one man" show is probably his best buy. There are many such programs on TV and one of the brightest of the new entries in this category is Pond's *Lilli Palmer show*.

The chief problem on this type of program is how to keep it moving so that it doesn't become static. To give the show a sense of movement, three moveable cameras are used. One camera, taking a three-quarter shot spotlights Miss Palmer entering the room. She refers to something on the table. The camera follows her to it. A second camera flashes a close-up on the object and the two implements are alternated on the following monologue. Then Miss Palmer refers to her guest. The third camera changes to a half-length shot and moves with Miss Palmer to the visitor.

When she arrives at the couch, another shot will show the two chatting. Throughout the interview, two cameras will be alternated: one used for close-ups of each party, the other catching both figures. Meanwhile, the third camera has swung over to the live commercial spot. Finishing her informal interview, Miss Palmer tells her audience that she will now turn them over to a young lady who will tell them about Pond's Angel Face. Camera Three picks up the commercial spiel as one of the earlier-used cameras is set up for Miss Palmer's closing message. The other winds up proceedings by flashing the program credits.

Pond's and their agency, J. Walter Thompson, were extremely fortunate in obtaining a personality as strong as Miss Palmer. The show is really quite simple and on paper doesn't even read like good television. Miss Palmer tells of her travels, recites a monologue, interviews a guest and sometimes sings a song. This is the pattern of any one of a hundred one-man shows on TV.

Since Miss Palmer employs little script material, with most of it her own creation, she only requires the services of a secretary. The Friday previous to a broadcast, the actress meets her guest and selects some-

thing from the chat for their talk. Both meet again the following Tuesday afternoon to discuss the make-up of Thursday's show.

As for the monologue, the actress also chooses that the previous Friday and memorizes it over the weekend. Similarly, she tries to slant her program's material to blend in with the particular guest. If her visitor is a Frenchman, for example, she will discourse on the country based on her own experience, call on him to further amplify the story.

Thursday at 5 p.m. Miss Palmer runs through the show for the first time. She takes no direction, although three cameras are trained on her. She does what she wants and the cameras try to follow her. After the run-through, Director Bruce Andersen tells the actress what can be caught properly by the cameras and what must be changed. Second job is to cut the program to correct length, since the original outline inevitably runs longer than the allotted time. Andersen will suggest deletions: perhaps less of the monologue, song or interview.

All told, nine people are in the production crew. Here's how they line up: Charles Kibbe is the producer and is responsible for overall coordination; Director Andersen supervises the actual production; Actress Lynn Merrill reads the Pond's commercial while model Joan Murray demonstrates correct manner of application. The three camera men, Miss Palmer's secretary and a J. Walter Thompson commercial writer round out the team.

Another great advantage of this type of show is the simplicity of set requirements. For example, on the Palmer program a replica of the star's own living room is the permanent set, which does away with expensive weekly background changes.

The need for high priced writing talent is also dispensed with. Another moderate cost factor is the need for a "personality" rather than an expensive "name star" who can serve effectively as the guest interviewee. As a result, the Palmer show can be brought in for \$2,000-\$3,000 weekly.

While there are few Lilli Palmer's available, this is the type of program that can be successfully produced in Albuquerque, as well as New York. Every city has a number of strong personalities who, if properly handled, can develop into bright "one-man" programs.



The Trials and Tribulations of Clearing Network Time

Boston
Chicago
Cincinnati
Columbus
Dayton
New York
Philadelphia
Syracuse

Kine markets were:

Atlanta
(11 p.m., Fri.)
Baltimore
(11 p.m., Fri.)
Kalamazoo
(8:30 p.m., Mon.)
Los Angeles
(10:30 p.m., Tues.)

WNAC-TV
WBKB
WKRC
WBNS
WHIO
WCBS
WCAU
WHEN

WAGA

WMAR-TV

WKZO

KTTY

Following the first program, Block Drug has been occupied with a three-fold project: switching from kine to live wherever possible; moving the kine shows from late-hour to earlier segments; keeping a sharp eye peeled for openings in markets where the show has not found a time period.

From September 19 to the present, the following maneuvering took place:

KPIX, San Francisco, found a kine opening, slotting the show at 10 p.m. Tuesday, as of October 3.

Company bought kine on KRLD, Dallas, with program scheduled at 10 p.m. Thursday, starting October 5.

Purchased 11 to 11:30 p.m. segment on Thursday evening for a kine showing on KING, Seattle, beginning October 5.

Acquired live time as of October 10 on KMTV, Omaha, but had to use kine because someone else had the cable at that hour.

Live time became available in Detroit when a sponsor failed to renew his show. By carefully watching the time segment, Block nabbed it as of October 17.

Live time opened up December 5 on WAVE, Louisville.

At year's end, Block Drug in spite

of all-out efforts, had amassed a total of only 18 outlets.

This year's activity included:

WAFM, Birmingham, took show starting January 14 and channeled it at 7 p.m. Sunday.

KEYL, San Antonio, accepted the program for kine showing at 10 p.m. Tuesday, effective January 30.

Company got word that the second half of the *Frank Sinatra Show*, which remained unsponsored, could be replaced with a sponsored show on WMAR-TV, Baltimore. As of January, *Danger* was switched from its 11 p.m. Friday slotting to the more advantageous 9:30 p.m. Saturday segment.

Washington, D.C., a good market where Block was unable to find a worthwhile time clearance for the first four months, opened up as of February 3. WTOP took the show on a kine basis in place of the second half of the Sinatra program.

WEWS, Cleveland, did the same. Although Block Drug was happy to get into Cleveland, live time could not be procured. Word came through finally that a beer sponsor was dropping its live show on WBWS and Block Drug moved fast. Nevertheless, *The Bigelow Theatre* people offering a filmed dramatic show on a local basis won out. *Danger* as a live show was classified as a network program. The station preferred *Bigelow*, since it received the full rate card.

When *Startime*—live competition to *Danger* on WXEL—lost its sponsor, Block switched over, although the outlet was not a CBS affiliate, so as to get live time. Such are the complexities of time buying.

On March 13th the program was shifted from kine to live on KMTV, Omaha, when the single circuit was

HAD Block Drug Company known the pitfalls to be encountered in clearing time on a national network, they might have thrown in the sponge before they started, according to ad chief George Abrams.

Currently, Block Drug's program, *Danger*, has a 28-station line-up, but as Abrams so aptly puts it: "Very few have been gotten without blood, sweat and tears." The proceedings, however, started innocently enough.

Last May, Block Drug, after careful research, gave Abrams the go-ahead signal. The company chose a mystery program, *Danger*, slotted after an already established show of the same nature, *Suspense*. The agency, Cecil & Presbrey, informed its client that CBS could clear about 15 live stations on Tuesday evening at 10 p.m. In the initial stages, Block Drug had given no consideration to kine, nor was it interested in that type of operation.

The first unexpected obstacle occurred . . . CBS could clear only 8 live and 4 stations on kine. Live markets were:

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

Upper Montclair, N. J.
Labs: Great Notch, N. J.
Phones: Montclair 3-3000
Founded 1926

McNARY & WRATHALL

Consulting Radio Engineers

National Press Bldg. DI. 1205
WASHINGTON, D. C.
1407 Pacific Ave. Santa Cruz, Calif.
Phone 5040

JOHN CREUTZ

Consulting Radio Engineer

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

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

*Consulting
Radio and Television Engineers*

5010 Sunset Blvd. Normandy 2-6715
Hollywood 27, California

WELDON & CARR

WASHINGTON, D. C.
1605 Connecticut Ave.

Dallas, Texas Seattle, Wash.
4212 So. Buckner 4742 W. Ruffner

JANSKY & BAILEY

*An Organization of
Qualified Radio Engineers
DEDICATED TO THE
Service of Broadcasting*

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

E. C. PAGE

**CONSULTING RADIO
ENGINEERS**

Bond Bldg. EXecutive 5670
WASHINGTON 5, D. C.

cleared. The company, however, had to take Davenport to clear the circuit.

Minneapolis proved to be the thorniest set-up. When Block's sales manager visited the city, Abrams told him to check the time set-up on WTCN and KSTP. The manager found no time available on WTCN, CBS outlet, but KSTP, NBC affiliate, could clear 10:30-11 p.m. Monday evening, provided the show was to be billed at local rather than network rate. NBC also agreed. CBS, however, indicated that such a procedure was not possible. "It makes no sense," Abrams moaned. "We want to buy time. It's there, yet we can't get it."

The two latest purchases are: KSL, Salt Lake City opened the 10 p.m. Wednesday segment, beginning March 28.

WMBR, Jacksonville, cleared 10 p.m. Tuesday for a kine showing, starting May 1.

After a thorough test in Los Angeles, Block Drug decided kine wouldn't work in the Los Angeles market. Originally on at 10:30 p.m. Tuesday evening, the program was moved to an 8:30 p.m. spot opposite Milton Berle. Both spots clicked off poor ratings. Instead Block has shifted to radio, sponsoring the *Elmer Peterson Show*, a 15-minute, Saturday evening news program on the NBC Pacific Coast Network.

Abrams has generally found company sales are not as good in kine-scope markets. "The time segment is usually not as satisfactory, and the quality of the kine is darker, which makes the show lose some of its dimension. Announcer Dick Stark, a great personality, comes across as a dynamic figure when seen live. On kine, he comes over flat."

"The most valuable thing we've learned," Abrams points out, "is the need for personal contact with stations throughout the country. One of the tip-offs on the Sinatra situation came from a station manager. Secondly, it's important to watch what other advertisers are doing. We suspected *Startime's* sponsor would drop out. When it happened, we were able to take advantage of the open time."

Was it worth the effort?

"To us, TV is the hottest medium we've found for any of our products. Making a comparison, the TV markets stand out like a sore thumb over the non-TV ones."

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the finest**

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*for nationwide
showings*



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- Scientific control in sound track processing.
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- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
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JU 2-3970

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 Currently Serving the
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Robert YOUNG	Jimmy STEWART
Jimmy DURANTE	Merle OBERON
Claudette COLBERT	Melvyn DOUGLAS
Jack BENNY	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 Nash	Buster Crabbe

13 MUSICAL VARIETIES
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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

C.F.T. INCORPORATED

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



Arrow Cleaners president demonstrates Gibson's pulling power in terms of orders.

IN THIS day of high budget extravaganzas, successful low budget campaigns strike one like a fresh breath of mountain air.

Arrow Cleaners, a local dry cleaning establishment, using one participation a week at a 52 time rate of only \$22.50, on Miami's WTVJ, has been so successful that they have dropped all other advertising.

Discussing their success with the campaign, Warren H. Cash, president of the retail firm, points out that while they went ahead with the TV show with some reservations, their percentage of results with TV compared to daily newspapers is such that we hesitate to quote true figures.

"We have filled our plant to overflowing capacity in less than four months," continues Mr. Cash: "Our fondest hope was to be near capacity in one year."

The Arrow participation is on the Alec Gibson Show, a "one man" program. Originally conceived as a half-hour disc jockey presentation, the show was inaugurated in April, 1950 between 3:30 and 4:00. In an attempt to acquaint viewers with earlier television hours, the show was moved into successively earlier time slots and finally settled into its present, 3:30 p.m. to 4:45 p.m., spot as other shows filled in.

Audience reaction was such that the format of the show has changed into an informal stanza built around Gibson's engaging personality, with no more than two records played during each 90-minute stint.

Judging from audience reaction to other shows along this line, like WCPO's Paul Dixon, the idea of a pleasant young man giving with small talk that usually is not forthcoming from the tired husband is a winning format.

Contests are an often-used gim-

mick and interviews with "just plain people" who drop in are usual.

No visual presentation for Arrow is used other than a slide giving the store address. All copy is ad libbed by Alec Gibson. Typical of the Gibson delivery, is this recent commercial: "... you know, when I tell you to take your cleaning to Arrow Cleaners *because* they have no pick up and delivery service, you'll say I'm kidding. But, mother, I'm not. Look! When there's no pick up and delivery service it means you don't have to help pay for a truck, driver, garage rent, tires, oil, gas, repairs and maintenance insurance. No indeed. You pay for just one thing. To have your clothes cleaned expertly. And, because you pay for just that one thing you pay less. For instance... slacks, trousers, sweaters, skirts, blouses... cleaned for just 29c each... or... five for one dollar. That's right. Five for one dollar. And, dresses and suits cleaned for just forty-nine cents. That's why I say go to Arrow Cleaners *because* they have no pick up and delivery service. Go straight as an arrow to Arrow Cleaners at 1390 SW 8th St."

Other participations, of course, where they lend themselves to visual presentations, are so blended into the show. Nine Gibson sponsors have been using participations for the last six months.

A January, 1951 University of Miami survey showed that 43% of the area's TV sets were tuned on during the Alex Gibson show, thus indicating that approximately 10% of the Miami households can be bought on the show at a national rate of only \$60 a participation. And this is typical of the effectiveness and costs of many of the better participation programs throughout the country.

HOUSTON-FEARLESS TELEVISION PEDESTAL

Easily operated by one cameraman and all controls are grouped for his convenience. A hand wheel moves the column up or down quickly, easily and smoothly. Rolls quietly and smoothly on three ball-bearing, rubber-tired wheels which are guided by a steering wheel on the base. A special mechanism keeps all three wheels parallel for easy steering and straight tracking.



