

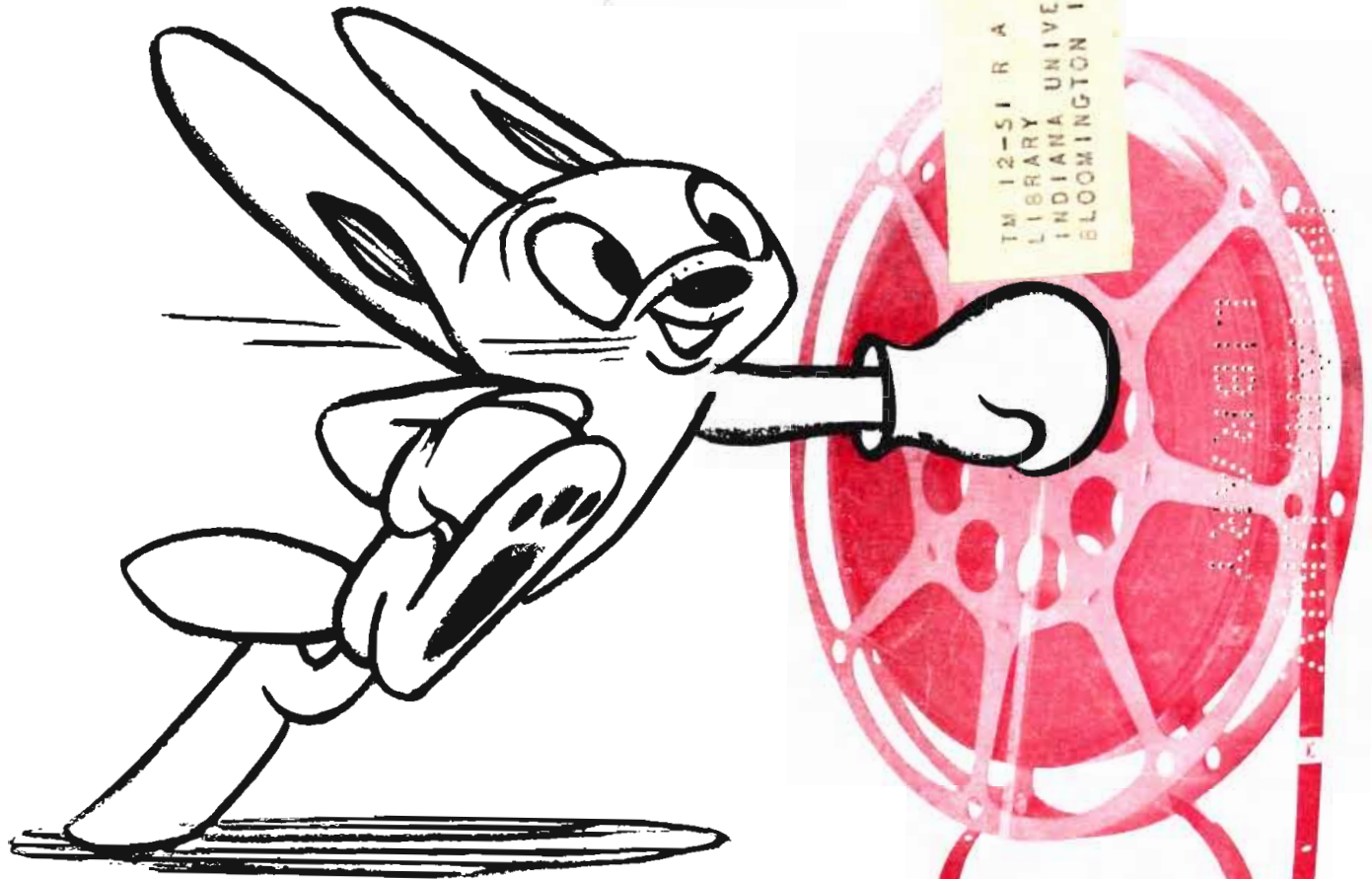
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Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

CIGARETTE MAKERS' TV SPENDING
THE TREND TOWARDS FILM



RABBIT PUNCH—NBC style

No foul blow this bunny delivers—instead, he packs a sales punch that's a boon to sponsors and Program Managers alike.

Known to his fans (he should have as many carrots) as CRUSADER RABBIT, he represents only one of many top-drawer

film programs offered to stations through NBC's Program-to-Profit Plan.

Other sales-making NBC-TV Film Features run the gamut in audience appeal, *and* they're the finest sponsor bait you've ever seen!

Become a partner in NBC's Program-to-Profit Plan—write, phone or wire *today*:

AW
NBC-TV FILM DEPARTMENT

30 ROCKEFELLER PLAZA, NEW YORK CITY

New!

PRODUCED FOR TV

654374

**Big-Time Nationally-Tested TV Show—All Yours
in Your Own Markets at a Price You Can Afford**



HOLLYWOOD STARS... at Home, at Work, at Play

26 **TIMELY** exciting 15-minute film features presenting the real lives of the Movie Capital's most colorful personalities. Running comment by the well-known nationally syndicated Hollywood columnist, Erskine Johnson.

A **MOVIE** fan magazine on *film*, picturing the hobbies, businesses, amusements of the stars... glimpses of Hollywood fashions-in-the-making... behind-the-scenes secrets in the shooting of million dollar motion pictures. Five or six subjects in every program—something to attract every member of the televiewing family.

AUDIENCE-TESTED! Captured excellent Videodex ratings (3 mos. averages) in the following cities: Buffalo 34.8; Chicago 14; Cleveland 14.4; Los Angeles 11.4; St. Louis 28; Washington 19.3.

ADVERTISERS! Inquire immediately respecting sponsorship in your markets. Selling fast—but many areas still open. Cost: 50% of Class A live one-time quarter-hour rate for stations used. (Also available to TV stations for resale locally.)

26 PROGRAMS READY, more in production. Running time: 12 minutes without commercials. Center fadeout permits insertion of middle commercial.

Audition prints on request—write, wire, telephone



PARAMOUNT TV NETWORK

1501 Broadway, New York 18, N. Y. **BRyant 9-8700**

A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

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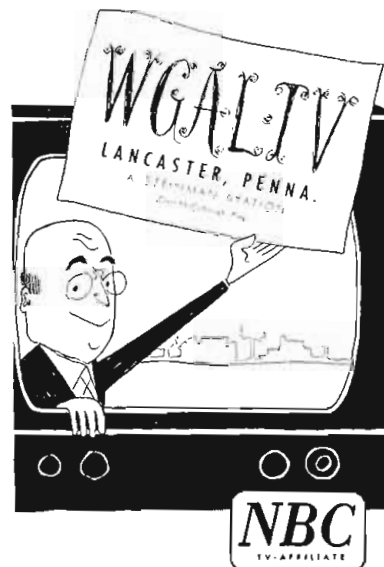
The
One
and
Only...

the only TV station that can sell your products to this prosperous TV audience

the only tv station located in this large thriving Pennsylvania market — Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas. In addition to its ability to do a profitable selling job for you, WGAL-TV is ideal for market tests . . . the area is compact, its industry diversified, economy stabilized, rates are reasonable. With top shows from four networks; NBC, ABC, CBS and DuMont and good local programming, WGAL-TV assures you a consistently high and growing audience. It's important to investigate.

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

1951 OUTLOOK:

The same uncertainty facing every business man is now confronting the television industry. Obviously, the military defense program will seriously curtail production, not only of television's products, but of the television advertisers' products as well. There is no indication, however, that television will be affected to a greater extent than any of the other major industries.

CIRCULATION:

The increase in television's audience will slow down as set production slows down. Over 7,000,000 receivers were produced in 1950. Barring an all-out war, at least 50% of this total can be expected for 1951. With no new markets opening, this increase in circulation will not be matched by any other advertising medium. In almost every one of the 64 television markets, the advertiser is now getting a cost-per-thousand result which compares favorably with other advertising media. In spite of rising rates and costs, this added circulation will mean a lower cost-per-thousand.

ADVERTISING:

With a forecast of shortages in goods and services, many advertising campaigns will be shifted; some budgets will be curtailed, others enlarged. Television, because of its proved effectiveness, will suffer less than other advertising media in any reallocation, and in turn will benefit most as advertising increases, as it did in the 1941-1945 period. With nighttime television practically sold out, for every advertiser that drops out of the picture, there's another one waiting to come in. Moreover, paper shortage possibility favors greater use of television, just as such shortage aided radio during World War II.

NEW MARKETS— NEW STATIONS:

Because of the continuance of the FCC freeze on new stations, which may be lifted before the year is out, it is extremely doubtful whether any new station can go on the air

during 1951. Whether unforeseen priorities will stop the manufacture of transmitters and allied station equipment is still an uncertainty. Encouraging, though, is the move by a number of applicants for stations, who have placed firm orders for transmitters. Some have accepted delivery. This action will at least take these stations out of the academic category of the freeze.

COSTS:

Like everything else, they will be going up. The recently concluded agreement for the Television Authority has made sure of this. Add Petrillo's new negotiations, and the major advertiser will be confronted with higher program costs. The answer might well be in a more realistic cost approach in dealing with the top television stars, talent agencies and program producers. This leveling off at the top-heavy end might compensate for the higher charges on the lower-scale level.

PROFITS:

Both the stations and advertising agencies will do considerably better in 1951. 1950 saw a changeover into black from '49's red operations. Gone are the days when even the major agencies relegated supervision of their TV activities to some youngster. It is understood that TV accounts for close to 15% of BBD&O's total billings. And while methods of handling and servicing programs are still by no means perfect. TV agency activity has simmered down to a profitable operation.

Although a few stations are still operating in the red, the great majority (with legitimate book-keeping practices) are showing a profit, in some cases a considerable one. One station will net a million dollars before taxes and there are quite a few others not far behind this figure.

COLOR:

Like so many other luxuries, the requirements of our defense program will undoubtedly shelve any serious attempt at the manufacture of color receivers.

NETWORK FACILITIES:

Coast to coast connections by cable and radio relay will become a reality during 1951. Additional markets will also be hooked up with network facilities. At present 42 cities and 72 stations (except Los Angeles and San Francisco) are interconnected by AT&T service. Before the end of the year AT&T will extend its relay from Omaha to San Francisco. Other plans include a line from Binghamton to Schenectady, N.Y.; from Charlotte directly to Atlanta, and equipment facilities from Memphis to Birmingham via Jackson, Miss.

74.8% See 11 P.M. TV

A summary of a survey of 763 New York homes by Advertest Research (December) follows:

A. Three quarters, (74.8%) of all television families, watch television after 11 p.m., at least one night weekly.

B. Late evening viewers watch an average of 4.1 nights weekly.

C. Two-thirds of the time now devoted to late evening televiewing has come from hours previously spent sleeping. The other third has come from such activities as reading, radio, visiting, etc.

The before and after late evening distribution follows:

Before TV	Activity	Now
63.2%	TV Viewing	74.8%
36.8%	Sleep	15.3%
	Miscellaneous*	9.9%

*includes reading, radio listening, visiting, etc.

D. Late evening viewers generally appear satisfied with present programming. They are able to suggest few changes or improvements. The categories of programs they believe should be presented coincide closely with categories of top rated programs.

E. The programs (after 11 p.m.) with the highest weekly cumulative audience follow:

Broadway Open House (WNBT)	43.6%
Stardust Theater (WATV)	23.7%
Night Owl Theater (WPIX)	22.9%
Starlit Playhouse (WOR)	22.0%
Roller Derby (WJZ)	9.3%
11:00 P.M. News (WPIX)	8.8%
12:00 Midnight News (WNBT)	5.0%
11:00 P.M. News (WCBS)	2.9%
Midnight Snack (WCBS)	2.0%

F. Non-late evening viewers principally do not watch because they retire before 11 p.m. There is little likelihood that any change in programming would induce them to

watch. Those who do stay up after 11 p.m. read or go out.

G. On the average almost one-half of all television sets are on any night between 11 and 12 p.m.

Of additional significance in regard to nighttime trends is the report of the *Milwaukee Journal* on viewing habits in that one-station city, whose latest receiver circulation is 189,560. The study is notable in that Texaco Star Theater dropped 8.9 points between February, 1950 and November, 1950, while Fireside Theater (a film program) rose two rating points. The study for Tuesday night reveals:

FEBRUARY, 1950

7:00- 8:00	Texaco Star Theater	73.0
8:00- 8:30	Fireside Theater	66.8
8:30- 9:00	Life of Riley	64.2
9:00-10:00	Original Amat. Hour	57.7
10:00-10:30	Sq. Dance Jamboree*	48.6

NOVEMBER, 1950

7:00- 8:00	Texaco Star Theater	64.1
8:00- 8:30	Fireside Theater	68.8
8:30- 9:00	Armstrong Circle Theater	65.4
9:00-10:00	Original Amat. Hour	64.2
10:00-10:30	You & the night & The Wagners*	53.3

*Indicates locally produced shows.

THREE OF TOP 25 DRAW HIGHER RATINGS

July-December 1950

From Multi-Market Telepulse

Your Show of Shows, Philco Playhouse and Martin Kane all increased their average ratings during the last six months of 1950, but all other programs in the top twenty-five which were televised throughout the year show decreased ratings for the latter period. This is due to increased competition between name shows aired simultaneously as well as to a greater number of network TV programs.

	July- Dec. 1950	Jan.- June 1950
Texaco Star Theatre	46.9	54.9
Your Show of Shows	31.2	29.3
Toast of the Town	30.4	40.1
Philco TV Playhouse	28.5	25.5
Godfrey's Talent Scouts	27.9	41.1
Studio One	25.5	28.3
Fireside Theatre	25.5	30.6
Jack Carter Show	24.8	28.7
Godfrey & His Friends	24.6	39.7
Stop the Music	24.4	33.7
The Goldbergs	24.4	33.0
Kraft TV Theatre	21.7	29.4
Lights Out	21.4	24.8
Hopalong Cassidy	20.0	21.5
Ford Theatre	19.9	24.9
Suspense	19.8	27.3
Fred Waring	19.7	22.6
Man Against Crime	19.5	20.7
The Lone Ranger	19.4	26.1
Martin Kane	19.3	18.7

Television's TOP Sales Opportunity

WILMINGTON

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

Sales Management
1950 Survey of Buying Power.