BETTER MOBILITY *for* BETTER SHOWS

Top Television producers know that good production is dependent on complete camera mobility . . . smooth pan effects, angle shots, running shots, tilts, dolly shots . . . and that these effects are best achieved with Houston-Fearless Equipment . . . standard in America's leading television studios.

HOUSTON-FEARLESS PANORAM DOLLY

Provides complete mobility and adjustment of camera angles. Leveling head, upon which friction or geared head is mounted, is quickly, smoothly raised to 70" from floor or lowered to 14", remaining level at all times. Cantilever arm revolves steadily on turret for smooth pans. Entire dolly rolls smoothly, quietly, turns on own axis or can be moved sideways. Steel and aluminum give maximum strength and minimum weight. Send for complete information or contact your nearest R.C.A. representative.



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

The
**HOUSTON
FEARLESS**
Corporation

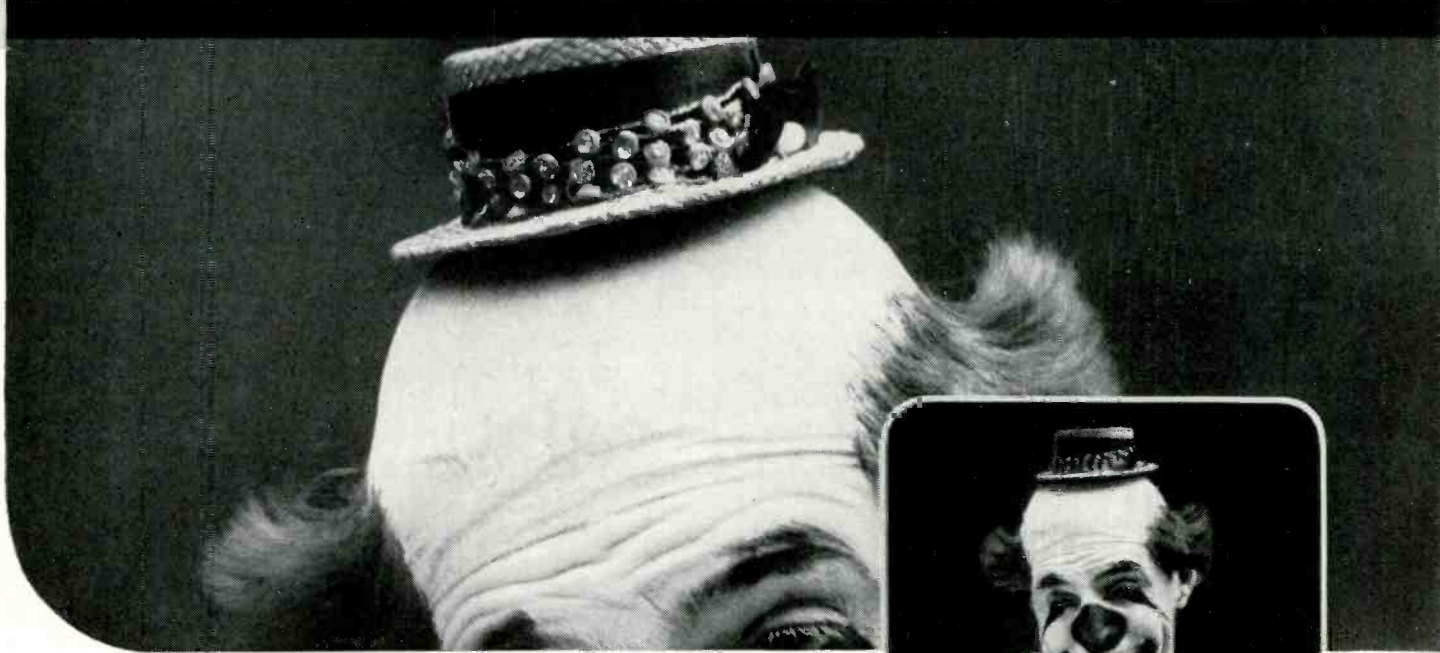
- DEVELOPING MACHINES • COLOR PRINTERS • FRICTION HEADS
- COLOR DEVELOPERS • DOLLIES • TRIPODS • PRINTERS • CRANES

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

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



Good-bye...
"ROLL-OVER"



Annoying "Roll-over"—starts up in TV sets when you mix remotes with locals



Good-bye "Roll-over"! The RCA TV GENLOCK tightly locks your local and remote sync generators together—instantaneously and automatically.

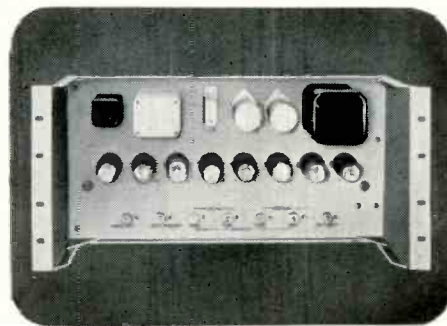
RCA's TV Genlock TG-45 ends picture slipping when you "lap dissolve" and "superimpose."

Now you can lock two entirely different programs together—remote or local—and hold pictures steady *right through switching!* No manual adjustments of phasing to fiddle with. No extra equipment needed at remote pick-up points. Here's how the GENLOCK works.

Located in your main studio, this simple unit compares the signal of your remote sync generator with the signal of your local sync generator. The difference in the phasing of the pulses produces an "error" signal which locks your local generator as a "slave" to your remote generator as a master. This enables you to treat remote signals as local signals—and switch back and forth without picture "roll-over," *no matter where your program originates!*

The RCA GENLOCK is simple in design, completely automatic in operation—"locks-in" much faster than you can switch. It fits any standard 19-inch TV rack.

Give your programming a lift. Switch as you please between programs for variety and for special effects. It's easy with a GENLOCK. For more information call your RCA TV equipment representative. Or write Dept. P-90, RCA Engineering Products, Camden, N. J.



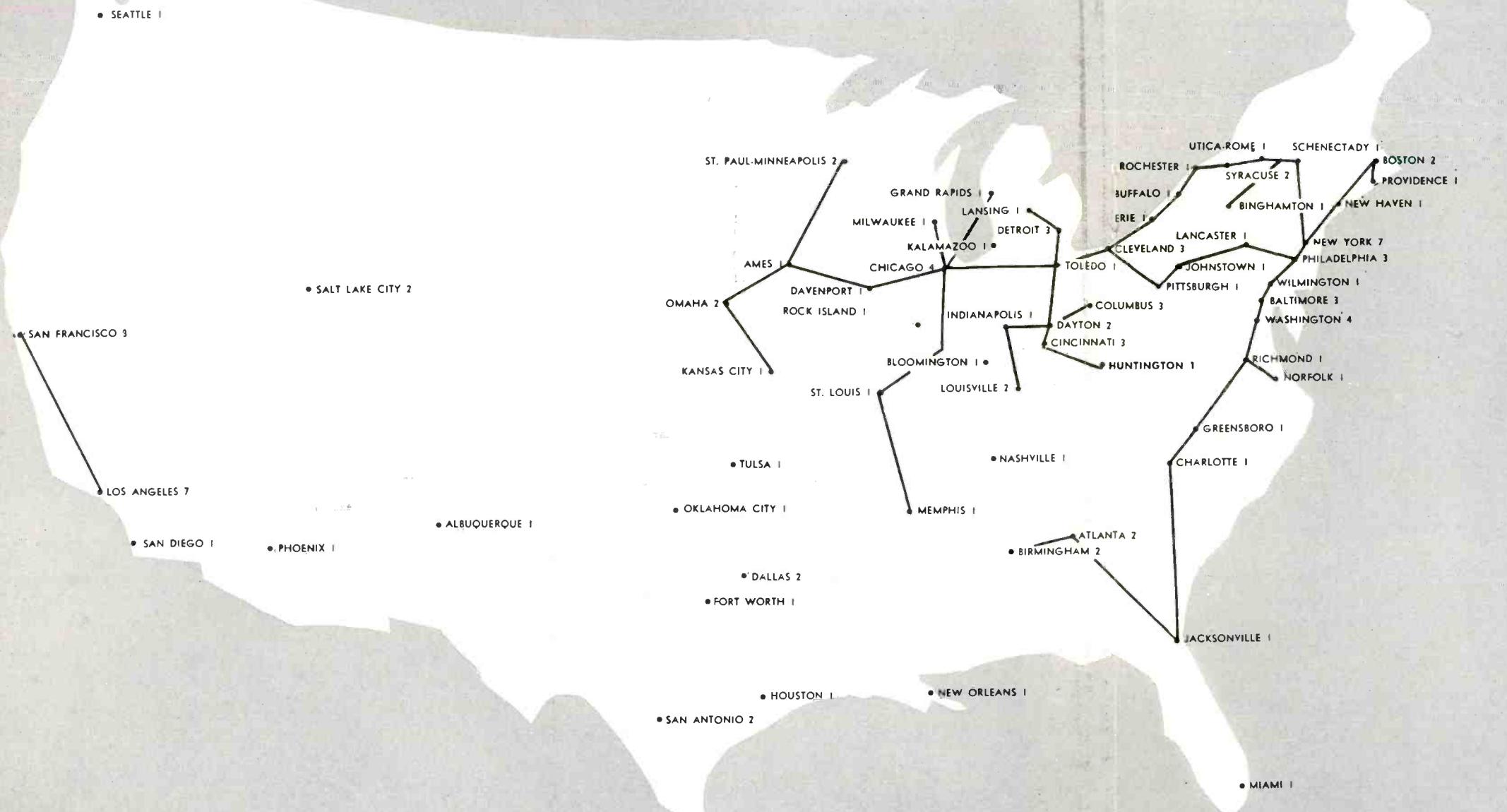
RCA GENLOCK, Type TG-45. This is the simple, automatic system that electrically locks two separate television pick-up systems together.



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

In Canada: RCA VICTOR Company Limited, Montreal

TELEVISION MAGAZINE'S STATUS MAP



CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

ALBUQUERQUE—21.7 KOB-TV (A, C, D, N)	7,900	MEMPHIS—29.4 WMCT (A, C, D, N)	79,277
AMES—24.3 WOI-TV (A, C, D, N)	47,625	MIAMI—35.5 WTVJ (A, C, D, N)	55,000
ATLANTA—30.5 WAGA-TV (C, D); WSB-TV (A, N, P)	95,000	MILWAUKEE—60.1 WTMJ-TV (A, C, D, N)	224,721
BALTIMORE—61.7 WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	285,000	MINNEAPOLIS-ST. PAUL—55.4 KSTP-TV (N); WTCN-TV (A, C, D, P)	251,000
BINGHAMTON—40.9 WNBF-TV (A, C, D, N)	34,410	NASHVILLE—13.6 WSM-TV (N)	28,000
BIRMINGHAM—18.2 WAFM-TV (A, C, P); WBRC-TV (D, N)	46,000	NEW HAVEN—27.9 WNHC-TV (A, C, D, N, P)	143,800
BLOOMINGTON—30.9 WTTV (A, C, D, N)	15,250	NEW ORLEANS—20.2 WDSU-TV (A, C, D, N)	52,150
BOSTON—64.6 WBZ-TV (N); WNAC-TV (A, C, D, P)	701,000	NEW YORK—63.4 WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	2,465,028
BUFFALO—61.7 WBNF-TV (A, C, D, N)	190,911	NORFOLK—30.0 WTAR-TV (A, C, D, N)	61,459
CHARLOTTE—18.5 WBTV (A, C, D, N)	1,372	OKLAHOMA CITY—31.6 WKY-TV (A, C, D, N)	75,000
CHICAGO—53.2 WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	888,034	OMAHA—31.5 KMTV (A, C, D); WOW-TV (N, P)	68,577
CINCINNATI—59.8 WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	259,000	PHILADELPHIA—68.4 WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	814,000
CLEVELAND-AKRON—56.3 WEWS (A, C); WNBK (N); WXEL (A, D, P)	453,575	PHOENIX—41.7 KPHO-TV (A, C, D, N)	37,400
COLUMBUS—46.1 WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	150,000	PITTSBURGH—32.9 WDTV (A, C, D, N)	240,000
DALLAS-FT. WORTH—29.5 KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	109,264	PROVIDENCE—34.4 WJAR-TV (C, N, P)	140,000
DAVENPORT-ROCK IS.—24.1 WHBF-TV (A, C, D); WOC-TV (N, P)	49,581	RICHMOND—51.4 WTVR (C, D, N, P)	68,754
DAYTON—46.9 WHIO-TV (A, C, D, P); WLW-D (N)	172,000	ROCHESTER—35.1 WHAM-TV (A, C, D, N)	77,219
DETROIT—48.1 WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	437,029	ROCK IS.-DAVENPORT—24.1 WHBF-TV (A, C, D); WOC-TV (N, P)	49,581
ERIE—52.3 WICU (A, C, D, N)	44,400	ST. LOUIS—47.2 KDS-TV (A, C, D, N, P)	268,000
FT. WORTH-DALLAS—29.5 KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	109,264	SALT LAKE CITY—47.7 KDYL-TV (N, P); KSL-TV (A, C, D)	40,000
GRAND RAPIDS*—24.1 WLAV-TV (A, C, D, N)	111,929	SAN ANTONIO—26.4 KEYL-TV (A, D, P); WOAI-TV (C, N)	41,500
GREENSBORO—22.6 WFMY-TV (A, C, D, N)	57,455	SAN DIEGO—47.7 KFMB-TV (A, C, N, P)	87,000
HOUSTON—22.6 KPRC (A, C, D, N, P)	69,498	SAN FRANCISCO—17.2 KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	168,215
HUNTINGTON—20.2 WSAZ-TV (A, C, D, N)	38,000	SCHENECTADY-ALBANY-TROY—45.5 WRGB (C, D, N)	147,000
INDIANAPOLIS—30.7 WFBM-TV (A, C, D, N)	110,702	SEATTLE—17.8 KING-TV (A, C, D, N, P)	75,800
JACKSONVILLE—24.5 WMBR-TV (A, C, D, N)	28,000	SYRACUSE—52.6 WHEN (A, C, D); WSYR-TV (N, P)	107,961
JOHNSTOWN—24.2 WJAC-TV (A, C, D, N)	75,100	TOLEDO—28.7 WSPD-TV (A, C, D, N, P)	87,000
KALAMAZOO*—22.8 WKZO (A, C, D, N)	121,869	TULSA—37.6 KOTV (A, C, D, N, P)	65,000
KANSAS CITY—22.8 WDAF-TV (A, C, D, N)	107,919	UTICA-ROME—31.0 WKTV (A, C, D)	38,500
LANCASTER—38.9 WGAL-TV (A, C, D, N, P)	84,606	WASHINGTON—54.2 WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	244,260
LANSING*—23.3 WJIM-TV (A, C, D, N)	46,000	WILMINGTON—52.7 WDEL-TV (D, N)	59,901
LOS ANGELES—63.6 KECA-TV (A); KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSN (D); KTTV (C)	978,753		
LOUISVILLE—32.3 WAVE-TV (A, D, N, P); WHAS-TV (C)	82,900		

PRODUCTION AND CIRCULATION

Increase in circulation for February	332,793
Total sets in circulation as of March 1st	11,850,206
Source: TELEVISION Magazine	
Receiver production for February, 1951	673,319
Receiver production for February, 1950	479,900
Total receiver production for 1950	7,463,800
Source: Radio-Television Manufacturers Association	

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	12
Number of 3	8
Number of 4 or over	4
Total markets	63
Operating stations	107
Number of connected cities	13
Number of non-connected cities	50
Applications pending	351
Source: TELEVISION Magazine	

NATIONAL TELEVISION COVERAGE*

	TOTAL TV COVERAGE	% OF USA TOTAL
FAMILIES	26,495,700	61.8
POPULATION	90,590,900	60.8
RETAIL SALES	\$84,981,638,000	66.3

*NBC-Sales Management

SETS IN USE*: NATIONAL AVERAGE**—MARCH, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	4.3	2.6	6.6
12 noon-6:30 pm	28.0	14.1	20.0
6:30 pm-11:30 pm	44.9	46.5	48.8

*Videodex
**Not adjusted for area where there may be no television service at specified hours.

AVERAGE NUMBER OF VIEWERS*—1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.74	1.90	2.56
12 noon-6:30 pm	3.04	2.06	3.08
6:30 pm-11:30 pm	2.96	2.60	3.12

*Videodex

COMPOSITION OF TELEVISION HOUSEHOLDS*

Number of Adults	2.54
Number of Teen-agers	.32
Number of Children—13 & under	.94
Average TV Homes	3.80

*Videodex



NEW YORK BOSTON CHICAGO DETROIT SAN FRANCISCO ATLANTA HOLLYWOOD

Weed Weed Weed Weed

pioneer radio and television station representatives

and company



These Circulation Estimates Are Compiled by TELEVISION Magazine's Research Department.
Network Affiliations in Parentheses. Percentages Indicate Depth of Penetration of Area.

*Duplicated circulation: A part of the circulation claimed for this city falls within the signal area of another station. No acceptable method to determine the extent of duplication in these cities has been advanced by the stations concerned. Consequently, it is impossible to report unduplicated circulation estimates or depth of penetration for these areas.

Channel No.		Channel No.		Channel No.	
VHF	UHF	VHF	UHF	VHF	UHF
Livingston	16	Niagara Falls	2	Ardmore	55
Miles City	3,6*,10	Ogdensburg	24	Bartlesville	62
Missoula	11*,13	Olean	54	Blackwell	51
Polson	18	Oneonta	48	Chickasha	64
Red Lodge	18	Oswego	31	Claremore	15
Shelby	14	Plattsburg	28	Clinton	32
Sidney	14	Poughkeepsie	21	Duncan	39
Whitefish	16	Rochester	5.10	Durant	27
Wolf Point	20	Rome (see Utica)	15,21*,27	Elk City	12
NEBRASKA		Saranac Lake	18	El Reno	56
Alliance	12	Schenectady (see Albany)	—	Enid	5
Beatrice	40	Syracuse	3.8	Frederick	21,27*
Broken Bow	14	Troy (see Albany)	—	Guthrie	44
Columbus	49	Utica-Rome	13	Guymon	48
Fairbury	35	Watertown	19,25*	Hobart	20
Falls City	38	NORTH CAROLINA		Holdenville	23
Fremont	52	Ahoskie	—	Holdenville	14
Grand Island	21	Albemarle	53	Hugo	21
Hastings	5	Asheville	20	Lawton	11
Kearney	13	Burlington	13	McAlester	28*,34
Lexington	23	Chapel Hill	56*,62	Miami	47
Lincoln	10,12	Charlotte	4*	Muskogee	58
McCook	8	Durham	3.9	Norman	8
Nebraska City	17	Elizabeth City	36,42*	Oklahoma City	39,45*
Norfolk	50	Fayetteville	11	Okmulgee	31,37*
North Platte	33	Gastonia	40*,46	Pauls Valley	26
Omaha	2,4	Goldsboro	31	Ponca City	61
Scottsbluff	3,6,7*	Greensboro	48	Pryor Creek	40
York	10	Greenville	34	Sapulpa	64
NEVADA		Henderson	2	Seminole	42
Boulder City	4	Hendersonville	9	Shawnee	59
Carlin	14	Hickory	52	Stillwater	53
Carson City	37	High Point	27	Tulsa	2,4*,6
Elko	10	Jacksonville	30	Vinita	17,23
Ely	3,6	Kannapolis	15	Woodward	28
Fallon	29	Kinston	16	OREGON	
Goldfield	5	Laurinburg	59	Albany	—
Hawthorne	31	Lumberton	26	Ashland	55
Henderson	2	Mount Airy	41	Astoria	14
Las Vegas	8,10*,13	New Bern	21	Baker	30
Lovelock	18	Raleigh	55	Bend	37
McGill	8	Roanoke Rapids	13	Burns	15
Reno	3,8	Rocky Mount	5	Corvallis	16
Tonopah	9	Salisbury	22*,28	Eugene	7*
Winnemucca	7	Sanford	30	Grants Pass	9*
Yerington	33	Shelby	50	Klamath Falls	20,26
NEW HAMPSHIRE		Southern Pines	38	La Grande	2
Berlin	26	Statesville	39	Lebanon	13
Claremont	37	Washington	49	McMinnville	43
Concord	27	Wilmington	64	Medford	46
Durham	11*	Wilson	29,35*	North Bend	16
Keene	45	Winston-Salem	56	Pendleton	28
Laconia	43	NORTH DAKOTA		Portland	6,8,10*,12
Littleton	24	Bismarck	12	Roseburg	21,27
Manchester	9	Bottineau	5,12	Salem	28
Nashua	48	Bottineau	16	Springfield	3
Portsmouth	54	Carrington	16	The Dalles	18*,24
Rochester	19	Devils Lake	26	PENNSYLVANIA	
NEW JERSEY		Dickinson	14	Allentown	—
Asbury Park	58	Fargo	2,4	Altoona	39,45
Atlantic City	46,52	Grafton	6,13	Bethlehem	19,25
Bridgeton	64	Grand Forks	34*,40	Bradford	51
Newark	13	Harvey	17	Butler	48
New Brunswick	47	Jamestown	22	Chambersburg	43
Paterson	37	Lisbon	42	Du Bois	46
Trenton	41	Minot	23	Easton	31
Wildwood	48	New Rockford	6*,10,13	Emporium	57
NEW MEXICO		Rugby	20	Harrisburg	42
Alamogordo	17	Valley City	38	Erie	12
Albuquerque	4,5*,7,13	Wahpeton	4	Harrisburg	35,41*
Artesia	21	Williston	32	Hazleton	27,33
Atrisco-Five Points	18	OHIO		Johnstown	6
Belen	24	Akron	8.11	Lancaster	8
Carlsbad	6	Ashtabula	49,55*,61	Lebanon	21
Clayton	23	Athens	15	Lewistown	15
Clovis	27	Bellefontaine	62	Meadville	38
Deming	12	Cambridge	63	New Castle	37
Farmington	14	Canton	26	Oil City	45
Gallup	17	Chillicothe	29	Philadelphia	64
Hobbs	3,10	Cincinnati	29	Pittsburgh	3,6,10
Hot Springs	46	Cleveland	56	Reading	17,23,29,35*
Las Cruces	19	Columbus	48*,54	Scranton	2,11,13*
Las Vegas	22	Coshocton	3,5,8	Sharon	55,61
Lordsburg	14	Dayton	4,6,10	State College	16,22
Los Alamos	23	Defiance	20	Sunbury	39
Lovington	20	Findlay	2,7	Uniontown	44*
Portales	27	Gallipolis	16*,22	Washington	65
Raton	22	Hamilton	43	Washington	14
Roswell	46	Middletown	53	Wilkes-Barre	63
Santa Fe	3*,8,10	Lancaster	18	Williamsport	28,34
Silver City	2,9*,11	Lima	65	York	36
Socorro	12	Lorain	28	RHODE ISLAND	
Tucumcari	15	Mansfield	35,41	Providence	10,12
NEW YORK		Marion	31	SOUTH CAROLINA	
Albany-Schenectady	17*,23	Massillon	36	Aiken	54
Troy	6	Middletown (see Hamilton)	23	Anderson	58
Amsterdam	52	Mount Vernon	58	Camden	14
Auburn	37	Newark	60	Charleston	2,5,13*
Batavia	33	Oxford	14*	Columbia	7,10
Binghamton	12	Piqua	44	Conway	19*,25
Buffalo	4,7	Portsmouth	30	Florence	8
Cortland	56	Sandusky	44	Georgetown	—
Dunkirk	46	Springfield	59	Greenville	4
Elmira	18,24	Steubenville	46,52	Greenwood	23,29*
Glens Falls	39	Tiffin	51	Lake City	21
Gloversville	39	Toledo	47	Lancaster	55
Hornell	50	Warren	30*	Laurens	31
Ithaca	14*,20	Youngstown	11,13	Marion	45
Jamestown	58	Zanesville	21	Newberry	43
Malone	20	OKLAHOMA		Orangeburg	37
Massena	14	Ada	27,33	Rock Hill	44
Middletown	60	Altus	50	Spartanburg	17
New York	2,4,5,7,9,11	Alva	36	Sumter	47
		Anadarko	30	Union	65
			58		

(continued on page 30)

DUMONT

First with the Finest in Television

the leader . . .

NOW AVAILABLE...

5 KW OAK TRANSMITTER



Backed by five years of thorough field experience in air-cooled transmitters, serving both high or low band broadcast operation at maximum operating efficiency.

Illustrated is a model of the 5 KW Oak Transmitter for high band operation in commercial use over eighteen months.

THERE HAS BEEN NO FINAL AMPLIFIER TUBE REPLACEMENT EXPENSE DURING THIS PERIOD.

START SMALL . . . GROW BIGGER



ACORN



5 KW OAK TRANSMITTER

100/200 KW
ERP

in low-cost television broadcast operation:

LOW INITIAL COST
LOW INSTALLATION COST
LOW COST TUBE COMPLEMENTS
LOW OPERATING COSTS

With a reasonable financial investment you can now get on the air and retain the option of increasing power at any time in the future without sacrificing your original investment.

- Built-in Band-Pass Indicator.
- Built-in Wobbulator.
- Air-Cooled throughout.
- No external side-band systems required.

For efficiency as well as economy, and backed by five years of proven field use, DU MONT has available the 5 KW Oak Transmitter. Representing an achievement in the field of transmitter design and quality manufacturing, the Oak Series has been engineered to produce the finest transmitting operation at the lowest overall cost. It is completely air-cooled and designed for high or low band operation. The units comprising the series have been especially packaged to adequately equip the majority of television stations across the nation.

With a limited investment you can get your start on the air NOW! You will have full assurance of being able to increase your power in the future, as desired, by the addition of power amplifiers. 5 KW amplifiers are presently available. High power amplifiers to be made available upon the adoption of FCC rules allowing for their use.

Many new stations are currently investing in the DU MONT ACORN TRANSMITTER. Containing the most advanced thinking in television transmitters, the ACORN is geared to equip you at the very start of your television career. It is designed to grow with you! It can readily be expanded to 5 kilowatts comprising the OAK SERIES, or to maximum power required at a later date.