DELAWARE

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

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



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

If you're on Television —

WDEL-TV

is a must.

Represented by
ROBERT MEEKER
Associates
New York San Francisco
Los Angeles Chicago

Sticking our neck out for '51



PREDICTION TIME is here again. But this year there'll be mighty few predictions that don't start off with a capital "IF."

Except these.

Brave as anything, seven Young & Rubicam departments stick out their necks with "IF-less" predictions for 1951.

CONTACT: "1951 will see an increase in advertising expenditures.

"The last 10 years have proved that companies that maintain strong, steady advertising throughout sellers' markets and product shortages, also maintain the best long-haul competitive positions.

"This lesson has not been forgotten."



COPY: "Don't expect to see many 'purple prose' ads due to war or semi-war conditions.

"Copy in 1951 will be less emotional, more factual—consequently will do a better job of explaining problems, policies, and products to consumers."



ART: "1951 will show an art trend toward simple, forthright presentations in layout and illustrations.

"But you'll see fewer stereotyped approaches—more new, fresh feeling in illustrations, much of which will come from artists and photographers new to advertising."



RADIO: "Beware of prophets who forget the 40,000,000 or so radio homes in America. In 1951 radio will move over—not out—as the infant prodigy, TV, grows up . . . and radio will continue to be a strong, effective, accepted media."



MAIL ROOM: "The Giants will win the National League pennant."



TELEVISION: "Rising time & talent costs will sharpen clients' realization of total costs—but continuing successful results will bring an even sharper rise in clients' appreciation of tremendous TV impact. Both factors will encourage a rapid expansion into daytime TV."



PLANS BOARD: "The tough, tense twelve months ahead will put a greater-than-ever premium on fresh current thinking . . . the ability to meet brand-new problems promptly with sound solutions.

"This will hold for every phase of your business—including your advertising."

YOUNG & RUBICAM, INC.

Advertising • New York Chicago Detroit San Francisco
Hollywood Montreal Toronto Mexico City London

COST PER THOUSAND

Here is a second installment which attempts to answer the question: What is the cost per thousand viewers figure for each commercial? This yardstick is based on time and production cost, and viewers reached per program, the latter from American Research Bureau first week in November figures. Program costs is from TELEVISION Magazine's Continuous Cost Study. Time costs are weekly averages from Publishers Information Bureau October figures, except for the DuMont and new programs where independent estimates are used.

Hour programs are credited with six commercial minutes, half-hour programs with three minutes, etc. In this way programs of different length are compared. (For a fuller explanation write to TELEVISION Magazine.)

PROGRAM	ADVERTISER	COST		TOTAL* STATIONS	PEOPLE (000)	COST/M	# COM. MIN.	COST/M/COM. MIN.
		PROGRAM	TIME*					
Big Town	Lever Bros.	\$11,000	\$8,145	24	5,130	\$3.73	3	\$1.24
Billy Rose Show	Hudson	15,000	11,502	53	1,968	13.47	3	4.49
Blind Date	Gruen	5,000	8,115	24	2,990	4.39	3	1.46
Camel News	Camel Mon. to Fri.	10,000	26,815	33	8,432 turnover of 2.1	4.37	7½	.58
Captain Video	Rosefield	900	8,000 (est.)	19	2,698	3.30	3	1.10
Cav. of Bands	Drug Store Prod.	8,500	8,925 (est.)	21	3,408	5.11	6	.85
Cav. of Stars	Drug Store Prod.	8,500	14,400 (est.)	18	4,228	5.42	6	.90
Comedy Hour	Colgate-Palm.-Peet	30,000	23,575	56	16,478	3.25	6	.54
Don McNeil Show	Philco	5,500	15,105	37	3,018	6.83	6	1.14
Garroway	Congoleum-Nairn	6,250	11,145	51	3,654	4.76	3	1.59
Godfrey Scouts	Lipton	5,500	6,795	21	7,840	1.57	3	.52
Goldbergs	General Foods	11,000	5,670	20	4,107	4.06	3	1.35
Hands of Mystery	Bond Stores	5,500	5,300 (est.)	11	2,336	4.62	3	1.54
Jack Carter	Johnson's Wax Part.	4,000	3,385	33	7,385	1.00	1	1.00
Jack Carter	Campbell Soup	12,000	9,131	33	7,210	2.93	3	.98
Kukla, Fran, Ollie	Ford Wed.	3,000	9,082	51	3,683	3.28	3	1.09
Kukla, Fran, Ollie	Sealtest Tues. & Thurs.	6,000	16,260	39	5,865 turnover of 1.5	3.80	6	.63
Kukla, Fran, Ollie	RCA Victor Mon. & Fri.	6,000	20,972	57	5,930 turnover of 1.5	4.55	6	.76
Lux Theater	Lever Bros.	12,000	8,202	24	4,256	4.76	3	1.59
Mama	General Foods	6,900	7,125	22	7,986	1.76	3	.59
Martin Kane	U. S. Tobacco	8,000	12,060	56	7,037	2.85	3	.95
Nash Theater	Nash	15,000	12,630	49	2,600	10.63	3	3.54
One Man's Family	Sweeth't Soap	9,500	13,830	53	7,105	3.28	3	1.09
Perry Como Show	Chesterfield Mon., Wed., Fri.	8,000	21,120	40	5,731 turnover of 1.8	5.08	4½	1.13
Plainclothesman	Harvester	4,500	3,030	7	1,388	5.07	3	1.69
Pulitzer Plays	Schlitz	30,000	17,363	40	4,186	11.31	6	1.89
Roller Derby	Am. Tobacco Tues.	4,200	2,520	5	410	16.39	4 (est.)	4.10
Show Business	Am. Tobacco	11,000	10,719	52	8,550	2.54	3	.85
Show of Shows	Snow Crop**	5,000	3,715	40	12,024	.72	1	.72
Showtime, U.S.A.	Dodge	20,000	11,198	43	2,797	11.15	3	3.72
Suspense	Elec.-Auto-Lite	8,000	7,245	24	6,006	2.54	3	.85
Toast o' Town	Linc.-Mercury	20,000	15,645	40	12,392	2.88	6	.48
Voice Firestone	Firestone	6,000	7,440	29	2,598	5.17	3	1.72
What's My Line	Stopette	6,500	8,514	33	4,500	3.34	3	1.11
You Bet Y'r Life	DeSoto-Plymouth	12,000	13,125	49	8,060	3.12	3	1.04
Your Hit Parade	Am. Tobacco	15,000	6,180	17	4,054	5.23	3	1.74

*Based on October station figures to coincide with time costs.
**Benrus, Scotch Tape and Crasley.

TBA OUT • NAB-TV IN

INDUSTRY SENTIMENT FOR ONE ORGANIZATION

Harold Hough

Director-WBAP, Fort Worth.
 "As Chairman of the Committee to set up the structure on the NAB-TV, I do not consider that this is to be a merger with either NAB or TBA—or any other trade organization. Every television operator will be welcome whether they are members of either of these organizations or other organizations.

"The need for an autonomous station TV organization at this time is so apparent that discussions of reasons is merely a waste of time. Two dozen objects could be listed quickly.

"I feel that this association must stand on its own feet. If the parent NAB can supply us with some services more economically and more efficiently than we can create those same services ourselves, they will be purchased from NAB. I feel that NAB is in a position to do this, which of course will be of great assistance to the new television group. Membership in NAB will not be a requirement for membership in NAB-TV.

"The Organization Committee, of course, will have to pass on all this finally, and those present at the meeting will have the final say. The ideas I have expressed here are my own. As an operator and as Chairman, I will present them to the Committee."

* * *

Robert D. Swezey

General Manager, WDSU, New Orleans.

"In brief, it is my opinion that a trade association for television should perform the following functions:

1. Maintain sound government relations for the industry.
2. Maintain sound public relations for the industry.
3. Participate in all activities calculated to serve the best interests of the industry as a whole and promote its efficiency as an advertising, entertainment, and educational medium.

"The third of the foregoing objectives necessarily covers a multitude of assignments, ranging in character from appearance in vari-

ous hearings and legal proceedings, to the establishment of technical and other industry standards, the maintenance of appropriate statistical records, and the creation and dissemination of advertising and promotional material.

"The TBA thus far has not represented numerically any preponderance of operating TV stations, nor has it been adequately financed and staffed. The same thing can be said of the television department of NAB.

"It will require a minimum investment of several hundred thousand dollars on the part of the television industry to establish a separate trade association comparable in facilities and staff to the NAB.

"The NAB has indicated its willingness to cooperate fully with television members in establishing a separate Television Board with autonomy to consider all television problems and to work out an equitable allocation of the cost of running a combined trade association, the facilities and services of which would be freely available to both AM broadcasters and TV broadcasters.

"In the circumstances, it seems

to me that the television broadcasters should take advantage of a situation which will enable them to deal with their own problems and to secure adequate and efficient trade representation at a much lower figure than they otherwise could.

"In the final analysis, in proposing this setup all we are suggesting is that the trade association do the same thing as the great majority of television station operators are now doing—engage in two air media which, though frankly competitive, have many common interests and problems."

* * *

Lee Ruwitch

Vice President and General Manager of WTVJ, Miami.

"I believe that a television trade association should follow the excellent pattern laid down by NAB in the matter of serving the industry. For instance, the TV member stations should be able to count on the association for information as to operations costs, for case histories in labor relations, rate structure analyses, talent fee policies, effective methods of selling television ad-

(continued on page 30)

Harold Hough



Paul Adanti



John E. Fetzer



Lee Ruwitch



William Fay



Robert D. Swezey





Four years, University of Illinois
 Two years, U. S. Army (Purple Heart, Silver Star)
 Twenty-two years, National Broadcasting Company
 Free & Peters, Inc. (New York Office) since Dec., 1950

Heads up,
 boys, it's —

I. E. SHOWERMAN!

(Another F&P TELEVISION Specialist)

Yes, "heads up" is the phrase for Chick Showerman. As you undoubtedly know, he's been heading up a lot of things, for years—including the Central Division of NBC, as Vice President In Charge (recently piloting this Division's television sales to an outstanding level in the industry). Now Chick has joined F&P, to head up our rapidly-growing television sales and to help keep us heads (and shoulders) up on National Spot Television.

Big man though he is, however, Chick Showerman is by no means the only great performer in our team of TV

specialists. For years we've been building a complete line and backfield of skill and experience in this new and exciting medium—have long since developed a TV squad that's of strictly championship quality. . . .

We of Free & Peters are entirely convinced that "good men are the secret of success." Ever since our company's founding in 1932, we have considered it a big part of our job to discover, develop and acquire good men. We know you can see the results, 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 (Wormeico Theatres)	WTVJ
MINNEAPOLIS-ST. PAUL (DISPATCH-PIONEER PRESS)	WTCN-TV
NEW YORK (THE NEWS)	WPIX
ST. LOUIS (POST-DISPATCH)	KSD-TV*
SAN FRANCISCO (THE CHRONICLE)	KRON-TV*

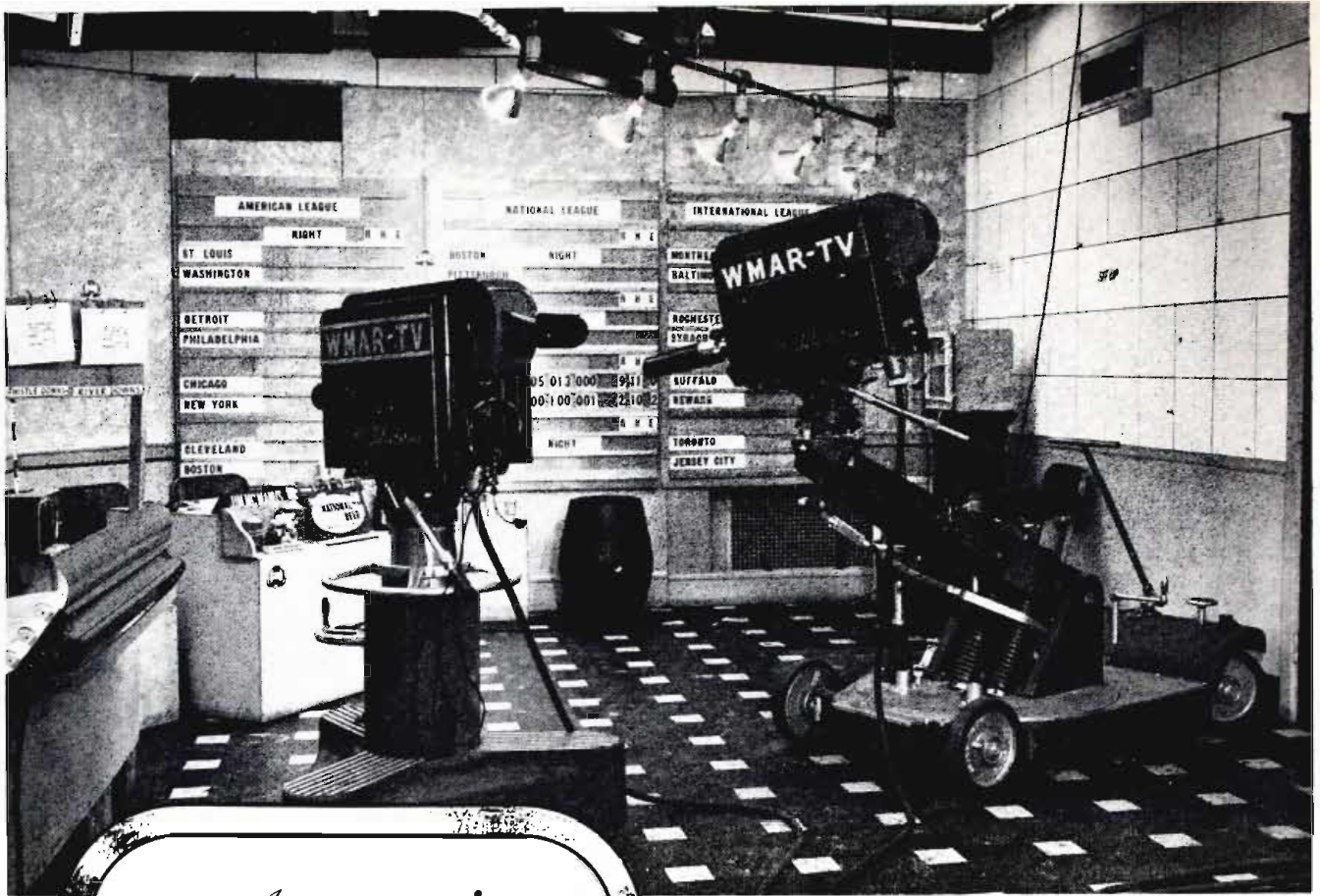
*Primary NBC Affiliates



FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO



*America's
Leading
T. V. Stations*

**DEPEND
ON
HOUSTON- FEARLESS
EQUIPMENT**

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

pendability that assure perfect, reliable performance at all times.