For further information on the 5 KW OAK TRANSMITTER contact your DU MONT representative or write to:

DU MONT

ALLEN B. DU MONT LABORATORIES, INC.
TELEVISION TRANSMITTER DIVISION
Clifton · New Jersey

A wise buyer knows when to act . . . the informed buyer knows where to buy

ALLOCATIONS—(continued)

	Channel No.			Channel No.			Channel No.	
	VHF	UHF		VHF	UHF		VHF	UHF
SOUTH DAKOTA								
Aberdeen	9	17	Kilgore	—	59	Ellensburg	—	49
Belle Fourche	—	23	Kingsville	—	40	Ephrata	—	43
Brookings	8*	25	Lamesa	—	28	Everett	—	22,28
Hot Springs	—	17	Lampasas	—	40	Grand Coulee	—	37
Huron	12	15	Laredo	3.8	15*	Hoquiam	—	52
Lead	5	26	Levelland	—	38	Kelso	—	39
Madison	—	46	Littlefield	—	32	Kennewick	—	25
Mitchell	5	20	Longview	—	32,38	Longview	—	33
Mobridge	—	27	Lubbock	11,13	20*,26	Olympia	—	60
Pierre	6,10	22*	Lufkin	9	46	Pasco	—	19
Rapid City	7	15	McAllen	—	20	Port Angeles	—	16
Sioux Falls	11,13	38,44*	McKinney	—	65	Pullman	10*	24
Sturgis	—	20	Marfa	—	19	Richland	—	31
Vermillion	2*	41	Marshall	—	16	Seattle	4,5,7,9*	20,26
Watertown	3	35	Mercedes	—	32	Spokane	2,4,6,7*	—
Winner	—	18	Mexia	—	50	Tacoma	11,13	56*,62
Yankton	—	17	Midland	2	18	Walla Walla	5,8	—
TENNESSEE								
Athens	—	14	Mineral Wells	—	38	Wenatchee	—	55
Bristol	5	46	Mission	—	14	Yakima	—	23,29
Chattanooga	3,12	43,49,55*	Monahans	5	—	WEST VIRGINIA		
Clarksville	—	53	Mount Pleasant	—	35	Beckley	—	21
Cleveland	—	38	Nacogdoches	—	40	Bluefield	—	41
Columbia	—	39	New Braunfels	—	62	Charleston	3	43*,49
Cookeville	—	24	Odessa	7	24	Clarksburg	12	22
Covington	—	19	Orange	—	43	Elkins	—	40
Dyersburg	—	46	Pampa	—	17	Fairmont	—	35
Elizabethton	—	40	Paris	—	33	Hinton	—	31
Fayetteville	—	27	Pearsall	—	31	Huntington	8,13	53*
Gallatin	—	48	Pecos	—	16	Logan	—	23
Harriman	—	45	Perryton	—	22	Martinsburg	—	58
Humboldt	—	25	Plainview	—	29	Morgantown	—	24*
Jackson	9	16	Port Arthur (see Beaumont)	—	—	Parkersburg	—	15
Johnson City	11	34	Quanah	—	42	Welch	—	25
Kingsport	—	28	Raymondville	—	42	Weston	—	32
Knoxville	6,10	20*,26	Rosenberg	—	17	Wheeling	7,9	57
Lawrenceburg	—	50	San Angelo	6,8	17,23*	Williamson	—	17
Lebanon	—	58	San Antonio	4,5,9*,12	35,41	WISCONSIN		
McMinnville	—	46	San Benito	—	48	Appleton	—	42
Maryville	—	42	San Marcos	—	53	Ashland	—	15
Memphis	5,10*,13	42,48	Seguin	—	14	Beaver Dam	—	37
Morristown	—	54	Seymour	—	24	Beloit	—	57
Murfreesboro	—	18	Sherman	—	46	Eau Claire	13	19*,25
Nashville	2*,4,8	30,36	Snyder	—	30	Fond du Lac	—	54
Oak Ridge	—	32	Stephenville	—	32	Green Bay	6	—
Paris	—	51	Sulphur Springs	—	41	Janesville	—	63
Pulaski	—	44	Sweetwater	12	—	Kenosha	—	61
Shelbyville	—	52	Taylor	—	58	La Crosse	8	32*,38
Springfield	—	42	Temple	—	16,22	Madison	3	21*,27,33
Tullahoma	—	65	Terrel	—	53	Manitowoc	—	65
Union City	—	55	Texarkana	6	18*,24	Marinette	—	32,38*
TEXAS								
Abilene	9	33	Taylor	—	19	Milwaukee	4,10*,11	19,25,31
Alice	—	34	Uvalde	7	20	Oshkosh	—	48
Alpine	12	—	Vernon	—	18	Portage	—	17
Amarillo	2*,4,5,7,10	—	Victoria	—	19	Prairie du Chien	—	34
Athens	—	25	Waco	11	28*,34	Racine	—	49,55
Austin	7	18,24,30*	Waxahachie	—	45	Rhineland	—	22
Ballinger	—	25	Weatherford	—	51	Rice Lake	—	21
Bay City	—	33	Wichita Falls	3,6	16*,22	Richland Center	—	15
Beaumont-	—	—	UTAH					
Port Arthur	4,6	31,37*	Brigham	—	36	Sheboygan	—	59
Beeville	—	38	Cedar City	5	—	Sparta	—	50
Big Spring	4	—	Logan	2	30	Stevens Point	—	20,26
Bonham	—	43	Ogden	12	18*,24	Sturgeon Bay	—	44
Borger	—	33	Price	11	—	Superior (see Duluth, Minn.)	—	—
Brady	—	15	Provo	9	22,28*	Wausau	7	16
Breckenridge	—	14	Richfield	13	—	Wisconsin Rapids	—	14
Brenham	—	52	St. George	—	18	WYOMING		
Brownfield	—	15	Salt Lake City	4,5,7*	20,26	Buffalo	—	29
Brownsville	4,5	—	Tooele	—	44	Casper	2,6	—
Bryan	—	54	VERMONT					
Brownwood	—	19	Bennington	—	33	Cheyenne	11,13	—
Childress	—	40	Brattleboro	—	58	Cody	—	24
Cleburne	—	57	Burlington	—	16*,22	Douglas	—	14
Coleman	—	21	Montpelier	3	40	Evanston	—	14
College Station	3*	48	Newport	—	46	Green River	—	16
Conroe	—	20	Rutland	—	49	Greybull	—	40
Corpus Christi	6,10	16*,22	St. Albans	—	34	Gillette	—	31
Corsicana	—	47	St. Johnsbury	—	30	Lander	—	17
Crockett	—	56	VIRGINIA					
Crystal City	—	28	Blacksburg	—	60*	Laramie	8*	18
Cuero	—	25	Charlottesville	—	45*	Lovell	—	36
Dalhart	—	16	Covington	—	44	Lusk	—	19
Dallas	4,8,13*	23,29	Danville	—	24	Newcastle	—	28
Del Rio	—	16	Emporia	—	25	Powell	—	30
Denison	—	52	Farmville	—	19	Rawlins	12	—
Denton	2*	17	Fredericksburg	—	47	Riverton	10	—
Eagle Pass	—	26	Front Royal	—	39	Rock Springs	13	—
Edinburg	—	26	Harrisonburg	—	34	Sheridan	9,12	—
El Campo	—	27	Lexington	—	54	Thermopolis	—	15
El Paso	2,4,5,7*	20,26	Lynchburg	13	16	Torrington	—	27
Falfurrias	—	52	Marion	—	50	Wheatland	—	24
Floydada	—	45	Martinsville	—	35	Worland	—	34
Fort Stockton	—	22	Newport News	—	33	U. S. TERRITORIES		
Fort Worth	5,10	20,26*	Norfolk-	—	—	PUERTO RICO		
Gainesville	—	49	Portsmouth	10,12	15,21*,27	Arecibo	—	13
Galveston	11	35,41,47*	Norton	—	52	Caguas	—	11
Gonzales	—	64	Petersburg	8	41	Mayaguez	—	3,5
Greenville	—	62	Portsmouth (see Norfolk)	—	—	Ponce	—	7,9
Harlingen	—	23	Pulaski	—	37	San Juan	—	2,4,6*
Hebbronville	—	58	Richmond	3,6	23*,29	ALASKA		
Henderson	—	42	Roanoke	7,10	27,33*	Anchorage	2,7*,11,13	—
Hereford	—	19	South Boston	—	14	Fairbanks	2,4,7,9*,11,13	—
Hillsboro	—	63	Staunton	—	36	Juneau	3*,8,10	—
Houston	2,8*,13	23,29	Wavnesboro	—	42	Ketchikan	2,4,9*	—
Huntsville	—	15	Williamsburg	—	17	Seward	4,9	—
Jacksonville	—	36	Winchester	—	28	Sitka	13	—
Jasper	—	49	WASHINGTON					
Kermit	—	14	Aberdeen	—	58	HAWAIIAN ISLANDS		
			Anacortes	—	34	Lihue, Kauai	3,8*,10,12	—
			Bellingham	—	18,24	Honolulu, Oahu	2*,4,7,9,11,13	—
			Bremerton	—	44,50	Wailuku, Maui	3,8,10*,12	—
			Centralia	—	17	Hilo, Hawaii	2,4*,7,9,11,13	—
						VIRGIN ISLANDS		
						Christiansted	8	—
						Charlotte Amalie	10,12	—

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK

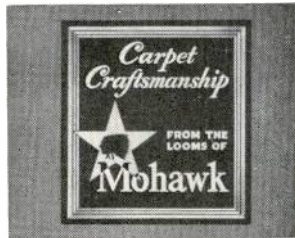


Two more of the popular rhythm Pepsi spots with more bounce to the ounce.

ADVERTISER
Pepsi-Cola Company

AGENCY
Biow Company

PRODUCED BY
FILM GRAPHICS, INC.
245 WEST 55th STREET, NEW YORK 19, N. Y.
JUdson 6-1922



Original artwork especially prepared for TV film commercials combines product identification with showmandized salesmanship, effectively impresses advertiser's trademark on viewing audience. This is one of many techniques employed by N.S.S. for institutional selling on television film. Titles synchronized with narration and flashing over background of actual carpet, offer further combinations of good selling-technique and product identification.

ADVERTISER
Mohawk Carpet Mills, Inc.

AGENCY
George R. Nelson, Inc.

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



A series of four commercials featuring the three Nash winners in this years Mobilgas Economy Run.

A combination of action footage and location shooting will highlight the Nash Rambler which won over 31 other American cars with 31.05 miles per gallon.

ADVERTISER
Nash-Kelvinator Corp.

AGENCY
Geyer, Newell & Ganger, Inc.

PRODUCED BY
PATHESCOPE PRODUCTIONS
580 FIFTH AVENUE, NEW YORK, N. Y.
PLaza 7-5200



The Goebel Brewing Company of Detroit opened Cellar 22 and presented its new Mello-ized Beer. Live action, stop motion and animation were used in a series of 20 second and one minute spots to introduce and sell this new brew.

ADVERTISER
The Goebel Brewing Company

AGENCY
Brooke, Smith, French & Dorrance, Inc.

PRODUCED BY
SARRA, INC.
NEW YORK — CHICAGO — HOLLYWOOD



Phoenix Fashion Digest is the title of a series of 60-second television Programettes for the Phoenix Hosiery Company. The live action photography gives a short preview of the coming season's fashions with accent on lovely hosiery.

ADVERTISER
Phoenix Hosiery Company

AGENCY
The Cramer-Krasselt Company

PRODUCED BY
SARRA, INC.
NEW YORK — CHICAGO — HOLLYWOOD

KTLA

SELLS THE WHOLE FAMILY!



not just Men--

Altho 7 of the "Top 10 Men's Shows" ★
are on **KTLA**



NOT JUST WOMEN--

Altho 8 of the "Top 10 Women's Shows" ★
are on **KTLA**



NOT JUST TEENAGERS--

Altho 6 of the "Top 10 Teenagers' Shows" ★
are on **KTLA**



not just Children--

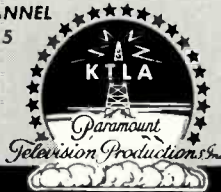
Altho 4 of the "Top 10 Children's Shows" ★
are on **KTLA**

KTLA

★ Tele-Que, February 1951

IN LOS ANGELES SELLS THE WHOLE FAMILY—OR ANY PART OF IT!

CHANNEL
5



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

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

KTLA — THE BEST ADVERTISING BUY IN LOS ANGELES



The Horse still reigns supreme in L.A.



Top Hollywood-originated star programs.



Don Fedderson
Gen. Mgr. KLAC-TV



Jack Gross
Gen. Mgr. KFMB-TV



Merle Jones
Gen. Mgr. KTSL



Klaus Landberg
Gen. Mgr. KTLA



Richard Moore
Gen. Mgr. KECA-TV



Charles Theriot
Gen. Mgr. KRON-TV



George Whitney
Gen. Mgr. KFI-TV



Howard Meighan
CBS VP Western Div.



Frank Samuels
ABC VP Western Div.



John West
NBC VP Western Div.