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

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

The
**HOUSTON
FEARLESS**
Corporation

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

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

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

CUTTING ROOM

CAMELS HIT BACK

In a new series of commercials, Camel does a beautiful job of deflating Philip Morris' exhale test by asking the TV viewer how he can possibly judge a cigarette by one or two puffs, and that rather than rely on tricky tests—try Camels for 30 days and really find out how kind they are to your throat.

SAYS NETS RAISE NUT

In reply to Kudner's Jim Ellis' recent assertion that exorbitant TV program costs can be laid to network's "bidding up the price of talent," talent agencies we checked on the matter, however, admit big-name talent is being over-paid, but say good, young talent is still under-priced. The talent agencies blame the advertising agencies for bidding up prices in an effort to get first use of a big name.

One talent agency executive said: "Both the ad agency and the packager is doing bad buying. When the talent comes high, the client screams. But talent cost is not all to blame. Most shows run 'way over the original budget. That's because sets are late in arriving, there's a dearth of good writers, and there are many additional production difficulties in television. Even a guest star needs a good writer, one charging \$1,000 a show. Established shows are competing for ratings, and need added attractions, which has caused the guest appearance trend to increase with consequent increased program cost."

One talent agency executive added, however, that "prices are being stabilized on talent now." Another talent expert said the sponsor gets what he pays for. "For \$300 you get a \$300 actor. An agent can fill almost any budget required. One of the many factors in rising talent costs is the many buyers who do not know the field.

They tend to follow the gossip columns, and bid up prices because some pretty gal seems to be getting a lot of publicity, rather than relying on the agent's recommendations."

NEWS ITEM

Detroit, Jan. 10 — Harley M. Grigg charged in a divorce suit today that his wife, Sidonie, stayed up so late looking at TV programs she couldn't fix his breakfast.



PASS THE MOUTHWASH

Either we're too sensitive or our eating habits will have to be changed. Colgate's bad breath and tooth decay pitches just don't go at dinner time. It's bad enough having to eat out of one's lap without being told of the consequences of not brushing your teeth properly.

KUKLA, FORD & SEALTEST

Kukla, Fran & Ollie seemingly are at their best these days when merchandising RCA products. The reason Ford and Sealtest sessions are less entertaining is an apparent contest between the advertising departments of, or agencies for, these manufacturers to see how much of the show's half hour can be taken over by commercials. Through increasing avidity, Ford has edged its "integrated" commercial time up to about 20-odd minutes. Sealtest is not far behind them. The other night Sealtest used almost the entire program to have the puppets and Fran work on a Sealtest ice cream treat. Amusing enough in itself, repetition of this kind of thing will lose viewers. Even Till-

strom needs more than a few minutes to hold the audience with his genuine creative skill.

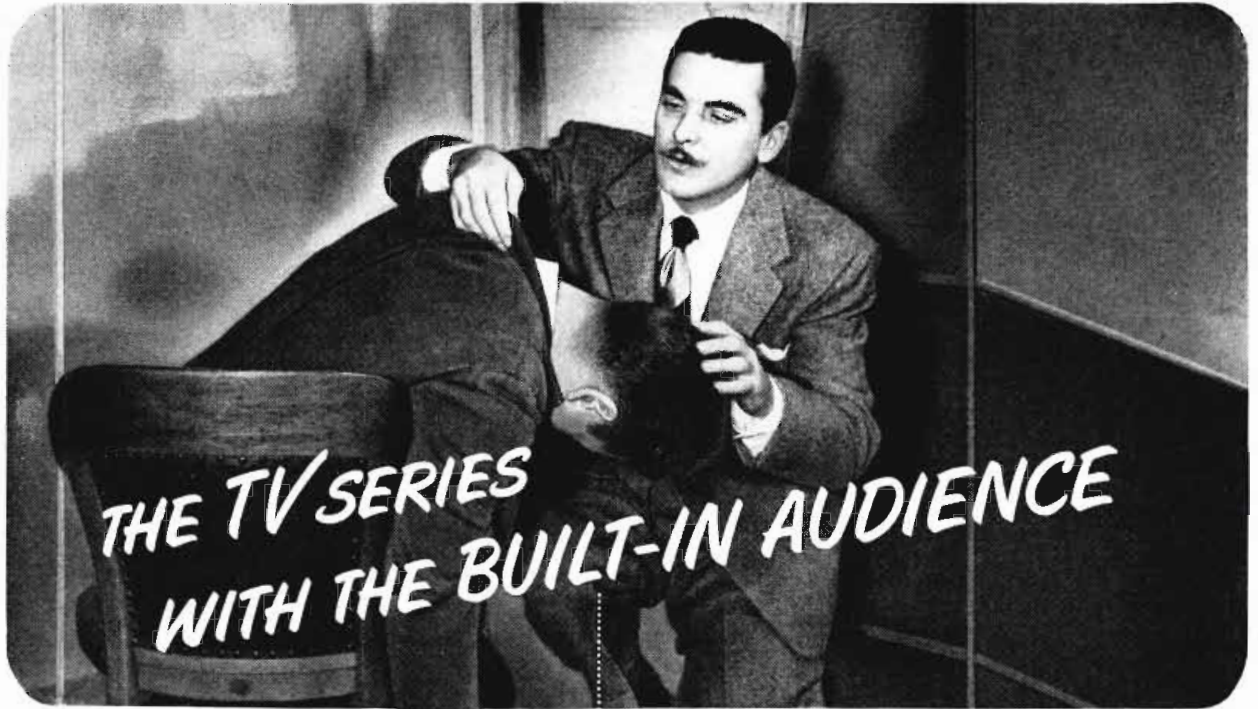
WHO'S WHO, BUT WHY?

The interview show, because of the opportunity that it affords to present leading celebrities to TV audiences, has always been considered a video natural. Unfortunately, it has a great pitfall. And nowhere is this better illustrated than on the Stork Club program. It seems that the great bulk of interviewers feel that in presenting a celebrity they have done all that is necessary. They do not, in most cases, have sufficient knowledge of the person or the field being interviewed. They don't bring the reporting and research qualities of a Mary Margaret McBride to the job. A foreign correspondent was introduced with the remark: "The man that only last week was responsible for the front page story . . ." Rather than going into the story, the problems of getting it and so forth, the correspondent was asked how he was, was he having any fun in New York . . .

Another time host Billingsley queried the author of a book that was just published. Beyond the fact that mention was made of this, there was no other reference to his literary efforts or how the book was received, except an embarrassing chuckle with the remark: "I guess I'd better buy a copy of the book."

GUEST WITHOUT PORTFOLIO

The old hypo of guest appearances to perk-up a program is being over-worked as it always has been. Recent Jerry Lester show on the Colgate Comedy Hour is a case in point. If ever there was a waste of talent this was it. Kukla, Fran & Ollie came all the way in from Chicago—all they did was act out three or four lines. How Fred Allen allowed himself to get on the program in the first place is inconceivable. His lines didn't give him a chance. All screen stars Joan Bennett and Pat O'Brien did was say "Hello" and stand uneasily around the stage for a few minutes.



Credit shrewd casting in bringing "Ellery Queen" into TV being. Richard Hart in the title role, is alert and forceful, extracting all the suspense qualities out of the initial script. Du Mont, rushing to the front with provocative programming may have a winner here.
TELEVISION DAILY

Too often in those TV crime dramas these days, the producers are content to allow a name star to carry too much of the acting burden. An exception last Thursday night, however, was "Ellery Queen" (Du Mont), in which Richard Hart and Florenz Ames are the weekly regulars. Outstanding among the support were Joan Westmore and Richard Purday.
VARIETY

The most notable feature of this show is that Ellery Queen is played by Richard Hart. Just recently Mr. Hart left a role in "The Happy Time", a current Broadway play to do the television series. His ability as an actor on the stage and in the movies has not failed him in television.
NEW YORK TIMES

—adapted from the
**best-selling detective fiction
of all time**

THE ADVENTURES OF ELLERY QUEEN

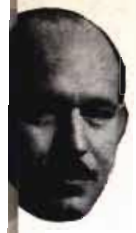
**are now making exciting
mystery fare for millions
of television fans.**

Sponsored by:
**KAISER-FRAZER EVERY THURSDAY
at 9:00 P.M.
on the**

TELEVISION
DUMONT
NEW YORK

62 STATIONS
THE NATION'S WINDOW ON THE WORLD

515 MADISON AVENUE
NEW YORK 22, N. Y.
PHONE: MURRAY HILL 8-2600
Copyright 1950, Allen B. DuMont Laboratories, Inc.



TV'S BIG PROBLEM

by Clarence L. Jordan.

Executive Vice-President, N. W. Ayer & Son

Fred Kugel asked a very provocative question: "What do you think television's biggest new job is for 1951?"

Not easy, that one. What with national defense restrictions, color, the FCC freeze, skyrocketing costs, and others, you could argue right on through the year—and maybe never get an agreement.

But I don't think television's biggest new job is necessarily a technical problem at all. I think it is a social problem—to demonstrate the breadth and depth of TV's social usefulness.

All of us have watched television grow with the greatest speed of any large industry in our history. There is little question but that another six million or more sets could move into operation if there were no restrictions on markets or production.

Nor is the problem one of profits, as it was a year ago. During the past months, we have seen station red ink turn into black and huge nets reported by manufacturers. Programming, too, has been greatly improved until there is no longer any doubt about TV's entertainment value. Rapidly mounting time sales testify to video's powerful selling ability. However, there is definitely a problem for advertisers in the skyrocketing costs of video—and this must have careful study in 1951.

TV a 'Whipping Boy'

These early goals have been reached with almost breathtaking speed. But they have been achieved in an atmosphere of worry and fear rather than all-out cooperation and support. Many thoughtful people have predicted that television would destroy some of our most cherished traditions . . . that it would interfere with education . . . curb healthful outdoor recreation . . . hurt conversation and many long-established businesses. A great variety

of ills, from a decline in the sales of false teeth to a drop in the number of street car riders, has been blamed on TV. The country seldom has had a more convenient "whipping boy."

Jerry Jordan, speaking before the 54th Annual Convention of the College Physical Education Association on December 29th, laid some of these fears to rest. "Television," he said, "has not hurt newspapers, magazines, radio, recreation, or sports attendance to the extent many people expected. All of these industries are still operating at or close to the highest levels in their history."

But it is only a first step to show that television is not a destructive force in our society. The next and most important step is to recognize its full power as a constructive force—not only in entertainment but in the full range of modern civilization.

An Ally of Education

Because television possesses that potential. Few people who have studied it carefully doubt that it can become a powerful ally of education—a stimulant to clearer thinking—a builder of many useful phases of society.

Some progress was made in this direction during 1950. Television of the United Nations did much to awaken the country to the danger it faces from totalitarian aggression. Governor Dewey demonstrated some of its great potential in political issues. John Kieran, Guy Mariner and others have shown glimpses of its tremendous educational value. Several colleges and hospitals have indicated its tremendous possibilities in teaching. Crusade in Europe and the CBS year-end round-up were outstanding contributions in international understanding.

But there is more, very much

more to be done before television even begins to reach its full constructive stature. That, I think, is television's most challenging job in 1951. How much can it contribute to the well-being of the nation as well as to its entertainment?

I know many of the objections that will be raised to this kind of thinking. "You can't build audiences by educating people—you have to entertain them."

Boundless Opportunities

I'm not so sure. Our great publications reached their commanding position because they combined constructive editorial vitality with entertainment. Their articles on health, national issues, science and social problems . . . on food, home-making, sports and entertainment . . . often are read with the same eagerness as their news and fiction. Isn't there a challenge to television in the very fact that many of its critics now contend that it is largely a big variety show with little thought-provoking or helpful editorial matter?

Let's look at a few of the many opportunities that exist. Health is one of the greatest of all subjects in reader interest. Isn't there a way in which video could contribute more to a better understanding of many public health problems? Soon three and a half million boys will be back in the Armed Forces. Millions of parents, relatives and friends will like to see what they are doing and live with them in some of their tasks in building a strong America. Cannot television serve in this important phase of our national life? Our colleges and educational institutions face rocky days ahead as student enrollment declines. Instead of arguing bitterly over a ban on television of college activities, isn't there a more constructive way in which video can aid

(continued on page 28)

here at last...



JON AND SONDR STEELE



MEL TORME



KING COLE TRIO



PEGGY LEE



CLARK DENNIS

Top Hollywood Talent for Local TV Budgets

SNADER TELE *scriptions*



PATRICIA MORISON



CAB CALLOWAY



HERB JEFFRIES

... now available in all TV markets!

SNADER TELEscriptions

WHAT THEY ARE Top-quality motion pictures of well-known singing, dancing and musical novelty acts... filmed in Hollywood expressly for television. Each act is complete in itself and runs for approximately 3 1/4 minutes. Opening and close of each act is designed for easy integration into any length program, in combination with live announcer or master of ceremonies... and smooth interlacing of live or filmed commercials.