Norman Chandler
Publisher, L.A. Times,
Owner, KTTV

tv

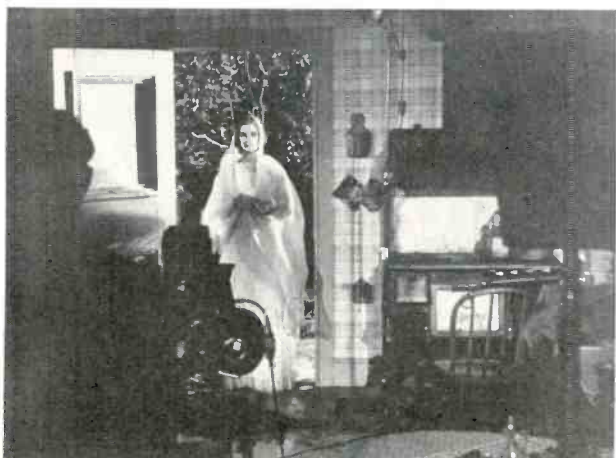
CALIFORNIA

STYLE

By **ARTHUR ENGEL**

as a programming source
... page 37
and the cable ... page 40
as a market ... page 43

Outstanding film contribution: P&G's Fireside Theater.



Tops in Television on the Coast!

In Los Angeles...

KECA-TV

is the number-one
network station!

*In the San Francisco-
Oakland Bay Area...*

KGO-TV

is setting the pace!

On its weekday afternoon shows, KECA-TV is paying off for *forty-four* participating sponsors! Choice spots are still available on all these popular shows:

ADVENTURES IN FOOD with *Grace Lawson* . . . Weekdays, 12:30-1:30. Fascinating facts about food by one of America's top cooking and nutrition experts.

MULHOLLAND'S MATINEE . . . Weekdays, 1:30-2:30. Informal fun, famous guests, as super-salesman Ross Mulholland plays host to the ladies.

YOUR HOME . . . Monday, Wednesday, Friday, 2:30-3. Mary McAdoo gives money-saving hints, fashion tips to the homemaker.

COWBOY THEATRE . . . Weekdays, 3-4:15. Full-length cowboy movies with high, high (9.5, for example) ratings!

THE FOREMAN PHILLIPS SHOW . . . Weekdays, 4:15-5:45. Monday, Tuesday, Wednesday, Friday, 6:30-6:45. It's a western musical jamboree!

KECA-TV Channel 7

Don't overlook the rich, rapidly growing Bay Area . . . the number of TV sets has increased 70% in the past six months! And don't overlook KGO-TV, winner of *The 1950 Station Achievement Award* "for distinguished leadership and achievement." Check ABC-TV Spot Sales for availabilities, particularly on these exciting new shows:

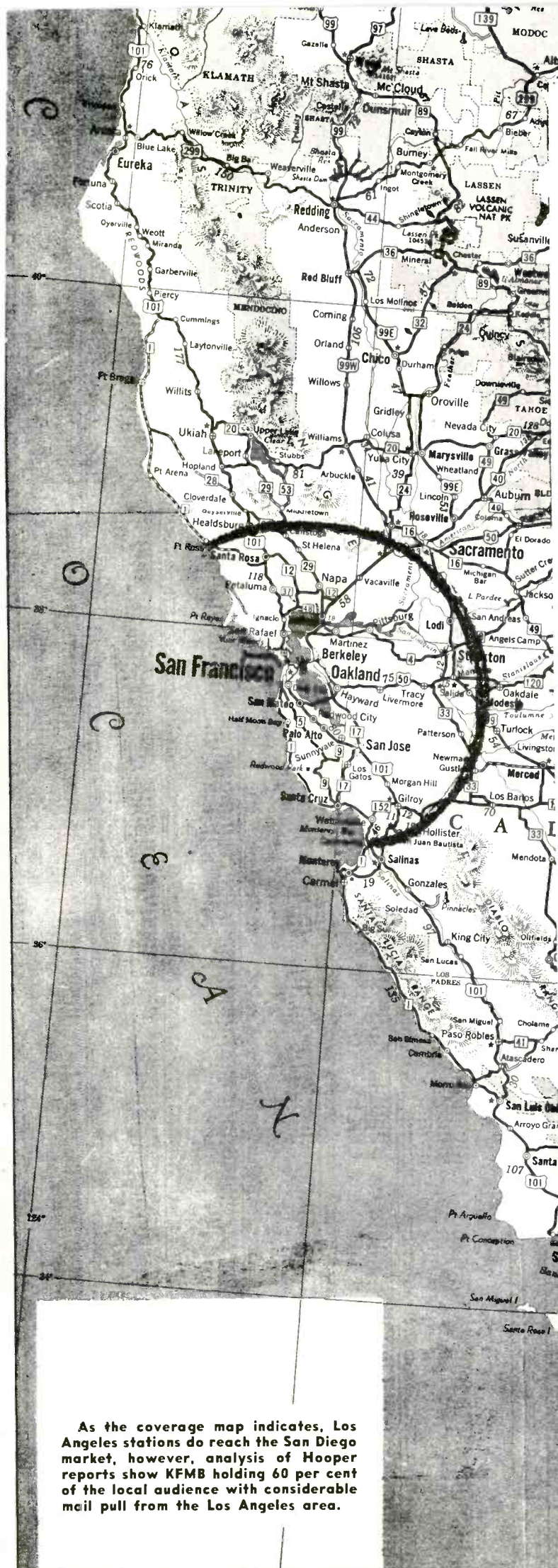
FOOD FARE . . . Weekdays, 1-2. Food expert Julia Hindley (for 18 years she was Safeways' Julie Lee Wright) is hostess on this brand-new service show.

AFTERNOON HOSTESS . . . Weekdays, 2-3. Facts on fashion, hints on home decorating, by home economist, Marjorie King.

BAR SEVEN THEATER . . . Saturdays, 1-5:30. Everybody goes for cowboy movies; it's the most popular Saturday afternoon program!

KGO-TV Channel 7

ABC-TV American Broadcasting Company



SAN FRANCISCO TV MARKET DATA

TOTAL FAMILIES: 974,300

POPULATION: 2,943,600

RETAIL SALES: \$3,385,544,000

FOOD SALES: \$915,445,000

DRUG SALES: \$83,587,000

EFFECTIVE BUYING INCOME: \$4,816,629,000

Source of Information: Sales Management—NBC

LOS ANGELES TV MARKET DATA

TOTAL FAMILIES: 1,537,800

POPULATION: 4,705,700

RETAIL SALES: \$5,346,201,000

FOOD SALES: \$1,359,878,000

DRUG SALES: \$166,202,000

EFFECTIVE BUYING INCOME: \$7,579,957,000

Source of Information: Sales Management—NBC

SAN DIEGO TV MARKET DATA

TOTAL FAMILIES: 182,100

POPULATION: 534,000

RETAIL SALES: \$515,687,000

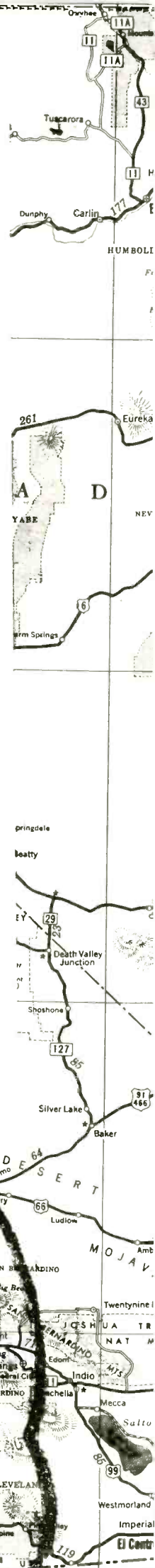
FOOD SALES: \$147,234,000

DRUG SALES: \$14,917,000

EFFECTIVE BUYING INCOME: \$608,136,000

Source of Information: Sales Management—NBC

As the coverage map indicates, Los Angeles stations do reach the San Diego market, however, analysis of Hooper reports show KFMB holding 60 per cent of the local audience with considerable mail pull from the Los Angeles area.



more accounts
spend their dollars
on **KTTV**
than on any other
Los Angeles station!

RESULTS PROVE KTTV PAYS OFF FOR ADVERTISERS IN AMERICA'S THIRD RETAIL MARKET.

WATCH FOR EXCITING PROGRAMMING-NEWS STARTING APRIL 1. ASK BLAIR-TV, KTTV-LOS ANGELES TIMES TELEVISION.

Although there has been no dearth of what may aptly be termed incestuous optimism in Hollywood for the past several years—television-wise, a number of factors in the churning evolution of the industry now indicate a rising dependence on the film town.

Sharper criticism of programming, mounting costs of live shows, ascending charges for cable transmission, destructive wear-and-tear

despite the restrictions of war-economy—and so compound the income derivable from these pictures? Right now exhibitors in the 17,000 theatres in this country alone constitute by far the biggest market and must be catered to before others. This same policy applies to the valuable story properties the studios have amassed, the creative and acting talent developed and under contract to them, the millions

CALIFORNIA—

... as a programming source

suffered by performers, the near-monopoly of outstanding story properties by major picture studios, short-comings in kinescope techniques—all these and more are perforce effecting a friendlier, if sometime reluctant, appraisal of Hollywood's wares.

Cheering as this is to Hollywood, there are hydra-headed problems demanding of solution ere the flow of dollars westward becomes a golden torrent. Some of the more pressing include those of live music, the various crafts now eyeing television before pouncing on it for jurisdictional rights, numerous cost adjustments, exhibitor antagonisms and, of course, set circulation.

Since the stiffest problem confronting television is programming, the motion picture studios must be considered first of all. Contrary to much of the errant bushwa being printed about television these days, they are not in violent despair about it; because of the war and concurrent prosperity, box-office receipts are on the upgrade generally.

It must be remembered, too, that the motion picture industry remains in the control of half a dozen men, most of whom have had the courage and foresight to develop a new business from literally nothing; consequently they are not overly receptive in the twilight of their lives to the notion of warmly embracing an upstart competitor or ally, howsoever you and they regard television.

Less philosophically and more statistically, though, certain data does bear out the wisdom of their wait-and-watch policy. On the shelves of studio vaults repose films eventually worth millions on millions of dollars in telecasting rights. Why show them now to a total set circulation

of eleven million, when in years to come this will decidedly increase—of dollars of props painstakingly accumulated over a period of years and the hundreds of acres of matchless studio facilities.

Psychological Factor

To all this add the psychological factor that each day their doors are besieged by agencies and producers for use of some of these personnel and properties on television.

Moreover, should television establish a new crop of stars, they will be easily susceptible to the Hollywood norm of two-pictures-per-year, live-by-your-swimming-pool overtures and these are, candidly, far more enticing than the prospect of exhausting weekly rehearsals and performances in chilly Gotham. At that, television popularity doesn't always imply national box-office pull. Warner Brothers brought Milton Berle here a couple of summers ago for a picture during his very heyday, but the revenues were so moderate, a follow-up picture was cancelled. Judging by the boom fees being dangled before Hollywood luminaries for single appearances on New York television programs, they are not being cast in the shadows, to say the least, by television's own talent creations.

Should additional evidence have been necessary. Phonevision similarly pointed out to Hollywood its rich destiny in television, although the manner in which this was done boomeranged against Gene McDonald, sponsor of the pay-at-home-for-films system.

Unknown to McDonald, some of the more forward-looking executives were recommending that pictures be loaned to him for his test, simply to prove him wrong quickly.

Finally, through Washington governmental pressures, he was able to force release of a certain number of films shown in the Chicago test. The results are far, far from startling, nor is there a reservoir of goodwill in Hollywood for McDonald to draw on future experiments. Whatever else, this test and all the by-play attendant to it, illustrated anew to film executives the importance of their product. All they need do is pick up any television program rating to see how films are climbing steadily in popularity—and *what* films!

Then, too, it should be recognized that *some* of the studio officials are very much alert to television and its role in Hollywood's future. Columbia Pictures, for example, permitted Gene Autry to star in a series of television films in full expectation of exhibitor complaints. Some negative reaction developed but neither the bookings nor revenues from Autry's theatrical pictures have dipped; Columbia is edging closer to preparing to film two *Cavalcade of America* shows as a TV test. Warners is authoritatively said to be experimenting with television films, despite vehement denials; another studio is reportedly dubbing music out of films preparatory to television release. As was the case with talking pictures, Hollywood feels that once one studio makes the dash for television, all the rest will immediately follow trail. Universal-International has an aggressive television subsidiary and Republic is reported also setting up a subsidiary TV department.

Paramount Most Active

Of course, the most active is Paramount Pictures. A pioneer in station operation, owning KTLA, this major film company was responsible for some of the early financing of Du Mont and holds a stock interest of approximately 29% of the company. They are actively engaged, aside from the Du Mont organization in their own color TV development and were one of the first companies to enter the kinescope or film recording field. For some time now they have been syndicating some of the programs that originated on KTLA. This has resulted in a programming network with 43 stations having agreed to take at least one of these syndicated shows.

They were also the first to get into theater television and had de-

(continued on next page)

(continued from preceding page)
 developed their own system whereby the live telecast was recorded off the air and the transcription via rapid processing can be projected on the theater's regular screen with less than a minute's time lapse. Monogram has over 300 of its old pictures floating around the country on TV.

Within the industry, there is disagreement as to how television can best be adapted to it. A number of producers, distributors and exhibitors are on the record in favor of theatre television. In the booklet prepared by this writer two years ago, "Television—What The Motion Picture Industry Is Thinking and Doing About It," Spyros Skouras, president of 20th Century-Fox, declared, "It is my opinion that within seven years television and motion pictures will be woven into one big entertainment industry. Home and theater television will complement each other."

Could Cut Costs

As divestiture of theatres takes place, in compliance with the Department of Justice edict separating production from exhibition, Hollywood can then afford to be less concerned with the latter's antagonisms to television, and the best market will get the best pictures. Joseph Mankiewicz, a leading director and president of the Screen Directors Guild, stated to exhibitors last year that since they were considering the installation of large-screen television as double-feature with selected films, then it was only a natural turnabout for Hollywood to woo television as an outlet. Conceivably, a studio could reduce its overhead by making television films at costs greatly below those of the theatre product. That is, General Motors is paying Bob Hope \$140,000 for each of six live television shows of 90-minutes duration, with nothing left to show afterwards; a major studio could make a reasonably good film for this amount, cutting its overhead costs additionally by profits from residual rights abroad, theatre showings in non-television areas and 16mm rentals.

While all this outer passivity has marked the major studios in regard to television, the remainder of Hollywood has been much more active. Literally hundreds of low-budget pilot films have been produced by "independents" ranging in costs from a few hundred dollars to \$15,000. Of these, only a few have ever been sponsored or telecast, indicat-

ing the zeal for "getting into television" has been more inspirational than practical. Actually, nobody in Hollywood has made any sizeable profits from television filming, but millions have been lost in the stampede.

Of the names that have risen from all the welter of confusion, best-known are the veteran Hal E. Roach and his son, Hal, Jr., both pioneers in television programming; Jerry Fairbanks; Gordon Levoy and his pioneering series; Jack Chertok's Apex Pictures; Bing Crosby Enterprises, Frank Wisbar, producer in conjunction with Levoy and Crosby on the original Procter & Gamble "Fireside Theatre" films and now has formed his own agency to take over the TV film work for P & G; and Lou Snader's Tele-transcriptions. Dozens of others have jumped into the field, including film producers such as Walter Wanger and Alex Gottlieb, but without signal success. Too many squandered their own or borrowed money haplessly, on illusory wild goose-chases by making a film first and then attempting to peddle it afterwards.

Renewed Optimism

Now, after all these lean years, there is renewed optimism, so much so that it is predicted that, come this Autumn, all the Hollywood rental space available for making television films may be taken. The Roach Studio is thriving, Fairbanks is at peak production, and the other lots are picking up. New York has consistently rated the "Fireside Theatre" series in the first ten, Crosby is now undertaking a similar dramatic series to be titled, "Royal Theatre"; and other series, such as "You Bet Your Life," "Bigelow Theatre"; "Truth or Consequences"; "Dick Tracy," "The Jonathan Story"; "Hollywood Reel"; and "The Horace Heidt Show" are before the cameras weekly. At long last, the feeling persists, the trend has turned to Hollywood for dramatic shows in which it can especially excel. Whereas television films above \$10,000 were a rarity years ago, such as the Lucky Strike "Showtime" series at \$12,000 each, now budgets are beyond \$20,000 and the forthcoming CBS "Amos 'n' Andy" films will come in at \$40,000 per half-hour.

Not that all the manifold problems are solved, by any means. Costs still remain a hurdle and shooting a film in two or three days by whatever process presents many, many

difficulties. The Musicians Union is demanding five percent of the royalties on all films using live music, an edict all Hollywood TV filmers are by-passing, except Autry and Snader, by employing foreign or ancient-vintage canned tunes. The various crafts are gradually crystallizing their demands for participation in the profits from television and soon this will become an active problem on the headache agenda. Financing is procurable at present, but it must come from individuals since banks are still disinterested. Hollywood continues to accuse Manhattan agencies with antagonism to it, on the grounds that if production is centered here, the agencies will have nothing to do in exchange for their 15 percent commissions. In Hollywood's opinion, New York's hand is being forced by high costs there, mistakes cropping up constantly in live programming, shortages of space and sets, and the conspicuous lack of sweep and scope and technical effect that only can be injected into films.

Retarding Factor

A retarding factor in Hollywood's television filming is the inadequacy of distribution. Now, if it had an assured year-around market — call it block-booking if you will — then it could further pare costs by utilizing standing sets for different pictures and attracting creative and acting talent heretofore reluctant to forego regular major studio jobs for the off-and-on employment of television filmers. As an instance, the pilot film for "Wild Bill Hickok" cost \$18,000 but once out on a series production basis the budget was reduced to \$13,000 each.

Much consideration has been accorded this obstacle in Hollywood but to no avail so far. Roach has been energetically striving to formulate a national distribution system for some time. Levoy's method of first, second and third runs for television films, similar to theatre pictures, was his solution. The Los Angeles Times-KTTV has proposed a hook-up of newspaper-owned television stations for joining production and exhibition of films.

Hollywood's output is based on a limited production at a generally high-per-picture return.

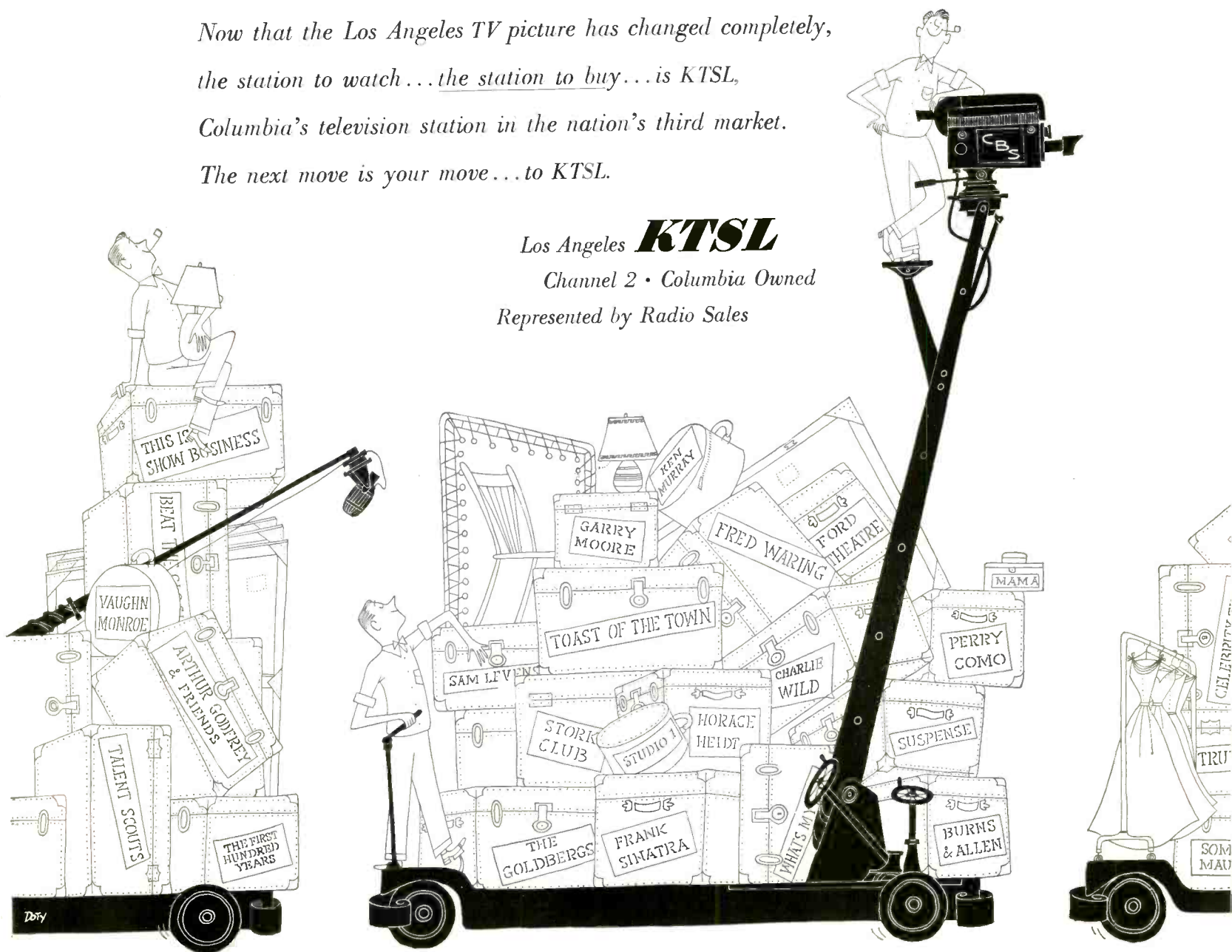
When Hollywood *does* begin spewing thousands of hours of films yearly to satisfy the enormous television appetite, part of the adjustment process will involve smaller profits on more units, surely a boon in that risks are lessened.

On April 1, in Los Angeles, the big-name stars of CBS-TV packed up their shows and moved to KTSL.

Now it's your move

Now that the Los Angeles TV picture has changed completely, the station to watch... the station to buy... is KTSL, Columbia's television station in the nation's third market. The next move is your move... to KTSL.

Los Angeles **KTSL**
Channel 2 • Columbia Owned
Represented by Radio Sales





*If we shoot it
your client will
like it!*

**For film commercials
with "client appeal"
get in touch with**



3839 Wilshire Blvd., Los Angeles
DUnkirk 8-1323 — DUnkirk 4-7520
A Doria Balli Enterprise

Note:
**A few of our many
satisfied clients—**

Abbott Kimball Co.
Regal Pale Beer

Brisacher Wheeler & Staff
Parsons Sudsy Ammonia

Biow Co.
Brew 102 (Maier Brewing Co.)

Edwards Agency
*Buick Dealers
Paper Mate Pens*

Juneau Agency
Herald Express Newspaper

West-Marquis, Inc.
J. W. Robinson Dept. Store

CALIFORNIA— ... and the cable

ALMOST every analysis and projection of California television has been predicated on the forthcoming New York to California cable linkage. And it is precisely at this point that one of the greatest fallacies in industry thinking may rest.

First of all, the exact time of its completion between San Francisco and the East is dubious, and even AT&T is now qualifying the generally quoted Autumn of 1951 date. Atop that is the hefty element of costs. Two years ago, when boom-talk about the San Francisco-Los Angeles microwave relay was rampant, this writer forecast that prohibitive charges would cause the link to rust from non-use. Leon Benson, television executive in Los Angeles for the J. Walter Thompson agency, now points out that "this relay has been available to stations and to advertisers since last Fall, but it is not even today used regularly by anyone because the roughly \$800 per use cost apparently is too much to swallow.

"The use of the microwave relay, as a matter of fact, will make West Coast originations higher for several years to come than a New York or Chicago origination," he continues. "There are thousands of empty miles between Omaha and San Francisco without local outlet to help amortize the cost of a transcontinental show."

On the other hand, Philip Lasky, of KPIX, feels optimistic about the effects of the cable on both San Francisco and northern California. He points out that the cable will greatly stimulate receiver sales in the state. Next, he looks to the improved picture quality as overcoming the objection of poor kine reproduction. In connection with this, he points out that seeing the shows on the day of broadcast will eliminate the distasteful experience of seeing a holiday presentation weeks after the holiday.

Concluding, Mr. Lasky regards the station's ability to broadcast top news and special events as they happen, rather than present late newsreels, as an important plus the cable will bring.

A fair assumption would be that,

given outstanding programming in Hollywood, the costs would be offset by the quality. But it must also be noted that the high costs for outstanding programs, transcontinental transmission via cable, and station time in each of the cities linked will be far outweighed in dollars and cents merits by simply putting the show on film. Further, the time differentials between the West, Mid-West and East nullify the value of the cable greatly, enabling but few programs to clear spots that will catch maximum circulation all over the nation. And, at those prices, every particle of circulation would have to be squeezed to so much as equalize expenses.

Hollywood poses a formidable problem to the networks. By emphasizing New York originations, all the aforementioned troubles with live programming are encountered. On the other hand, if programming is centered in Hollywood with a majority of it in film, then two issues must be faced: the network must go into the complicated motion picture business fully and, secondly, it must fight for its economic existence since one of the basic reasons for a network, that of simultaneous airings, could be largely avoided by films. The coaxial cable, to repeat, is no solution to all this and so the transition from radio to television, from Eastern to Western-based programming operations, creates complex financial problems.

CBS is best cited, as an instance. Its contemplated erection of "Television City" in Los Angeles, last announced as a \$35,000,000 venture, is a foray into the unknown and interwoven with real estate, building and technical hazards. The nature of television is changing so rapidly and the engineering innovations so devastating that any such large-scale fixed investment is a daring deed. Meanwhile, the network has dropped its partnership with the Los Angeles Times in KTTV and taken over KTSL, where it began full scale CBS programming the first of April. Its principal Hollywood origination in television at present is the Alan Young show;

(continued on page 46)

John Sutherland Productions, Inc.

201 N. OCCIDENTAL BLVD.

LOS ANGELES 26, CALIF.