HOW THEY ARE USED In preparing programs, each TELEscription is used as though it were an individual "live" act. They may be programmed in either 5-minute, quarter-hour, half-hour, or one-hour program series. They are available for daily or weekly showings over 13, 26, 39 and 52 week periods.

HOW MANY AVAILABLE Approximately 400 TELEscriptions are now available... and new numbers are being added at the rate of ten each week.

HOW ARE THEY PROGRAMMED Station or sponsor may build his own program format or use any of a series of program format scripts specially prepared for use with SNADER TELEscriptions, including:

- HOLLYWOOD SPOTLIGHT REVUE
- TAKE ANOTHER LOOK
- BEHIND THE FOOTLIGHTS
- INTERMISSION TIME
- THE MUSIC ALBUM
- GUEST BOOK
- PARTY TIME
- HOLLYWOOD DIARY

... and other great new program formats being added regularly!

DOZENS OF BIG-NAME STARS... MORE BEING ADDED EVERY WEEK!

Patricia Morison
Gale Storm
Toni Arden
June Christy
The Pagans
Cab Calloway & Orch.
Charlie Barnet & Orch.
Lionel Hampton & Orch.
Count Basie & Orch.
Miguelito Valdez
Martha Davis
The Starlighters
Carlos Molinas
Mitchell Choirboys
The Harmonicats
Cass County Boys
Marina Koshetz
Peggy Lee
Mel Torme
Tex Ritter
Carl Ravazza

Arthur Lee Simpkins
Diana Lynn
Wesley Tuttle &
The Westerners
Guadalajara Trio
Red Ingle & His
Natural Seven
Page Cavanaugh Trio
Nat "King" Cole
Herb Jeffries
Clark Dennis
The Pied Pipers
Merle Travis
Frank Yankovic &
Polka Band
Red Nichols & His
5 Pennies
The Skylarks
and numerous
dancing stars
and groups

Snader Telecriptions Sales

REUBEN R. KAUFMAN, President

INC.

CHICAGO—59 EAST VAN BUREN
(PHONE, WL 7-3466)

NEW YORK—229 WEST 42ND STREET

BEVERLY HILLS—177 SOUTH BEVERLY DRIVE

AGENCIES, STATIONS, SPONSORS: WRITE, WIRE OR PHONE OUR CHICAGO OFFICE FOR COMPLETE DETAILS!

SAN FRANCISCO offered exclusively over KRON-TV

PHILADELPHIA... offered exclusively over WFIL-TV

WASHINGTON... offered exclusively over WNBW

CHICAGO... offered exclusively over WGN-TV

MINNEAPOLIS... offered exclusively over WTCN-TV

Watch for the announcement of other leading TV stations offering SNADER TELEscriptions!

SPONSORS SWING TO SYNDICATED FILM



HOPALONG Cassidy and Gene Autry can each appear twice on Sunday in Chicago and draw 35.2 and 24.9 ratings for the former, and 17.9 and 14.7 for the latter . . .

Sealtest can pay approximately \$280 to sponsor a national name like Autry on WJAR-TV, Providence . . .

A Salt Lake City sponsor can obtain second-run rights on a \$12,000 property like Fireside Theater for less than \$100 . . .

The Vienna Philharmonic can be acquired in 15-minute segments for prices ranging from \$30 to \$125 . . .

TV Fare 25% Film

And the ability of advertisers to acquire high quality properties made expressly for video is becoming increasingly easier. More than 25% of all programs currently telecast are made up of films and the percentage of syndicated film is expected to rise sharply.

That national, local and regional advertisers are aware of the low cost and excellent values of such programming is also recognizable from the lineup of bankrollers. Such national names as Carnation, Ford, Sealtest, Studebaker and Chevrolet; sponsors like E. J. Brach & Sons advertising regionally in the mid-west, and Gioia Macaroni in up-state New York; local sponsors, like Philadelphia's Fidelity Bank &

Trust, Dayton's Anderson Piano and Seattle's Olympia Brewing already are listed as backers of syndicated film programs.

While syndicated film can be compared to transcribed radio programs, the onus until recently attached to taped programs for many years will not be carried over into TV. Reason: syndicated film can point to programs now competing rating-wise with top live programs.

Anticipating this as an extremely important and lucrative field NBC and CBS have set up special film syndicate departments; Paramount and United Artists are making packages exclusively for TV; important Hollywood names like Peter Rathvon, former head of RKO; Hal Roach; Walter Wanger, and Crosby Enterprises are also producing directly for video; Edward Petry & Co., largest station rep, has formed United Television Programs, with Standard Radio Transcriptions and Century artists, to furnish stations and advertisers with a steady source of programs. Crosby Enterprises, whose properties include Fireside Theater, Night Editor and a series of chimpanzee comedies, has named United as its distributor.

One disquieting note arises from the fact that the networks conceded to talent unions the right to collect another round of wages when a film is shown for a second time. No time as yet has been set to put the plan into effect, however.

The largest radio packager, Ziv, has set up Ziv Television Productions and has taken a five year lease

on a large slice of Enterprise Studios to produce its own product. Plan is to sell to individual stations and advertisers rather than direct to a network, with products available to those advertisers who want to concentrate in specific markets.

Ziv's most sought-after property is The Cisco Kid, half-hour western stories filmed in Technicolor, each film costing \$15,000. Ziv hopes to re-run them and have an up-to-date package on its hands when color TV arrives. Released in May, Cisco Kid already has been acquired by 35 stations. NBC purchased the property for its New York, Washington and Cleveland outlets. Sponsors range from banking companies to macaroni outfits to local bakeries and include:

New England Banking
WJAR-TV, Providence
Gioia Macaroni
WHAM-TV, Rochester
Gioia Macaroni
Sealtest
WBEN-TV, Buffalo
WHEN-TV, Syracuse
Interstate Bakeries
KNBH-TV, Los Angeles
KFMB-TV, San Diego
WDAF-TV, Kansas City
WLAV-TV, Grand Rapids
WCPO-TV, Cincinnati
WOW-TV, Omaha
WENR-TV, Chicago
Packer's Super Markets
WXYZ-TV, Detroit
Kilpatrick Baking
KRON-TV, San Francisco
Johnstown Sanitary Dairy
WJAC-TV, Johnstown
Sealtest
WNBW-TV, Washington
WAVE-TV, Louisville
Koontz Dairy
Esskay Meat Packing
WBAL-TV, Baltimore
Stroehmann Baking
WBNF, Binghamton
Paige's Dairy
WDTV, Pittsburgh
Huber's Baking
WDEL-TV, Wilmington
Teddy Peanut Butter
WNAC-TV, Boston
Nolde Bros. Baking
WTAR, Norfolk
WTVR, Richmond
Gordon Baking (alt. wks.)
WNBT, New York

Peggy Lee sings in Snader Film.



The Cisco Kid registers uniformly fine ratings, December Videodex



PARAMOUNT'S 'DIXIE SHOWBOAT'

Jacqueline Fontaine featured as 'Dixie Belle.'

figures indicate. Show rated 22.6 in Baltimore; 17.3 in Boston; 33.2 in Buffalo; 29.3 in Detroit; 29.1 in Pittsburgh and 16.0 in Washington.

Ziv also owns distribution rights to Story Theater films, a series made by Grant Realm and which advertised Lucky Strike during 1949. Half-hour treatment of famous classics with Hollywood casts, Story Theater will be supplemented by Ziv with 26 additional productions. Other Ziv items include Easy Aces, a TV adaptation of the famous radio show; a Sports Album; Yesterday's Newsreel, old film clips with production and narration bringing the material up to date.

Capitalizing on the need for local program material, particularly suitable for participation shows, Snader Telescriptions is making a strong bid for this field.

First, to make a deal with Petrillo, this outfit has been able to produce to date over 400 new three-minute musical film shorts. Its plan is to keep production on a current basis with the new hits. In some markets it is offering stations an exclusive package providing for unlimited use. Within a short period of time, such advertisers as Owl Drug in Los Angeles, Blatz Beer in Milwaukee and the New Orleans department store, Maison Blanche, began sponsoring programs built around these musical films.

Gene Autry a Favorite

CBS Radio Sales TV Productions has a varied batch of films available, ranging from Gene Autry to the Vienna Philharmonic. Most sought-after package is the Gene Autry 52 half-hour series currently playing in 28 markets. Wrigley Gum takes an eight station CBS hookup. The balance is bought on a local basis with first run rights available at 155% of each station's half-hour network Class "A" rate. Provi-

dence and Houston sponsors pay an estimated \$200; major markets like Chicago, around \$1,500. The series, made in Hollywood for direct TV usage, is budgeted at \$17,000 per half-hour show. Local sponsors include Borden, Studebaker, Sealtest, Royal Baking, E. J. Brach and Oak Cliff Bread.

Videodex's December national rating for the show is 19.9 in 28 markets, with homes reached figure of 1,514,000. Shown twice in Chicago, the program gets a 14.7 rating at 6 p.m. on WBKB and a 17.9 rating at 1:30 p.m. on WENR-TV. Other ratings include: New York, 16.4; Cincinnati, 15.6; Cleveland, 25.4; Detroit, 28.6; Pittsburgh, 20.0 and St. Louis, 31.7.

New CBS Series

CBS' new series, Range Rider, a half-hour Western show budgeted at \$17,000 per program, will sell for \$650 in major outlets (New York will be \$1,300) to \$175 for outlets like Salt Lake City, Nashville and Charlotte. The Vienna Philharmonic series, 13 symphonic quarter-hours, already has acquired six sponsors: Potter, McCune, Pittsburgh; Fidelity Bank & Trust, Philadelphia; Oak Park Reserve Savings, Chicago; Anderson Piano, Dayton; Levis Music Stores, Rochester, and Olympia Brewing, Seattle. Cost ranges from \$30 to \$125. Carried on WDTV, Pittsburgh, Sunday at 4:30 p.m., show rates 6.6, has a 2.7 viewers-per-set and an audience of over 28,000—a good showing for this type of program.

Strange Adventure films, another CBS property, are re-runs of the 1949 Fireside Theater films made originally for Procter & Gamble. Usable as 52 quarter-hour or 26 half-hour segments, the films were rated in the top ten shows on the first run. The films originally were

made for \$12,000 per half-hour, but P&G, which had only first-run rights, paid about \$6,000 each. Ford dealers currently sponsor the series in New York under the title, Tales of the Black Cat, which has an 11.4 rating. Shown in 25 markets, Strange Adventure lists such sponsors as Sinclair Dealers, Admiral Radio, Snider Drug, Cella Wine, Hudson Dealers, Sterling Breweries and Columbus Bank & Loan. Sponsored at 11 p.m. Tuesday on WPTZ, Philadelphia, the program garners an 8.0 rating. Since Cella Wine only pays half the regular time rate due to the late hour, the rating gains added value.

On a quarter-hour basis, costs range from \$50 to \$250; on a half-hour basis prices vary from \$90 to \$450.

Other CBS packages include Hollywood on the Line, a quarter-hour of simulated interviews with film stars, and World's Immortal Operas, a half-hour musical series screened in Rome.

Convinced of the growing importance of film syndication, NBC last August set up a special department and evolved a Program-to-Profit Plan, based on the belief that the best kind of sale is one that produces revenue for the station, the advertiser, the agency and the network. To back up its plan, NBC is producing a variety of packages that may fit into various time slots.

Properties include: Public Prosecutor, a 20-minute crime program; Jackson & Jill, a 30-minute situation comedy; Going Places with Uncle George, a 26-part, 10-minute adventure-explorer series; 100 Variety Musicals, made up of three-minute films ranging from vocal talent to the Vienna Symphony; Crusader Rabbit, four-minute cartoon episodes for children; and Hopalong Cassidy films originally made for regular movie runs, now fashioned into one-hour shows.

Hopalong Costs \$1,000

Cost of films is based on the hourly class "A" rate of the station. Hoppy, for example, will range from \$1,000 in a large city to \$200 in a smaller one. Public Prosecutor and Jackson & Jill can be had for \$750 down to \$100. Since Uncle George does not always fit into Class "A" time slots, it can be purchased for \$145 to \$45. Both Public Prosecutor and Jackson & Jill each cost \$8,000-\$10,000 to produce per segment. The budget for Uncle George is \$1,500 to \$2,250.

(continued on page 18)

STABILITY

enters the television film picture!

The time has come for a stabilizing force that will put the rapidly expanding television film program industry on a sound basis. **a new company**

UNITED TELEVISION PROGRAMS inc.

has now been formed to achieve this goal.

To assure proper selling and distribution service to all levels of program buying, local as well as regional and national, UNITED has created this nationwide organization employing the established, experienced facilities of THREE MAJOR COMPANIES:

EDWARD
PETRY & CO.,
INC.

STANDARD
RADIO
TRANSCRIPTION
SERVICES, INC.

CENTURY
ARTISTS

Stations, agencies and advertisers can now depend on UNITED for top quality films made by reputable producers expressly for television. Films carefully selected and pre-tested for high audience ratings. Offered on a firm and equitable price basis to all. With delivery of the full number of films guaranteed per contract.



FIRST

of the top-drawer producers to ally themselves exclusively with UNITED is

BING CROSBY ENTERPRISES
whose film properties include

**FIRESIDE
THEATER**

The 2nd highest rated TV show by current surveys. Here is the only show among the top ten which can now be bought on film for regional and local re-showings. Other Crosby programs now in the making include "Night Editor" with Hal Burdick, and a rollicking series of chimpanzee comedies without equal for universal-appeal.

Watch for important announcements of other leading producers who have appointed United exclusive distributor for more outstanding film programs.

**The future of top-flight
TV programming is in
film!**



The leadership of these three companies in their respective fields is widely recognized. They were pioneer factors in bringing stability into the radio time and program field. They were chosen to represent UNITED because their combined experience, resources and manpower offer TV program buyers a service now unequaled in television—all from one central, dependable source.