60 E. FORTY SECOND ST.

NEW YORK 17, NEW YORK

We wish to express our appreciation for the privilege of working with many of the nation's leading advertising agencies, industries and associations in the production of advertising, sales promotion, public relations and television films. Among them are:

American Cancer Society, Inc.	General Foods
American Dairy Association	Goodyear Tire & Rubber Company
American Telephone & Telegraph Co.	Harding College
Armour & Company.	Kaiser-Frazer Motor Company
N. W. Ayer & Son, Inc.	Kellogg Company
Batten, Barton, Durstine & Osborn, Inc.	Lincoln Mercury Corporation
Beech-Nut Packing Company	Lever Brothers
Benton & Bowles, Inc.	Magazine Advertising Bureau, Inc.
Camel Cigarettes	National Carbon Company
Carr Consolidated Biscuit Co.	New York Stock Exchange
Coca-Cola Company	Owl-Rexall Drug Stores
Cream of Wheat Corporation	Procter & Gamble Company
Cresta Blanca Wineries	Reuben H. Donnelley—Redbook
Crosley Division of Avco Manufacturing Corp.	Ronson Art Metal Works, Inc.
Dancer-Fitzgerald & Sample Co.	Savings Bank Association of New York
D'Arcy Advertising Company	Shell Oil Company
Daystrom Furniture Company	Alfred P. Sloan Foundation, Inc.
DeSoto Motor Corp., Div. of Chrysler Motors	Alexander Smith Carpet Company
E. I. DuPont de Nemours & Co.	Swift & Company
Electric Companies Advertising Program	J. Walter Thompson Company
Ewell & Thurber Associates	United Fruit Company
William Esty Company	J. J. Weiner Company
Ford Motor Company	William Weintraub & Co., Inc.
Foote, Cone & Belding, Inc.	Westinghouse Electric Company
General Electric Company	Wildroot Company, Inc.
	Wilson & Company, Inc.

87%

When KFI-TV's Morning Movies are on the air 87% of the viewers are tuned to them. KFI-TV's Morning Movies*, available for participation at \$60 commissionable, are telecast from 11 A.M.—12:15 P.M. Monday through Friday.

76.5%

And 76.5% of the audience between 2 and 3:15 P.M. are glued to KFI-TV's Movie Matinee.

*Hooper, February 1-7

This overwhelming dominance of these two key daytime hours attests the potency of feature film programming and the sales potency of the station whose programming is built on feature films across the board . . . day and night.

KFI-TV Channel 9 *Barle C. Anthony, Inc.*

LOS ANGELES

Represented Nationally By Edward Petry and Co.

REGARDLESS of Hollywood's eventual role in programming, perhaps even more important at this stage, to the advertiser and agency, is California—The Market. It is here that the state must be split in two because of Los Angeles' taste being at almost complete variance with the rest of the country.

San Francisco, on the other hand, conforms much more to the nationwide pattern.

But—be that as it may—11 Los Angeles, San Francisco and San Diego stations are caught up in the swirl of activity that spells TV—California Style.

In terms of total time on the air, KTSL, now the CBS owned and operated outlet in Los Angeles, is the oldest, having been established experimentally by then owner Don Lee in 1931. KTLA, the Paramount outlet there, was the first Los Angeles station to telecast commercially. Others in Los Angeles are: KNBH, NBC owned and operated; KLAC-TV, owned by Mrs. Dorothy Schiff Thackery; KFI-TV, owned by Earle C. Anthony; KECA-TV, owned and operated by ABC, and KTTV, owned by the Los Angeles Times and affiliated with DuMont.

In San Francisco the roster includes: KRON-TV, owned by the San Francisco Chronicle and affiliated with NBC; KPIX, owned by Wesley I. Dumm and affiliated with CBS, DuMont, and Paramount and KGO-TV, ABC owned and operated.

San Diego's lone outlet, KFMB-TV, now owned by Jack Gross but to be sold to the Charleston, W. Va., Broadcasting Co., is affiliated with ABC, CBS, NBC and Paramount.

As of March of this year, Los Angeles had 943,321 sets; San Diego had 81,000; and San Francisco, 159,173; a total of 1,183,494. Next to New York, Los Angeles has the second largest amount, while the state as a whole had about ten percent of the country's entire set census, 11,317,413. The Electric League of Los Angeles estimates that the total population reached by the city's signals is 5,092,482, with a family average of 3.11.

According to Tele-Que research, conducted last year, "There is good reason to believe that while only 51.5 percent of all Los Angeles homes own TV sets, these homes represent considerably more than 51.5 percent of the potential sales market in the Los Angeles area. For example, 71.9 percent of the TV families own their own homes; 90.5 own a car; 16.0 own a new car (latest model out); 61.6 of the

adults have a high school education. Between 25-30 percent of all the homes in California have TV sets."

In programming, California beams the same assorted miscellany of talent and trivia that characterizes present day television, but, of the many facets suitable as a point of departure for detailed study, film is probably the best.

Hollywood station operation has been eminently a leader in films. It was here that Hopalong Cassidy experienced his re-genesis, along with dozens and dozens of other hoary pictures. A plenitude of statistics reveal the sway of old films in current programming. In one typical

rated shows are on KTLA. Trying to determine why this station has achieved such an important role, one finds that several factors are responsible for Angelenos' high measure of channel loyalty.

First, is the fact that KTLA was in the market "fustest with the mostest": besides being the first to broadcast commercially, the station has built a reputation for reliability. KTLA has made itself a Los Angeles habit by being on the spot, wherever and whenever noteworthy events occur.

It was in Los Angeles that television as a public service documentary was raised to a high level

CALIFORNIA— ... as a market

week, for example, the seven stations here played a total of 73 feature-length pictures. A study made by Frank Orme disclosed that "the film industry, without making any effort to enter the TV program field, currently holds a two-to-one advantage over the entire television industry in creating the programs most acceptable to the video audiences of Southern California."

Films Lead

Based on a recent Tele-Que survey of those programs enjoying a rating of 10.0 or more, it was found that of these, films led with 41.6 hours, live remote shows (sports mainly) 36.7, live studio shows 15.7 and kinescoped programs 6.0. The popularity of films is on the rise in all television areas but their exceptional strength in Los Angeles is a puzzle to station operators. One explanation is that the low budgets and poor quality on live shows makes for film popularity; another is that Californians are so fond of films by training and loyalty that they prefer them on TV; still another holds that the unhampered movement toward films may be caused by the fact that kinescopes are telecast here two weeks after originating in New York and it does become irritating to listen to Thanksgiving and Christmas references a fortnight afterwards.

A phenomenon of interest to everyone in the industry is the dominant position of KTLA's ratings, in the face of competition from six other Los Angeles stations, four of them network outlets. As the Videodex chart indicates, six of the top

by the KTLA and KTTV telecasts of the Kathy Fiscus rescue and, more recently, by the KECA-TV coverage of the Kefauver Committee hearings.

The channel's excellent signal has made the job easier, as has its movie-parent, Paramount. By taking advantage of Los Angeles' movie-appetites and, by smart buying being in a position to offer first run old Hollywood movies, the station has literally fashioned the market around itself.

Analyzing the stations' operations, Videodex finds that KTLA has achieved the best measure of "block programming" in the market. "Channel" loyalty is a recognized pattern in AM while "program" loyalty better describes the present stage of TV. However, KTLA has, even at this stage, achieved the best "channel" loyalty of any television station in the United States, Videodex concludes.

For example, on the average 67.9% of the viewers either stayed tuned to KTLA from the preceding program or turned their sets off, according to this research firm.

This phenomenon has tremendous time buying ramifications. It means that an advertiser placing spots on such a channel is maximizing the amount of traffic past his chain break spot time period and minimizes the loss of audience from those homes that tune over too late from competing channels to catch his spot or tune in from off.

Of general interest is the fact that this characteristic of audience habits also determines the structure

In San Francisco . . .

ONE STATION RECEIVED FIVE OUT OF TWELVE STATION AWARDS

from the

ACADEMY OF TELEVISION
ARTS AND SCIENCES

The station, of course, was

KPIX

San Francisco's Pioneer
Television Outlet

BEST Children's Show
"Once Upon a Time"

BEST Live Commercial
for Acme Beer

BEST Personality
Ben Alexander

BEST Locally Produced
Film—"Teletrips"

PLUS Citations for
Sports Telecasting
Public Service

Engineering Achievement

**MORE SALES
FEWER DOLLARS**

KPIX

Channel FIVE—San Francisco

**CBS and DuMONT
Networks**

Represented by The Katz Agency

of spot time buying schedules. Discriminating advertisers and their agencies either buy "vertical spot" or "horizontal spot": vertical spot relates to saturating or intensifying spot buys on a given channel or a given series of days. Horizontal spot relates to saturating or intensifying spot buys over all days (scatter). Vertical would find Tuesday and Thursday heavily sprinkled. Horizontal would find two or three placed Monday, Tuesday, Wednesday, Thursday and Friday.

To further analyze KTLA's success the chart below presents a breakdown of the station's programming activity by various categories:

BREAKDOWN OF KTLA PROGRAMMING

(Week beginning March 19, 1951)

Day	Hours Telecast Weekly	% Live Studio	% Film Studio	% Remote Pickup
Day	14 1/3	26.7	73.3	—
Eve.	41 2/3	30.4	51.0	18.6
Total	56	29.5	56.7	13.8
		Day	Eve.	Total
		%	%	%
Variety		—	13.8	10.5
Sports		—	7.2	5.2
News		—	5.8	4.2
Comedy		—	1.6	1.1
Drama		7.0	1.0	3.0
Feature Films		66.3	32.5	41.2
Public Service		1.7	6.6	5.2
Women's Prog.		10.5	3.5	5.2
Children's Shows		—	20.1	14.8
Interviews		7.0	5.1	5.5
Miscellaneous		7.5	2.8	4.1

Looking at local programming on an overall basis, sportscasts are well done, Californians being keen devotees of sports in person or vicariously by television. Audience participation, disc jockey, mystery, comedy, drama, commentary—all the gamut of programming is being attempted by the stations in an effort to achieve successful formulas.

Since many former radio people are involved in programming, much of their efforts are wordy, static and lacking in the movement that should rightfully be television's but as more experience is gained and more knowing film technicians go into television, these defects are being eliminated slowly. This applies to San Francisco and San Diego as well.

As for time rates, one network outlet in New York charges about \$1.50 per thousand viewers, while its station in Los Angeles costs only a little over \$1.00 to reach the same quantity. In Buffalo, using another city at random, rates per thousand viewers are about \$2.60. In general, the rates for all stations here would average about one-third less per thousand than those in New York.

A pronounced leaning on research

is asserting itself in Los Angeles, probably as a result of the keen competition between the stations. Some thought is now being given to a single, uniform program rating service to which all stations would subscribe, thereby avoiding the confusion and contradictions now extant. Most advanced research firm here is Coffin, Cooper and Clay, who issue the voluminous Tele-Que ratings used by most local agencies and stations. Following a policy long advocated by many veterans in television, notably CBS's George Moskovich, Tele-Que is conducting surveys to substantiate television as a selling and merchandising medium, rather than as a pure ad channel.

Every major California daily newspaper now has a radio-television editor.

Commercial Film Field Strong

Alongside the developments in entertainment films for television, there has been nothing static in the commercial film field here. Over 300 firms and individuals hailed themselves as makers of commercial films a year or two ago, in the first flush of television's emergence. Now the field has narrowed to an estimated 40, with some doubling entertainment films for TV. Here, too, Hollywood's specialized skills in motion pictures are asserting themselves as judged by the unusual advertisement of Five Star Productions last year that they were unable to handle any more business, and were taking care of old accounts on a 90-day basis only. Says owner Harry McMahan, "There aren't enough good producers to go around and we are now concentrating almost entirely on 12 agencies. They merely set the budgets and toss the problems in our laps."

California has developed a rather considerable number of television set manufacturers, especially so in view of such obstacles as a limited Western market and forbidding freight rates East. The success saga of Leslie Hoffman, one that can take place only in this wonderful democracy, is most conspicuous, and the firm has managed to invade the Eastern markets with 40-some distributors and key dealers. The Packard-Bell Company has ridden the tides of receiver production profitably and other manufacturers on the Coast include Kaye-Halbert and Natalie Kalmus' outfit. Government orders have been helpful in maintaining California electrical goods manufacturers. Hoffman has been

(continued on page 46)



“steady as she goes in San Francisco”

PULSE reports
San Francisco
Bay area tele-
viewing “steady
as she goes” —

4 MONTHS IN-A-ROW

(OCT., NOV., DEC., 1950 — JAN., 1951)

KRON-TV carried more once-a-week and multi-weekly programs with largest share of audience than the other two San Francisco stations combined . . .

HOW'S THAT FOR PROOF



PUTS MORE
EYES ON
SPOTS

Represented nationally by FREE & PETERS, INC. . . . New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Sts., San Francisco

THE CABLE

(continued from page 40)

the network has frequently stated plans for increasing its television programming from Hollywood but to this time without materialization—probably because of studio space shortage. CBS has an enormous investment in such Hollywood-based personalities as Jack Benny, Bing Crosby and others, all of which must be translated into amortization by television in the next year or two.