For further information on availabilities of "Fireside Theater" and other current offerings, get in touch with

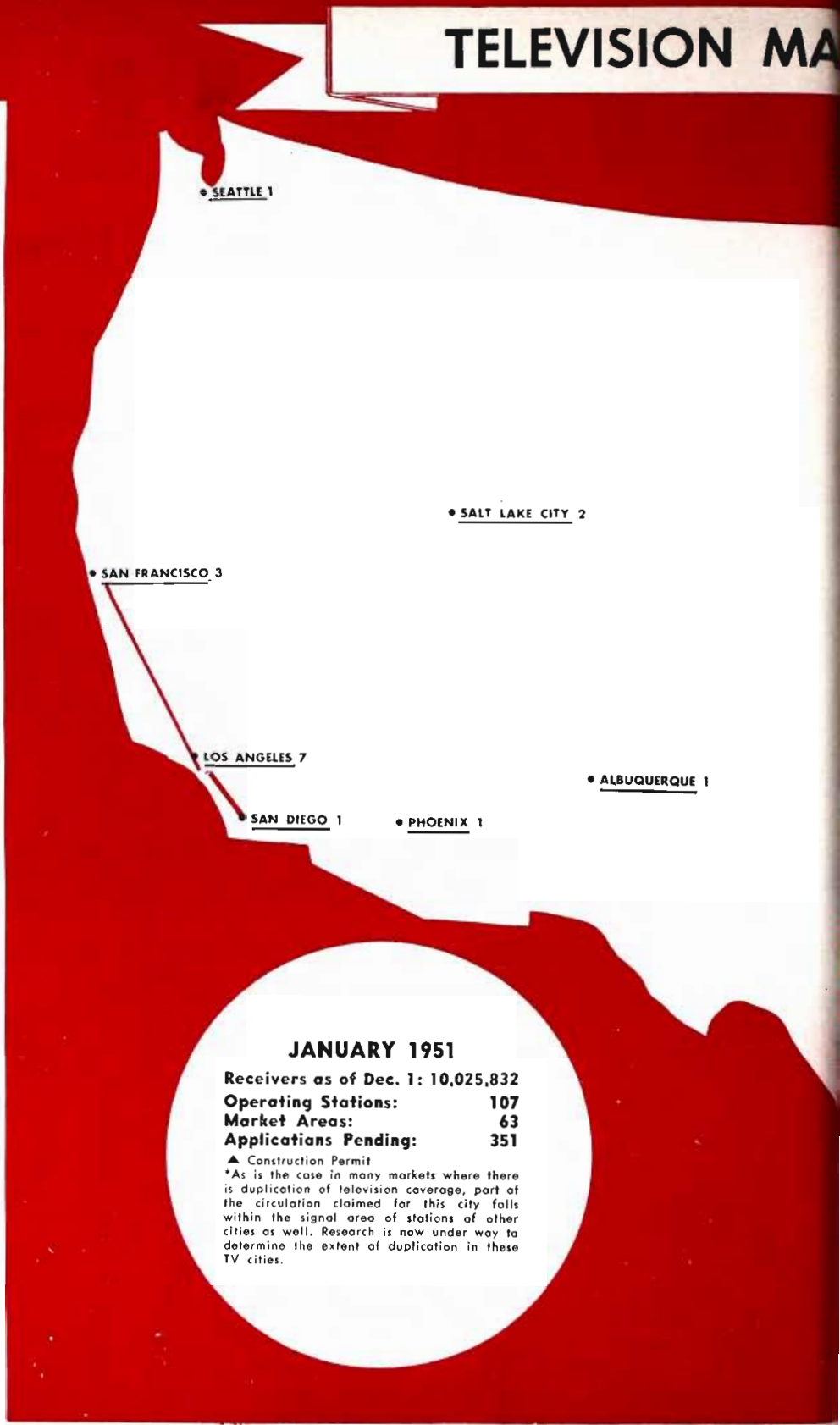
UNITED TELEVISION PROGRAMS, INC.

360 N. Michigan Avenue, **Chicago** 1, Ill.
488 Madison Avenue, **New York** 22, N.Y.
8619 Sunset Boulevard, **Los Angeles** 46, Calif.

or call any Petry or Standard Office in Chicago, New York, Detroit, St. Louis, Dallas, Oklahoma City, Los Angeles, San Francisco

OPERATING STATIONS

(Network affiliations in parentheses; %'s indicate Depth of Penetration of Area)	Receiver Circulation (Dec. 1)
Albuquerque—17.4 KOB-TV (A, C, D, N)	6,100
Ames—27.4 WOI-TV (A, C, D, N)	33,224
Atlanta—33.7 WAGA-TV (C, D) WSB-TV (A, N, P)	81,750
Baltimore—33.3 WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	252,226
Binghamton—13.3 WNBF-TV (A, C, D, N)	28,629
Birmingham—15.5 WAFM-TV (A, C, P) WBRC-TV (D, N)	32,600
Bloomington—5.4 WTTV (A, C, D, N)	13,000
Boston—44.6 WBZ-TV (N) WNAC-TV (A, C, D, P)	609,388
Buffalo—45.1 WBEN-TV (A, C, D, N)	160,180
Charlotte—18.8 WBTV (A, C, D, N)	43,504
Chicago—48.4 WBKB (C, P); WENR-TV (A) WGN-TV (D); WNBQ (N)	757,407
Cincinnati—50.8 WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	223,000
Cleveland-Akron—46.4 WEWS (A, C); WNBK (N); WXEL (A, D, P)	372,213
Columbus—51.8 WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	111,000
Dallas-Ft. Worth—30.2 KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	91,000
Davenport-Rock Isl.—28.9 WHBF-TV (A, C, D); WOC-TV (N, P)	33,000
Dayton—17.9 WHIO-TV (A, C, D, P) WLW-D (N)	101,000
Detroit—44.3 WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	379,018
Erie—56.9 WICU (A, C, D, N)	37,369
Ft. Worth-Dallas—30.2 KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	91,000
*Grand Rapids—41.7 WLAV-TV (A, C, D, N)	97,166
Greensboro—15.3 WFMY-TV (A, C, D, N)	35,901
Houston—19.6 KPRC (A, C, D, N, P)	53,751
Huntington—22.4 WSAZ-TV (A, C, D, N)	32,000
Indianapolis—31.8 WFBM-TV (A, C, D, N)	85,143
Jacksonville—22.8 WMBR-TV (A, C, D, N)	23,000
Johnstown—15.7 WJAC-TV (A, C, D, N)	54,200
*Kalamazoo—36.7 WKZO (A, C, D, N)	95,860
Kansas City—25.8 WDAF-TV (A, C, D, N)	83,450
Lancaster—36.9 WGAL-TV (A, C, D, N, P)	71,951



JANUARY 1951

Receivers as of Dec. 1: 10,025,832
Operating Stations: 107
Market Areas: 63
Applications Pending: 351

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

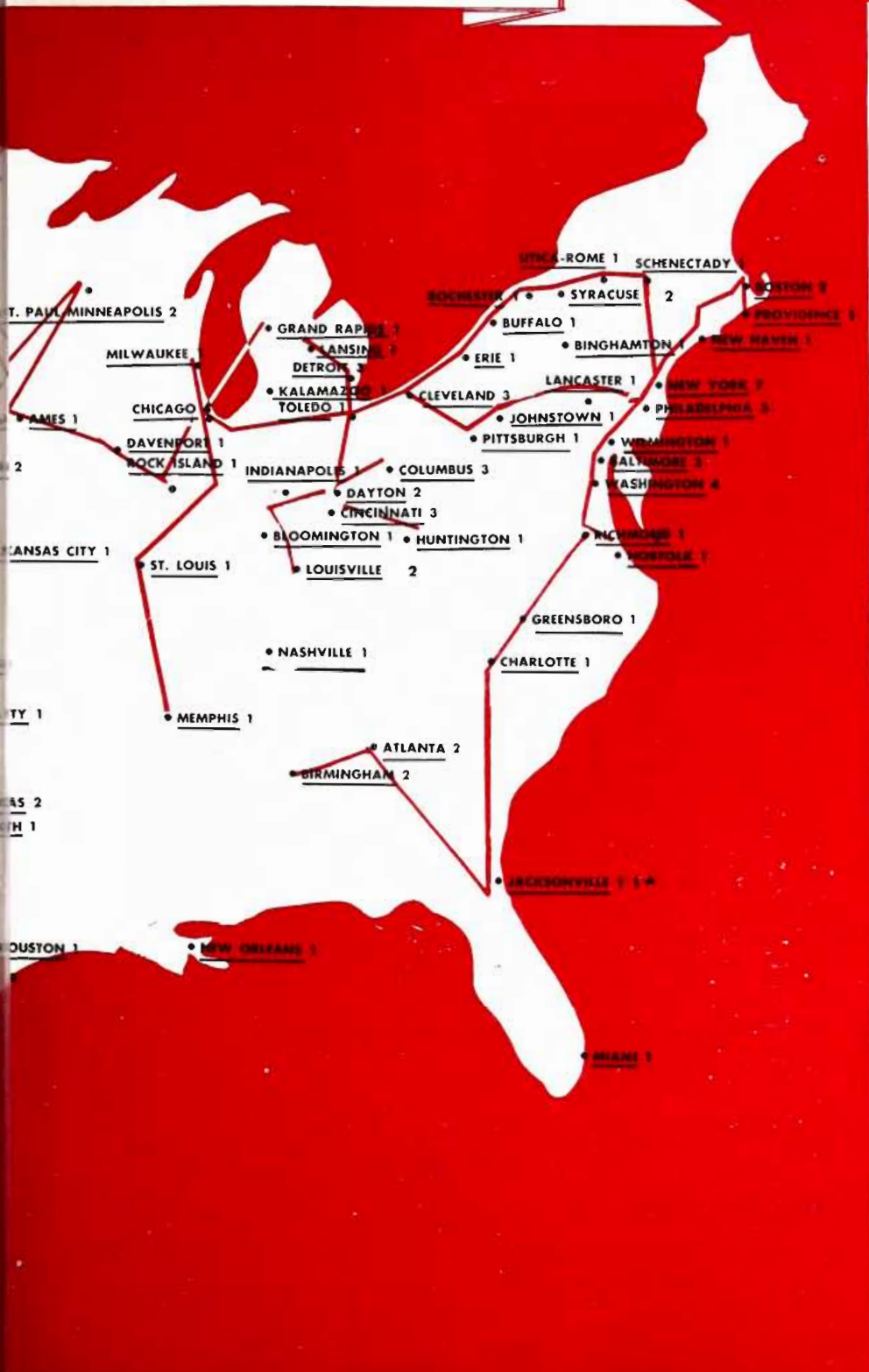
Weed has

experience

Weed has

initiative

STATION'S STATUS MAP



*Lansing—30.8	32,500
WJIM-TV (A, C, D, N)	
Las Angeles—57.0	831,222
KECA-TV (A); KFI-TV KLAC-TV; KNBH (N); KTLA (P) KTSL (D); KTTV (C)	
Louisville—33.1	66,000
WAVE-TV (A, D, N, P) WHAS-TV (C)	
Memphis—34.7	64,424
WMCT (A, C, D, N)	
Miami—29.5	45,600
WTVJ (A, C, D, N)	
Milwaukee—59.9	189,560
WTMJ-TV (A, C, D, N)	
Minn.-St. Paul—48.7	188,100
KSTP-TV (N) WTCN-TV (A, C, D, P)	
Nashville—10.8	19,590
WSM-TV (N)	
New Haven—30.7	121,000
WNHC-TV (A, C, D, N, P)	
New Orleans—20.7	43,593
WDSU-TV (A, C, D, N)	
New York—53.3	2,067,030
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)	
Norfolk—25.8	44,545
WTAR-TV (A, C, N, P)	
Oklahoma City—32.8	61,745
WKY-TV (A, C, D, N)	
Omaha—35.3	49,908
KMTV (A, C, D); WOW-TV (N, P)	
Philadelphia—61.7	725,500
WCAU-TV (C); WFIL-TV (A, D, P) WPTZ (N)	
Phoenix—23.2	22,900
KPHO-TV (A, C, D, N)	
Pittsburgh—26.2	180,000
WDTV (A, C, D, N)	
Providence—9.5	107,000
WJAR-TV (C, N, P)	
Richmond—49.6	51,710
WTVR (C, D, N, P)	
Rochester—30.7	61,117
WHAM-TV (A, C, D, N)	
Rock Isl.-Davenport—28.9	33,000
WHBF-TV (A, C, D) WOC-TV (N, P)	
St. Louis—43.5	221,500
KDS-TV (A, C, D, N, P)	
Salt Lake City—25.1	34,000
KDYL-TV (N, P) KSL-TV (A, C, D)	
San Antonio—24.0	34,167
KEYL-TV (A, D, P) WOAI-TV (C, N)	
San Diego—36.8	67,000
KFMB-TV (A, C, N, P)	
San Francisco—13.4	118,275
KGO-TV (A); KPIX (C, D, P) KRON-TV (N)	
Schenectady-Albany-Troy—46.6	125,000
WRGB (C, D, N)	
Seattle—15.4	55,600
KING-TV (A, C, D, N, P)	
Syracuse—42.8	88,116
WHEN (A, C, D) WSYR-TV (N, P)	
Toledo—23.1	60,000
WSPD-TV (A, C, D, N, P)	
Tulsa—48.8	57,425
KOTV (A, C, D, N, P)	
Utica-Rome—16.4	30,200
WKTV (A, C, N)	
Washington—45.2	205,835
WMAL-TV (A); WNBW (N) WTOP-TV (C, P); WTTG (D)	
Wilmington—47.0	53,466
WDEL-TV (D, N)	

Makes sales

Weed and company
 New York Boston Chicago
 Detroit San Francisco
 Atlanta Hollywood
 Pioneer Radio and Television Station Representatives

SYNDICATED FILMS

(continued from page 14)

Currently Carnation sponsors Crusader Rabbit in Los Angeles, San Francisco, Seattle and San Diego for its Friskies Dog Food. While the majority of Hopalong Cassidy programs are sponsored on a network basis by General Mills, Silvercup bankrolls bi-weekly on a local basis in New York. Stewart Department Store underwrites Hoppy on WAVE-TV, Louisville and the Wasser, Kay & Phillips agency has contracted for 26 weeks of Public Prosecutor on WDTV, Pittsburgh.

United Artists has five properties specifically produced for TV, with each sold in 30 to 40 markets. Two major ones are Top Views in Sports, and John Kieran's Kaleidoscope, a nature show. The latter show comprises the largest syndicated deal available, with 104 quarter-hours already canned. It has registered as high as 32.8 on WTMJ, Milwaukee.

U.A. quarter-hour shows range from \$50 in small markets, to \$75-\$175 in middle-sized localities and \$270-\$400 in large areas. Half-hour shows start at \$80-\$100 in small localities, range from \$100 to \$250 in middle-size markets and rise to \$1,000 in top cities. Quarter-hour packages are produced for \$1,000-\$3,000; half-hour, \$2,000-\$6,000.

Another successful film supplier is Paramount. The company offers Wrestling in Hollywood, edited to half-hour features; Time For Beany, a 15-minute, five-times-weekly puppet adventure series; Dixie Showboat, a 30-minute musical variety package, and Hollywood Reel, a fan magazine on film. The wrestling show and Beany have between 20 and 25 outlets each and Showboat has eight local takers. Typical advertisers include: H. P. Hood & Sons, bankrolling Beany in Boston, Providence and New Haven; Sun Bread in San Diego, and Yukon Bread in Seattle. National Bohemian Beer carries the wrestling show in Lancaster, Richmond, Norfolk and Cleveland.

Cost Half Class 'A' Rate

Beany pulls down a 25.8 on KTLA-TV, Los Angeles; 13.2 on WNAC-TV, Boston. Hollywood Wrestling rates a 12.7 in Boston.

Programs can be bought for half the class "A" rate of the station

purchasing the particular product.

So successful has the March of Time's Crusade In Europe proven that the American Broadcasting Co. has offered it to stations for a third run, with many takers. Stations pay 25% of the evening rate. New York, for example, would pay \$250 per half-hour segment; Ames, Iowa, would get the program for \$50. More than 15 stations have taken the 26 half-hour series on a third-run basis with Motorola, General Electric and De Soto-Plymouth dealers in Los Angeles represented in the line-up. Show rates 29.8 on third run in Milwaukee; 11.5 in Baltimore; 5.0 in Detroit; 2.9 in Los Angeles, and 8.8 in Chicago.

March of Time Plan

Following a nation-wide trip, Arthur Tourtellot, of March of Time Television, found strong interest in programs of a serious nature, but little material available from which the stations can draw. As a result, March of Time has embarked on two new film packages, Crusade in the Pacific and March of the Years. "Crusade" will detail America's fight in the Pacific and "Years" will open with a panel discussion by three experts. Material then will be blended in from old March of Time issues. An agency representing a national advertiser has taken an option on the latter series. "Years" will be sponsored in February by Chase National Bank in the New York area.

News Reel Strong

In the newsreel department, International News Service Telenews holds a virtual monopoly over the local field. Since January '48, INS has put out eight-minute newsreels, daily Monday through Friday. Carried over 46 stations, Telenews also furnishes its service to CBS for its Doug Edwards Reviews the News, sponsored by Oldsmobile over 17 stations. Telenews prices range from \$125 in small markets to several thousands in large markets.

Other INS Telenews properties include a weekly 12½-minute news review costing \$60 in small markets, \$200-\$360 in large ones; This



CBS' 'Hollywood on the Line'



Ziv's 'Yesterday's Newsreel'

Week in Sports, a 12-minute weekly show costing from \$60 to several hundred.

Making its first venture outside the news field, INS has obtained distribution rights to a series of 12-minute symphonic films, narrated by Milton Cross, regular Met Opera announcer. Called the All-Nation Symphonies' series, films can be purchased based on the Class "A" 15-minute rate of the particular station, as of July 1, 1950.

Other films available include the twice-weekly 15-minute Jonathan Story, a soap opera series produced by Wilken-Goodens TV Productions, Hollywood, and carried over KLAC, Los Angeles; WMAR, Baltimore; WNAC, Boston; WBNS, Columbus; WPTZ, Philadelphia, and WEWS, Cleveland. Regional sponsors are Youngstown Kitchens, Utica Woolen Mills, My-T-Fine Foods and Philco Dealers.

Film Sports Events

Winik Films Corp. recently signed an exclusive deal to film a weekly program of sports events taking place at Madison Square Garden. Nineteen stations already have

(continued on page 28)

THE CASE OF THE TINTAIR COMMERCIAL



PROBLEM: To deliver to Bymart's agency Cecil & Presbrey a complete production with an extremely short schedule . . . a production which involved a top Hollywood star whose time permitted shooting on Monday and Tuesday . . . sets of a penthouse interior and elaborate dressing room, had to be designed, constructed, and ready for shooting within two days . . . exceptional skill in lighting and camera work to capture the quality and texture of a woman's hair. Because of the time element and the use of the Hollywood star, it was essential to use a producer who had complete facilities and personnel in a readily accessible location.

ANSWER: The use of Seaboard in New York City conveniently located on 69th Street, with three studios, highly skilled and creative personnel and complete equipment.*

RESULTS: Job completed on schedule. Check Somerset Maugham Theater Wednesdays, 9 p.m. over CBS.

*FOR FINER SERVICE AND OPERATION SEABOARD ANNOUNCES THE SOUND-PROOFING OF THE LARGEST INDEPENDENT MOVIE STAGE IN N. Y. C.

Each advertiser has his own problem, whether it be stop motion, slide film, a one minute drama, or a two reel institutional film, Seaboard's creative and production facilities are fully equipped to serve you.

Seaboard is proud to have produced films for such clients as BBD&O, Cecil & Presbrey, J. Walter Thompson, Young & Rubicam, C.A.R.E., U. S. Rubber, New York Times, Sinclair Refining, NBC, etc., etc.

SEABOARD STUDIOS, INC.
157 EAST 69th STREET, NEW YORK 21, NEW YORK

COMMONWEALTH
 Currently Serving the
 Nation's Leading TV Stations
 Offers the Following
TV FILM PACKAGES

26 MAJOR COMPANY FEATURE PROGRAMS
 with such stars as

Barbara STANWYCK	Paulette GODDARD
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 Naish	Buster Crabbe

13 MUSICAL VARIETIES
 12 1/2 min each • featuring
MOREY AMSTERDAM

13 SOUND CARTOONS

250 AESOP FABLE SILENT CARTOONS

12 CHARLIE CHAPLIN COMEDIES
 12 1/2 min each

For further information and complete list, write to

C.F.T.
 INCORPORATED

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



WHAT THE CIGARETTE COMPANIES ARE SPENDING

CIGARETTE companies are spending over \$355,000 weekly on TV shows. R. J. Reynolds rates top spender with about \$95,000 for three Camel and one Cavalier programs. Runner-up is American Tobacco with \$77,000 allocated for four Lucky Strike shows and one Pall Mall 30-minute segment.

Reynolds for Camel spends highest amount on an individual brand, \$76,000 weekly for its News Caravan, Man Against Crime and Vaughn Monroe shows. In second place is American Tobacco with about \$68,000 bankrolling This Is Show Business, Your Hit Parade, Roller Derby (Tues.) and the Lucky Strike Theater.

Top rated show is Liggett & Myers' Godfrey & Friends, for Chesterfield, with a 32.4 for Videodex December; runner-up is Pall Mall's Big Story with a 32.2 Nielsen October rating; third place goes to P. Lorillard's Original Amateur Hour for Old Gold with a 30.5 Videodex December rating.

Godfrey & Friends also draws the largest audience, 2,693,000, on a 49 station CBS hookup. Close behind is the Original Amateur Hour with 2,639,000 in 53 markets. On cost-per-thousand impressions, Old Gold's Stop the Music rates \$1.91; Camel's Man Against Crime, \$2.15; Chesterfield's Godfrey & Friends, \$2.28 and Lucky's This Is Show Business, \$2.54. Excellent cost-per-thousand-per-commercial-minute figures are recorded by Camel News Caravan, 56 cents; Stop the Music, 64 cents; Man Against Crime, 72 cents. Godfrey & Friends, 76 cents.

Wooton Notes Changes

Of the five top brands, Harry M. Wooton, consultant to the tobacco industry, notes the following changes in sales figures based on his annual survey of the industry: Camel shows a 0.5 increase; Luckies, a 9.7 drop; Chesterfield, a 2.2 drop with Philip Morris up 19.5 and Pall Mall rising 38.2.

Domination by the top three, Mr. Wooton notes, is dropping sharply. Camels, Luckies and Chesterfields

are down to 77% of all sales with Philip Morris, Pall Mall and Old Gold grabbing off bigger chunks.

Other trends include: a decided move toward king-size brands with the regular-size producers giving increased expenditures for advertising the longer cigarettes. Reynolds is plugging for Cavalier and recently purchased three 15-minute portions of the Garry Moore show for its TV campaign and allocated \$1,000,000 for 52 weeks on video. Liggett & Myers is working on Fatima via its recently purchased twice-weekly Stork Club. Lorillard uses The Web to pitch for Embassy.

Spots Not Overlooked

Spot campaigns are carried on quite extensively by the big outfits. Reynolds has 20-second and one-minute Camel commercials in 17 markets, with Cavalier dropping most and retaining some spots following acquisition of segments of the Garry Moore show. American Tobacco goes in for a huge Lucky campaign on a network basis but only concentrates on The Big Story for Pall Mall. Liggett & Myers does seasonal tie-in spots, but has no regular campaign. The company also sponsors the Giants and Senators during the baseball season.

Lorillard purchases spots on a full network basis for Old Gold, with Philip Morris striving for a national network spot campaign. With the right program, Philip Morris would follow Camel into daytime TV programming. Regent, at present, is concentrating on enlarging the station line-up for Leave It to the Girls. Brown & Williamson is spot-testing TV in one market for Raleigh, carrying on extensive 20- and 10-second animated jobs for Kools and has some 20-second spots for its filter tipped Viceroyes. American Tobacco, also, bankrolls Jack Benny's occasional TV entries and in March will change Big Story from a bi-weekly to a weekly show.



PROGRAM	RATINGS (Dec. Videodex)	STATIONS	COSTS		HOMES REACHED
			PRODUCTION	TIME*	
AMERICAN TOBACCO					
LUCKY STRIKE					
Total Expenditure: \$67,644					
This Is Show Business	26.6	52 (CBS)**	\$11,000	\$10,719	2,197,200
Lucky Strike Theater (alternate weeks)	29.1	31 (NBC)	25,000	13,050	1,897,500 (29)***
Your Hit Parade	27.6	22 (NBC)	15,000	6,180	1,215,400 (23)
Roller Derby (Tues. Eve.)	6.9	5 (ABC)	4,200	2,520	252,600
PALL MALL					
Total Expenditure: \$19,669					
Big Story (alternative weeks)	32.2 (Oct. Nielsen)	42 (NBC)	10,000	9,669	2,237,000 (33)
LIGGETT & MYERS					
CHESTERFIELD					
Total Expenditure: \$44,135					
Godfrey & Friends	32.4	50 (CBS)	7,500 (1/2 hour)	10,515	2,693,500 (49)
Perry Como Show (M, W, F)	13.9	40 (CBS)	8,000	21,120	1,033,600 (42)
FATIMA					
Total Expenditure: \$16,550					
Stork Club (Tues., Thurs.)	started Jan. 2	32 (CBS)	6,000	10,550 (estimated)	
P. LORILLARD					
OLD GOLD					
Total Expenditure: \$47,593					
Stop The Music	29.3	56 (ABC)	7,500	11,803	2,499,500 (53)
Original Amateur Hour	30.5	53 (NBC)	10,000 (1/2 hour)	18,290	2,639,400 (55)
EMBASSY					
Total Expenditure: \$14,821					
The Web	18.3	17 (CBS)	8,000	6,812	1,098,300
PHILIP MORRIS					
PHILIP MORRIS					
Total Expenditure: \$49,984					
Horace Heidt Show	24.3	38 (CBS)	15,000	10,029	1,876,900 (36)
Truth or Consequences	13.7	25 (CBS)	15,000	8,955	915,000 (24)
R. J. REYNOLDS					
CAMELS					
Total Expenditure: \$76,603					
News Caravan	22.9	33 (NBC)	\$10,000	\$26,815	1,655,900 (37)
Man Against Crime	28.1	33 (CBS)	9,000	8,475	2,039,000
Vaughn Monroe Show	12.0	27 (CBS)	15,000	7,313	844,400 (29)
CAVALIER					
Total Expenditure: \$19,230					
Garry Moore Show (15 min., M, W, F)	started Jan. 3	37 (CBS)	5,100	14,500 (estimated)	
RIGGIO					
REGENT					
Total Expenditure: \$8,705					
Leave It to the Girls	19.0	9 (NBC)	5,000	3,705	704,700

*Based on Publishers Information Bureau October figures, except where estimates are indicated for new shows.
 **Since October PIB time figures are used, the station line-up, to be consistent, is given for the same month. Some programs now have larger line-ups.
 ***When the homes reached figure is based on a different number of cities from the October line-up of stations, the bracketed numbers indicate the stations covered by the Videodex homes reached figures.



DAYTIME IS PAYING OFF

WITH a variety of formats, a diversity of personalities and a practically unlimited list of products, sponsors are becoming increasingly aware of the sales effectiveness of television's daytime segments. North and South, coast to coast, TV stations report an active audience response to morning and afternoon selling efforts.

Hardware and Furs

In Dayton, O., WLW-D has had several daytime shows on since the station opened, one of them the successful *Virginia Patterson Shops*. Household hints, interviews with visiting celebrities, civic authorities and other interesting people, and songs and chatter provide the background for the commercials delivered on this program. Of the show, Roy Cooper, president of Cooper Hardware, said:

"Everything that has been shown on the program has been requested by customers. In addition, we have had several sell-outs."