Unlike Columbia, NBC has unequivocally stated its confidence that New York and live programming will continue to dominate television. Somewhat in contradiction, however, its new vice-president on the West Coast, John West, has indicated that his major task is to arrange a "wedding between films and television." He has surveyed the independent studios in Hollywood and let it be known that tie-ups were simply a matter of right timing, whenever that will be. The "right time" in television is one of expedience and so the network is, apparently, attempting to continue in New York as long as circumstances permit and then shift its concentration to Hollywood when this can no longer be avoided.

ABC was the first network to turn to Hollywood in a decided way, by purchasing the old Vitagraph motion picture studios and intrrenching itself there in preparation for the filming to come. Recently it announced an "extensive" schedule of television film production to commence here in the next month or two. One of its executives said that "live telecasts of dramatic shows

present the fantastic situation of a work of art completely gone with one performance," and so with this type of thinking underlying its policy, ABC is apparently dedicating itself to a future in films. Mutual lost its sole outlet here when the Don Lee network was sold and KTSL was taken over by CBS.

DuMont has just signed KTTV, the Los Angeles Times station, as its LA affiliate and undoubtedly is planning to utilize the extensive film facilities of this station.

AS A MARKET

(continued from page 44)

an ardent backer of sports on television, himself sponsoring a number of costly events.

Every good story should deservedly conclude with a befitting moral, and since the tale of television in California is certainly all of that, there is one here.

Any industry, no matter its product, must revolve around the basic ingredients of its manufacture. In television, these materials are the creative and acting talents abundantly concentrated in Hollywood, without counterpart elsewhere.

To Hollywood, therefore, must come television for the skills that will enable it to progress rapidly to the hilt of its vast potential.

For Hollywood, television will mean a prosperity dwarfing that of the past and, through domination of this most potent of all visual media of communications, worldwide influence likewise without parallel. For the sake of the world, including Hollywood itself, it is earnestly to be hoped this influence is exhorted ably and with conscience.



Paramount's "Time for Beany," an outstanding kiddie show, emanates from the coast also.

CALIFORNIA MARKET CHARTS

VIDEODEX TOP 30 FOR LOS ANGELES

Program	Station	Rating
Hopalong Cassidy	KTLA	43.7
Texaco Star Theater	KNBH	39.0
Spade Cooley	KTLA	36.0
Pattern for Survival	KTLA	30.5
Lone Ranger	KECA	28.7
Ina Ray Hutton	KTLA	27.8
Royal Hawaiians	KTLA	27.6
Time for Beany	KTLA	27.1
Allan Young Show	KTTV	26.8
Laurel & Hardy	KNBH	26.7
The Movies	KTLA	26.3
Chevrolet Triple Thea.	KECA	25.7
Wrestling	KTLA	25.0
Burns & Allen	KTTV	24.5
The Ruggles	KECA	24.1
Charley Chase	KTLA	24.1
Hollywood Reel	KTLA	23.7
Band Stand Revue	KTLA	23.0
City at Night	KTLA	22.4
Dixie Showboat	KTLA	21.2
Films	KTLA	21.2
Queen For A Day	KTSL	20.3
Toast of the Town	KTTV	19.8
Tim McCoy	KTLA	19.3
Truth or Consequences	KTTV	19.1
You Bet Your Life	KNBH	18.7
Life With Linkletter	KECA	18.7
Wrestling	KLAC	18.3
Beulah	KECA	18.0
Four Star Revue (J. Durante)	KNBH	18.0

TOP TEN SHOWS, PULSE MARCH 1-7, SAN FRANCISCO
Once A Week Shows
Program Average Rating

	March	Feb.
Texaco Star Theater		
KRON-TV—Tuesday	48.9	49.4
Original Amateur Hour		
KRON-TV—Tuesday	28.6	35.1
Par-T-Pak Theatre		
KRON-TV—Sunday	31.8	30.3
Gene Autry		
KRON-TV—Sunday	28.5	26.3
Stars Over Hollywood		
KRON-TV—Sunday	28.3	27.3
Circle Theater		
KRON-TV—Tuesday	27.8	28.0
Ford Time—Alvino Rey		
KRON-TV—Sunday	27.3	26.0
Philco Playhouse		
KRON-TV—Sunday	25.5	
Cisco Kid		
KRON-TV—Thursday	25.0	24.3
Life with Linkletter		
KGO-TV—Friday	25.0	27.8

LOS ANGELES TYPE OF PROGRAM VIDEODEX

Feb. 1-7, 1951

By % of Total Program Hours

"Variety" programs constituted	12.0%
Sports programs constituted	4.8%
Drama & Mystery	7.5
Audience Quiz & Participation	4.1
Children's Shows	17.0
Musical	4.9
Women's Programs	13.1
Feature Films & Shorts	28.0
News & Current Events	8.6

100.0%

Again We Apologize . . .

For the second time in the last six months, Five Star has had to close its doors to new business. This, despite the fact we tripled our space and doubled our staff as of January 1.

There must be a reason . . .

Perhaps it is because Five Star has more actual experience than any other TV commercial producers . . . specializing in the short ad-film field for 12 years in Hollywood, the film workshop of the world.

Perhaps it is because Five Star is founded on a different principle: Former advertising agency men in contact and creative work.

Perhaps it is because Five Star *creates and writes* 80% of the TV commercials it produces. More and more agencies see the wisdom of such an *adjunct* to their own creative departments . . . at no extra cost.

At any rate, the *Five Star formula* is the most sought after in the industry, as attest these sponsors currently completing or in production:

ALKA-SELTZER	HEINZ "57"	RICE CHEX
BANQUET CHICKEN	INSTANT RALSTON	RY-KRISP
CARNATION MILK	JERSEYMAID	S.O.S.
CHEXIT	LUCKY TIGER	SMART & FINAL
DELAWARE PUNCH	MAYROSE (SWIFT)	SOIL-OFF
DICKIES	PET MILK	TOWNE PRIDE
FOLGER'S COFFEE	PILLSBURY	WESTERN AIRLINES
FOREST LAWN	POST DISPATCH	WESTERN-HOLLY
HEIDELBERG	REED'S CANDY	ZENITH

FIVE STAR  *Productions*

6526 SUNSET • HEMPSTEAD 4807 • HOLLYWOOD

World's Largest Creative Producers of Television Film Commercials

NOTE: We do not actively solicit accounts in New York. However, when you're out Hollywood way, drop in to see us . . .

DAYTIME NETWORK SCHEDULE

Before 12:00

(Saturday only)

10:15-10:45

SCOUTING IN ACTION

10:45-11:00

ACROBAT RANCH—(ABC),

General Shoe

11:00-11:30

FAITH BALDWIN—(ABC),

Maiden Form. Alternate weeks.

KAY WESTFALL SHOW—(ABC)

11:30-12:00

DICK TRACY—(ABC)

GRAND CHANCE ROUND-UP—
(CBS).

TIME FOR ADVENTURE—

(NBC)

BONNY MAID VERSATILE VA-
RIETIES—(CBS),

Bonafide Mills

FUN FAIR—(ABC)

12:00-12:30

HEADLINE CLUES—(D)

TWO GIRLS NAMED SMITH —
(ABC), Sat., B. T. Babbitt.

BIG TOP — (CBS), Sat., (12:00-
1:00), National Dairy.

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

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

12:30-1:00

RUMPUS ROOM—(D), Mon. thru
Fri., Premier Foods.

I COVER TIMES SQUARE—
(ABC), Sat., Seeman Bros.

FAITH FOR TODAY—(ABC),
Voice of Prophecy, Inc.

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.

Corn Products, 15 min. Thurs.

UNIVERSAL HOMEMAKER—
(D), Thurs. (1:30-1:45),
Universal Appliances

AMERICAN FORUM OF THE
AIR—(NBC)

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

BATTLE REPORT—(NBC)

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.

MRS. ROOSEVELT—(NBC)

REMEMBER THIS DATE—
(NBC), Tues. & Thurs.

4:00-4:30

HOMEMAKER'S EXCHANGE—
(CBS), Mon. thru Fri., Alumi-
num Co. of America, Atlantis
Sales Corp., Calif. Prune & Apric-
ot Grower's Assoc., Calif. Wal-
nut Grower's Assoc., General
Electric, Landers, Frary & Clark,
S.O.S. Company, Consider H.
Willett 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.

MEET THE PRESS—(NBC),
Revere Copper

SPACE PATROL—(ABC)

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.)

YOUR PET PARADE—(ABC),
Ralston

LAMP UNTO MY FEET—(CBS)

ZOO PARADE—(NBC),

Quaker Oats

5:00-5:30

CHUCK WAGON PLAYHOUSE—
(CBS), Mon. thru Fri.

GABBY HAYES—(NBC),

Quaker Oats

LUCKY PUP—(CBS), Mon. thru
Fri. (5:00-5:15).

Bristol-Myers, Thurs.

Sundial Shoe, Fri.

MARY HARTLINE SHOW—
(ABC), Mon., Wed. & Fri.
(5:00-5:15).

HAWKINS FALLS—(NBC), Mon.
thru Fri., (5:00-5:15)

Lever Bros., Mon., Wed. & Fri.

OSMOE—(ABC), Tues. & Thurs.
(5:00-5:15)

PANHANDLE PETE & JENNI-
FER—(NBC), Tues. & Thurs.
(5:15-5:30)

SUPER CIRCUS—(ABC),
(5:00-6:00)

Canada Dry (5-5:30) weekly

Peters Shoe (5:30-6) alt. weeks

M & M Candy (5:30-6) alt. weeks

THE FACTS WE FACE—(CBS)

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.

PEOPLE'S PLATFORM—(CBS)

HOLLYWOOD JR. CIRCUS—
(NBC), Hollywood Candy

Programs in italics are sustaining.

WLW — TELEVISION

LEADS in LEADING daytime TV cities

During the day, sets in use in the three cities served by WLW-Television — Cincinnati, Dayton and Columbus — are among the highest in the nation —

	Average Sets In Use*
CINCINNATI	13.9%
DAYTON	12.2%
COLUMBUS	11.1%

In each of these cities, the WLW-Television station has a much larger share of the daytime audience than the leading competitor.

	Average Share of Audience*	
	WLW-TV Station	Leading Competitor
WLW-T, Cincinnati	47.5%	37.4%
WLW-D, Dayton	63.1%	26.2%
WLW-C, Columbus	57.7%	24.3%

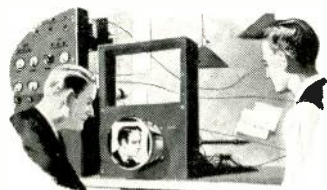
Here's proof positive that WLW-Television delivers the greatest daytime audience in the midwest's second largest TV market.



*Videodex, December, 1950, 6:00 a.m. - 6:00 p.m.

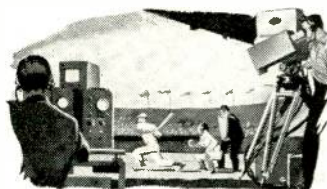
The Du Mont Story

the most exclusive, basic, effective sales story
in Television



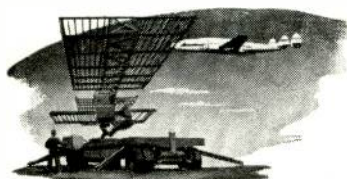
First in Development

In 1931 the Cathode Ray Tube was a very expensive laboratory curiosity. Dr. Du Mont developed this tube and made electronic television practical. Today . . . Du Mont is the foremost maker of precision electronic equipment utilizing the Cathode Ray Tube.



First in Telecasting

Du Mont operates the *first* television network, whose key station, WABD New York, was the *first* fully equipped station on the air. As foremost maker of high-fidelity, precision telecasting equipment, Du Mont has planned and built many leading television stations.



First in Radar

In 1933 Dr. Du Mont filed a patent which the Army asked him to withdraw for security reasons. The idea, developed in secrecy, became radar. Du Mont also contributed ideas for loran . . . and other electronic devices for national defense.

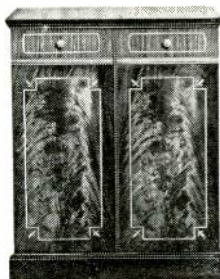
An Authorized Du Mont Dealer is much more than just another outlet for television receivers. His Du Mont Telesets* come straight from the laboratories where television itself was born . . . finely built by the world's foremost manufacturer of precision instruments utilizing the Cathode Ray Tube . . . a manufacturer who has always been and will always be first in electronic engineering development.

All the prestige that has been built around the name "Du Mont" by twenty years of electronic pioneering and leadership goes with the Du Mont Franchise. All the improvements discovered at the laboratories are reflected in Du Mont Telesets.

It all adds up to the most complete, the most logical, the hardest-hitting sales story in television, making a Du Mont dealership more than ever . . .

television's most coveted franchise

First in Home Receivers



Du Mont built the first commercial home receivers in 1939. In 1946 Du Mont brought out the first complete line of television receivers. Du Mont was first with the 19-inch tube, the 17-inch rectangular glass tube, the short-neck tube, now the giant 30-inch tube. No wonder the name *Du Mont* has come to mean "first with the finest in television."



DU MONT

first with the finest in Television

*Trade Mark

Copyright, 1951, Allen B. Du Mont Laboratories, Inc., Television Receiver Division, East Paterson, N. J., and the Du Mont Television Network, 515 Madison Ave., N. Y. 22, N. Y.