Sam Bartles of Vandalis Furniture (12 miles from Dayton) reports:

"Virginia Patterson is not only doing a good job of selling our merchandise, but she is selling our stores. Drawing traffic from a large area is quite an accomplishment for a store which is not centrally located."

Sol Fishman of Ludlow Furs exclaimed:

"We traced 43 direct sales of ladies' suits, coats and furs to our first four afternoon commercials." Other sponsors (Miller Florists and Anne McLean Dress Shop among them are equally "sold," the latter adding: "We have many new accounts as a result of the show."

Huntington, W. Va., station WSAZ, through its manager, L. H. Rogers, proudly tells of its 4 p.m.

daytimer, a home economist show featuring Maida Shumaker. Mr. Rogers reports:

100 \$26.95 Cookers

"Two weeks prior to Christmas a local appliance store, Frankel's, ran three 15-minute demonstrations of the Fryrite, an electric deep-fat fryer that sells for \$26.95. The demonstration was jointly sponsored by Frankel's and one of the Fryrite distributors, West Virginia Electric & Supply Co. In direct telephone orders and store calls, Frankel's sold 100 of these items during the week of the program, representing a retail sale of 10 times the gross cost of all the programs. In addition, West Virginia Electric sold out its entire stock to other dealers, and at least four other dealers reported selling out their entire stock after Frankel's supply was exhausted. The payoff is that still another distributor, Foster Thornburg Hardware, also moved its entire stock of Fryrites."

If the moral of that, as Mr. Rogers points out, is that "television promotes traffic of the advertised item wherever the item happens to be sold," the following proves television is an in-the-store traffic builder.

Department Store Traffic Builder

On WDSU-TV, New Orleans, D. H. Holmes Store sponsors its *At Holmes Show* daily at 2:30 p.m. Recently it offered a G.E. Circus set for kiddies whose mothers were among the first 200 women to try out the new G.E. Ironer in the store's appliance department. More than 200 women appeared within 24 hours. In addition, this store reports that ever since Westinghouse has taken a portion of the show to demonstrate its \$39.95 electric roaster, the store's appliance de-



Top: Judy King of WHIO-TV's "World of Fashion" program.
Bottom: Barbara Barkley of WGN-TV's popular kitchen show.



partment "shows greater increase in sales than ever before, including previous heavy Christmas months."

TV Builds Appliance Firm

On WGN-TV, Chicago, a firm new in the electric cooking equipment field began advertising via *Spell With Isbell*, a show one year old in TV but with a 26-year audio following. When this firm started, January, 1949, its monthly sales of a \$14.95 item totalled 117. In September, 1949, using no other media, sales jumped to 500 a month; October, 1,000; December, 1,500, and currently, 4,000 a month.

Kelvinator 9,363 Pull on Cookbooks

Another successful daytime program on WGN-TV is that genially conducted by Paul Fogarty, whose *Your Figure, Ladies* is telecast mornings Monday through Friday. After one week on the air, Fogarty offered women a booklet of exercises they could get by writing him. More than 6,000 requests poured in. On the same station, the kitchen hints show, *Chicago Cooks with Barbara Barkley*, two announcements for an E-Z Cooker booklet pulled 1,376 re-

plies; two announcements for United Fruit booklets received 4,663 requests and a seven-week total of requests for Barkley Cook Books reached 9,363. Of this show, A. G. Whitmer, advertising manager, Nash-Kelvinator, said:

"We have received more direct returns from this program than from any other advertising we have used."

Fashion Gets Followers

Another strong mail pull is reported by WHIO-TV, Dayton, O., where Judy King's *World of Fashion* show, telecast five days a week from 1-1:30 p.m., combines cooking, sewing, home service, public service and demonstrations. A Christmas Day and New Year's Day menu, for instance, brought a total of 5,000 letters.

1,500 \$1 to \$9.95 Orders Daily

WXYZ, Detroit, tells of its Movie Matinee, weekdays, 12-1:30 p.m., sponsored by Home Test Products Co. A mail order firm, Home Test sells many items via a TV-telephone service. The average number of orders per day on items ranging from \$1 to \$9.95 "has far exceeded 1,500," the company states.

2,000 Respond to K. P. Show

Another popular daytime show, telecast over WKY-TV, Oklahoma City, is *Kitchen Close-Ups*, weekdays, 3-3:30 p.m. It features Mrs. Prissy Thomas, who on three successive shows offered menus to those who would write for them. As a result, 2,200 requests were mailed by viewers.

Three Lit Spots Sell 11,586 Items

WCAU-TV, Philadelphia, has several successful daytimers. *Lit's Have Fun*, its audience participation show sponsored by Lit Brothers Department Store, is telecast Tuesdays and Thursdays from 10-10:30 a.m. On this show three one-time announcements of three articles "were directly responsible for 11,586 sales of hosiery, lamps and frozen foods!"

Unusual, Show 'Em Formats

KDYL-TV, Salt Lake City, Utah, reports two afternoon programs that exemplify unique format and proper demonstration technique. First, eight two-minute demonstrations with a live model and package

display, and before and after pictures of another model who used Vitrex, a reducing product, brought in 108 orders—each with \$3 or \$5 enclosed — for this limited-appeal item. Second, one-minute participation spot in a 15-minute show on the construction and features of a mattress, resulted in many new customers at Overman Mattress Co.

100% Sales Increase

Daytime shows on WBKB, Chicago, are interesting, especially the *Bill Evans Show*, 1 p.m., Monday through Friday, and *Features*, 10-12 noon, including the Evans' show, a two-minute request representing a paid order mentioned a household appliance request. The result, 1,000 requests for a one-minute announcement for a garbage shredder, got 731 orders. The announcement also drew 863 additional requests. *Features*, sponsored by a large department store, as a telephone service for home systems demonstrated on air by the sponsor, John Oster and Company Co., at the end of its weekly weeks on the show reported that sales had increased 100% over the consumer level.

\$1,980 Budget* \$735 Sales

On WHIP-TV, Pittsburgh, W. R. Feenster, a manufacturer, used a five-minute film spot—twice in Class "B" time and in Class "A." His 1954 advertising expenditure was \$247.50. The return on all-purpose all-outlet sales was \$1,980. Eighty-two percent of the sales was \$1,980. Eighty-two percent of the sales, accepting only cash and returning 100% orders with letters of explanation, was \$8.75.

Switch Milkmen to Penny's Pitch

The Penny Prude Kitchen Show on WCOP-TV, Cincinnati, has been a daytime success since its debut when the station opened a year and a half ago. Penny Prude now has 11 sponsors. The power of her daytime programs—weekdays, 1-2 p.m.—is shown in results for French Brothers Bauer Dairy's new Speedy-Whip device. The only way to get one of these items was through a French Bauer milkman. Within a week 4,500 sales traceable to the Prude show were reported, many of them from persons who had dealt with another dairy.

Moves 25c-\$6.95 Items Easily

Three Detroit firms are happy with their participation on WJBK's *Ladies Day* show, telecast weekdays from 12:30-1:30 p.m. House of Quality offering 30-piece sets of stainless steel cutlery at \$6.95 apiece, sold 41 sets on its first commercial, 45 on the second; Nu-Age Products, selling Rug-Clean-Dry, used six spot announcements with the result that every department and chain store in Detroit now stocks the product; Weaver Products, selling Spoolie Hair Curlers, used two commercial announcements, and sold \$2,400 worth of 25c cards of curlers in a week.

Show Teaches, Sells, Too

A new and unusual show with a growing following is *TV Baby Sitter*, telecast over WBNS-TV, Columbus, O., weekday afternoons. In addition to story telling, its main performer, Frances Norris, holds her youngster audience with craftsmanship, having them make things, use crayons, paints and clay, simultaneously with her instructions. Just before Christmas Aunt Fran offered a metallic tree ornament package at 25c. More than 600 sales resulted in the week's offer, with requests coming in from all parts of the 17-county WBNS-TV area.

These, then, are typical of the hundreds of daytime programs that are doing well for sponsors in all parts of the country. It proves that daytime is not only here as an important time-segment on TV, but is already reaching a select and growing audience.



KSTP's Bernice Hullin has large audience.

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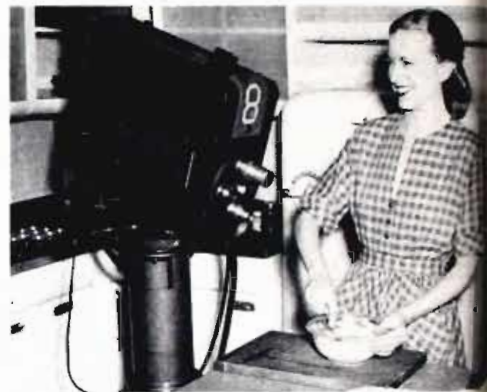
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On WGN-TV, Chicago, a firm new in the electric cooking equipment field began advertising via *Spell With Isbell*, a show one year old in TV but with a 26-year radio following. When this firm started, January, 1949, its monthly sales of a \$14.95 item totalled 117. In September, 1949, using no other media, sales jumped to 500 a month; October, 1,000; December, 1,500, and currently, 4,000 a month.

Kelvinator 9,363 Pull on Cookbooks

Another successful daytime program on WGN-TV is that genially conducted by Paul Fogarty, whose *Your Figure, Ladies* is telecast mornings Monday through Friday. After one week on the air, Fogarty offered women a booklet of exercises they could get by writing him. More than 6,000 requests poured in. On the same station, the kitchen hints show, *Chicago Cooks with Barbara Barkley*, two announcements for an E-Z Cooker booklet pulled 1,376 re-

plies; two announcements for United Fruit booklets received 4,663 requests and a seven-week total of requests for Barkley Cook Books reached 9,363. Of this show, A. G. Whitmer, advertising manager, Nash-Kelvinator, said:

"We have received more direct returns from this program than from any other advertising we have used."

Fashion Gets Followers

Another strong mail pull is reported by WHIO-TV, Dayton, O., where Judy King's *World of Fashion* show, telecast five days a week from 1-1:30 p.m., combines cooking, sewing, home service, public service and demonstrations. A Christmas Day and New Year's Day menu, for instance, brought a total of 5,000 letters.

1,500 \$1 to \$9.95 Orders Daily

WXYZ, Detroit, tells of its Movie Matinee, weekdays, 12-1:30 p.m., sponsored by Home Test Products Co. A mail order firm, Home Test sells many items via a TV-telephone service. The average number of orders per day on items ranging from \$1 to \$9.95 "has far exceeded 1,500," the company states.

2,000 Respond to K. P. Show

Another popular daytime show, telecast over WKY-TV, Oklahoma City, is *Kitchen Close-Ups*, weekdays, 3-3:30 p.m. It features Mrs. Prissy Thomas, who on three successive shows offered menus to those who would write for them. As a result, 2,200 requests were mailed by viewers.

Three Lit Spots Sell 11,586 Items

WCAU-TV, Philadelphia, has several successful daytimers. *Lit's Have Fun*, its audience participation show sponsored by Lit Brothers Department Store, is telecast Tuesdays and Thursdays from 10-10:30 a.m. On this show three one-time announcements of three articles on three different programs "were directly responsible for 11,586 sales of hosiery, lamps and frozen foods!"

Unusual, Show 'Em Formats

KDYL-TV, Salt Lake City, Utah, reports two afternoon programs that exemplify unique format and proper demonstration technique. First, eight two-minute demonstrations with a live model and package

display, and before and after pictures of another model who used Vitrex, a reducing product, brought in 108 orders—each with \$3 or \$5 enclosed — for this limited-appeal item. Second, one two-minute participation spot in a live show on the construction and features of a mattress, resulted in many new customers at Overman Mattress Co.

100% Sales Increase

Daytime shows on WBKB, Chicago, are interesting, especially the *Bill Evans Show*, 1-2 p.m., Monday through Friday, *Fun and Features*, 10-12 noon weekdays. On the Evans' show a psychologist guest representing a paint company mentioned a booklet available on request. The result: 1,600 requests. A one-minute announcement for a cabbage shredder got 751 orders; the announcement was repeated and drew 863 additional orders. *Fun and Features*, sponsored by The Fair, large department store, provides a telephone service for ordering items demonstrated on the show. One sponsor, John Oster Manufacturing Co., at the end of its first six weeks on the show reported appliance sales had increased over 100% at the consumer level.

\$1,980 Budget; \$8,735 Sales

On WDTV, Pittsburgh, W. R. Feemster Co., Michigan, manufacturers of kitchen tools, used a five-minute film three times—twice in Class "C" time, once in Class "A." Its total weekly TV expenditure was \$247.50 to advertise an all-purpose slicer which retailed at \$1. Eight-week cost of air time was \$1,980. Eight-week total of cash income, accepting only cash and returning C.O.D. orders with letters of explanation, was \$8,735.

Switch Milkmen for Penny's Pitch

The Penny Pruden Kitchen Show on WCOP-TV, Cincinnati, has been a daytime success since its debut when the station opened a year and a half ago. Penny Pruden now has 11 sponsors. The power of her daytime programs—weekdays, 1-2 p.m.—is shown in results for French Brothers Bauer Dairy's new Speedy-Whip device. The only way to get one of the new items was through a French Bauer milkman. Within a week 4,500 sales traceable to the Pruden show were reported, many of them from persons who had dealt with another dairy.

Moves 25c-\$6.95 Items Easily

Three Detroit firms are happy with their participation on WJBK's *Ladies Day* show, telecast weekdays from 12:30-1:30 p.m. House of Quality offering 30-piece sets of stainless steel cutlery at \$6.95 apiece, sold 41 sets on its first commercial, 45 on the second; Nu-Age Products, selling Rug-Clean-Dry, used six spot announcements with the result that every department and chain store in Detroit now stocks the product; Weaver Products, selling Spoolie Hair Curlers, used two commercial announcements, and sold \$2,400 worth of 25c cards of curlers in a week.

Show Teaches, Sells, Too

A new and unusual show with a growing following is *TV Baby Sitter*, telecast over WBNS-TV, Columbus, O., weekday afternoons. In addition to story telling, its main performer, Frances Norris, holds her youngster audience with craftsmanship, having them make things, use crayons, paints and clay, simultaneously with her instructions. Just before Christmas Aunt Fran offered a metallic tree ornament package at 25c. More than 600 sales resulted in the week's offer, with requests coming in from all parts of the 17-county WBNS-TV area.

These, then, are typical of the hundreds of daytime programs that are doing well for sponsors in all parts of the country. It proves that daytime is not only here as an important time-segment on TV, but is already reaching a select and growing audience.



KSTP's Bernice Hulín has large audience.

C. E. HOOPER
December Network Ratings

1. Texaco Star Theater 55.5
2. Godfrey's Talent Scouts 45.6
3. Fireside Theater 44.7
4. Toast of the Town 38.4
5. Cactus Jim 38.3
6. Man Against Crime 34.6
7. Mama 34.5
8. Philco TV Playhouse 33.3
9. Lights Out 32.4
10. Your Show of Shows 31.9

PULSE
Week of Dec. 1 -

1. Texaco Star Theater 47.1
2. Your Show of Shows 33.7
3. Godfrey's Talent Scouts 32.8
4. Toast of the Town 29.0
5. Fireside Theater 29.0
6. Comedy Hour (Cantor) 28.9
7. Philco TV Playhouse 28.5
8. Studio One 27.3
9. The Goldbergs 26.8
10. Hopalong Cassidy 26.0

VIDEODEX
December National Report

1. Texaco Star Theater 55.8
2. Godfrey's Talent Scouts 43.3
3. Philco TV Playhouse 41.3
4. Fireside Theater 40.8
5. Comedy Hour (Cantor) 38.2
6. Hopalong Cassidy 35.8
7. Your Show of Shows 34.8
8. Lights Out 32.7
9. Godfrey & Friends 32.4
10. Toast of the Town 31.5

TRENDEX
January National Ratings

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

PULSE N.Y.C. RATINGS
For December

1. Texaco Star Theater 50.0
2. The Goldbergs 38.4
3. Studio One 37.4
4. Show of Shows 36.8
5. Comedy Hour (Cantor) 35.5
6. Godfrey's Talent Scouts 35.2
7. Philco TV Playhouse 32.6
8. Toast of the Town 32.6
9. Big Town 28.4
10. Jack Carter Show 26.9

HOOPER L.A. RATINGS
November-December

1. Hopalong Cassidy 35.9
2. Texaco Star Theater 34.1
3. Movies (KTLA, Sun., 7:45 p.m.) 28.2
4. Spade Cooley Show 27.1
5. Alan Young Show 24.2
6. Wrestling (KTLA, Thurs., 8:30 p.m.) 24.2
7. Lone Ranger (KTTV, Sat.) 24.1
8. Football (KNBH, Sun.) 22.5
9. Rams Football 22.5
10. Chevrolet Feature Theater 22.2

KEY TBA—to be announced.
*The following are alternating programs:
Big Story with The Clock
Burns & Allen with Johnson's Starlight Theatre
Family Theater with Song at Four
Ford Theater with Charlie Wild & General Mills
Lucky Strike with Musical Comedy Time
Lone with Pillsbury
Motorola, Norge and Post Milk co-ops, all sponsors.
**Sponsored by First National every fourth week.

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

NETWORK SCHEDULE

	8:15	8:30	8:45	9:00	9:15	9:30	9:45	10:00	10:15	10:30	10:45	11:00	11:15
	8:30	8:45	9:00	9:15	9:30	9:45	10:00	10:15	10:30	10:45	11:00	11:15	11:30
	Film	Movies in Your Home	Movies in Your Home	Documentary Film	Documentary Film	Marshall Plan In Action	Marshall Plan In Action	Bldg. Ass'n Gaspel Old Fosh. Revival	Gaspel Bldg. Ass'n Old Fosh. Revival	Youth on the March	Youth on the March		
he	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	B. F. Goodrich Celebrity Time	B. F. Goodrich Celebrity Time	Stopette What's My Line	Stopette What's My Line	Norwich Week In Review	
		Our Secret Weapon	Our Secret Weapon	Arthur Murray Show	Arthur Murray Show	Arthur Murray Show	Arthur Murray Show	They Stand Accused	They Stand Accused	They Stand Accused	They Stand Accused		
*	Colgate** Comedy Hour	Colgate** Comedy Hour	Colgate** Comedy Hour	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Congoleum-Nairn Garroway At Large	Congoleum-Nairn Garroway At Large	TBA	TBA		
& in his	Mogan & David Can You Top This	The Ruggles	The Ruggles	Pharma-Craft Amer. Razor College Bowl	Pharma-Craft Amer. Razor College Bowl	On Trial	On Trial	Feature Film	Feature Film	Feature Film	Feature Film		
us. no	Lever Bros. Lux Video Theatre	Lipton Talent Scouts	Lipton Talent Scouts	Philip Morris Horace Heidt	Philip Morris Horace Heidt	Sanko The Goldbergs	Sanko The Goldbergs	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Masland At Home Party	
		Co-op Al Morgan Show	Co-op Al Morgan Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling		
ill & P. ey	Speidel Winchell & J. Mahoney	Firestone Co. Voice of Firestone	Firestone Co. Voice of Firestone	Admiral Lights Out	Admiral Lights Out	Am. Tab. Co. Lucky Strike Theatre*	Am. Tab. Co. Lucky Strike Theatre*	Am. Tab. Co. Lucky Strike Theatre*	Am. Tab. Co. Lucky Strike Theatre*	Co-op Who Said That	Co-op Who Said That	Anchor-Hacking Open House	Anchor-Hacking Open House
nk	Game of the Week	Buck Rogers	Buck Rogers	Hudson Billy Rose	Hudson Billy Rose	Life Begins at 80	Life Begins at 80	Roller Derby	Roller Derby	Am. Tab. Co. Roller Derby	Am. Tab. Co. Roller Derby	Roller Derby	Roller Derby
ol	Prudential Family Theater*	Prudential Family Theater*	Prudential Family Theater*	R.J. Reynolds V. Monroe Show	R.J. Reynolds V. Monroe Show	Electric Auto-Life Suspense	Electric Auto-Life Suspense	Block Drug Danger	Block Drug Danger	We Take Your Word	We Take Your Word		
f	Court of Current Issues	Johns Hopkins Science Review	Johns Hopkins Science Review	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Food Store Prgs. Corp. Star Time	Food Store Prgs. Corp. Star Time	Food Store Prgs. Corp. Star Time	Food Store Prgs. Corp. Star Time		
b. tar	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	P & G Fireside Theatre	P & G Fireside Theatre	Armstrong Circle Theatre	Armstrong Circle Theatre	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	Anchor-Hacking Open House	Anchor-Hacking Open House
ary	ABC Library of Mystery Film	Three Against One	Three Against One	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling
ey ds	Toni* A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	Bymart Somerset Mougham	Bymart Somerset Mougham	P. Lorillard The Web	P. Lorillard The Web	Pobst Co. International Boxing Club	Pobst Co. International Boxing Club	Pabst Co. International Boxing Club	Sports Interview		
				Co-op Famous Jury Trials	Co-op Famous Jury Trials	Consolidated Cigar Plainclothesman	Consolidated Cigar Plainclothesman	Tidewater Oil Broadway to Hollywood	Tidewater Oil Broadway to Hollywood				
a* tar	Motorola* Four Star Review	Motorola* Four Star Review	Motorola* Four Star Review	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Bristol-Myers Break the Bank	Bristol-Myers Break the Bank	Armour Stars Over Hollywood	Armour Stars Over Hollywood	Anchor-Hacking Open House	Anchor-Hacking Open House
l, ard e	Admiral, P. Lorillard Stop the Music	Admiral, P. Lorillard Stop the Music	Admiral, P. Lorillard Stop the Music	Packard Holiday Hotel	Packard Holiday Hotel	Graven Blind Date	Graven Blind Date	Seeman Bros. I Cover Times Square	Seeman Bros. I Cover Times Square	Blitz Co. Roller Derby	Blitz Co. Roller Derby	Roller Derby	
in* &	Cornation* Burns & Allen	American Razor The Show	American Razor The Show	Esso Oil or Kroger Co. Allan Young Show	Esso Oil or Kroger Co. Allan Young Show	Lever Bros. Big Town	Lever Bros. Big Town	Philip Morris Truth or Consequences	Philip Morris Truth or Consequences	Nash Motors Airfyte Theater	Nash Motors Airfyte Theater		
on to	Once Upon a Tune	Once Upon a Tune	Once Upon a Tune	Kaiser-Frazer Ellery Queen	Kaiser-Frazer Ellery Queen	Boxing	Boxing	Boxing	Boxing	Boxing	Boxing		
o no show	DeSoto Groucho Marx Show	Borden Peter & Mary	Borden Peter & Mary	Ford Star Review	Ford Star Review	Ford Star Review	Ford Star Review	U.S. Tab. Martin Kane Private Eye	U.S. Tab. Martin Kane Private Eye	TBA	TBA	Anchor-Hacking Open House	Anchor-Hacking Open House
th y ns	Ranson Twenty Questions	Best Foods Penthouse Party	Best Foods Penthouse Party	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Schlitz Pulitzer Prize Playhouse	Film	Film	Studs' Place	Studs' Place		
al is a	General Foods Moga	R.J. Reynolds Man Against Crime	R.J. Reynolds Man Against Crime	Ford Motor Ford Theater*	Ford Motor Ford Theater*	Ford Motor Ford Theater*	Ford Motor Ford Theater*	Kelvinator Morton Downey	Kelvinator Morton Downey	Sylvania Electric Beat the Clock	Sylvania Electric Beat the Clock		
				Bond Stores Hands of Mystery	Bond Stores Hands of Mystery	Roscoe Karns Inside Detective	Roscoe Karns Inside Detective	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars		
s kids	Miles Quiz Kids	Gulf We, the People	Gulf We, the People	Bonafide Mills Versatile	Bonafide Mills Versatile	American Tobacco Big Story*	American Tobacco Big Story*	Gillette Boxing	Gillette Boxing	Gillette Boxing	Chesebrough Greatest Fights	Anchor-Hacking Open House	Anchor-Hacking Open House
Dairy rmon Club	Amer. Dairy P. Whitman TV Teen Club	Paul White-man TV Teen Club	Paul White-man TV Teen Club	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	
erch Murray	Anheuser-Busch Ken Murray Show	Anheuser-Busch Ken Murray Show	Anheuser-Busch Ken Murray Show	Bulova Watch Co. Frank Sinatra	Bulova Watch Co. Frank Sinatra	Frank Sinatra	Frank Sinatra	Carter Sing It Again	Ludens Sing It Again	Sterling Drug Sing It Again	Sterling Drug Sing It Again	Songs For Sale	Songs For Sale
		DuMont Telesets Sat. Night	DuMont Telesets Sat. Night	DuMont Telesets Sat. Night	DuMont Telesets Sat. Night	DuMont Telesets Sat. Night	DuMont Telesets Sat. Night	Carter Prods. Sat. Night	Eversharp Inc. Sat. Night	Chesebrough Mfg. Sat. Night	Chesebrough Mfg. Sat. Night	Co-op Wrestling	Co-op Wrestling
										American	American	TBA	

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK



To the skirl of bag-pipes goes the happy jingling Reed's Candy commercial just completed by Five Star in Hollywood. The production is in full color for theatrical release, with black-and-white TV prints. Written by Charles F. Chaplin with Howard Swift as animation director.

ADVERTISER

Reed's Candy

AGENCY

Grant Advertising, Inc.

PRODUCED BY

FIVE STAR PRODUCTIONS

6526 SUNSET BLVD., HOLLYWOOD 28, CALIF.
HE-4807



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

ADVERTISER

National Brewing Co.

AGENCY

Mesal, Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

1600 BROADWAY, NEW YORK, N. Y.
Circle 6-5700



Kate Smith narrates four Vaseline Hair Tonic spots showing a new pre-shampoo and touch-up oil treatment. Films were designed to match smoothly with Kate Smith's live introduction on her NBC-TV afternoon show. Produced in live action at Pathescope Studios in New York.

ADVERTISER

Chesebrough Manufacturing Co.

AGENCY

McCann-Erickson Inc.

PRODUCED BY

PATHESCOPE PRODUCTIONS

580 FIFTH AVENUE, NEW YORK, N. Y.



Hudson's smart styling, Hudson's efficiency and all of Hudson's comforts and new features are stressed in a series of 90-Second Middle Commercials on the Billy Rose Show. Combined live action and animation put the points across. 15-Second 'glamor' shots open and close the show.

ADVERTISER

Hudson Motor Car Company

AGENCY

Brooke, Smith, French & Dorrance, Inc.

PRODUCED BY

SARRA, INC.

NEW YORK • CHICAGO • HOLLYWOOD



When a television character reaches out of the screen for the product, that's news! And it's one of the interesting treatments in this one-minute commercial for Rockwood Chocolate Waters. "Fine for all the Family" is the theme of the spot.

ADVERTISER

Rockwood & Company

AGENCY

Platt-Forbes, Inc.

PRODUCED BY

SARRA, INC.

NEW YORK • CHICAGO • HOLLYWOOD

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK



One of the most progressive TV film plans yet is that of the Schlitz Brewing Company and their advertising agency, Young & Rubicam, who use impressively produced film commercials on a live show, the Pulitzer Prize Playhouse.

ADVERTISER

Jos. Schlitz Brewing Company

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK, N. Y.
Circle 5-5044



The Schlitz films are particularly notable for their high professional quality of performance, physical mounting, and photography, and they are characterized by meticulous attention to detail. Screen Gems, Inc. gives careful production to many of these commercials on which the creative work is done by Sylvia Dowling at Young & Rubicam.

ADVERTISER

Jos. Schlitz Brewing Company

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK, N. Y.
Circle 5-5044



A commercial of unusual imagination and impact, in which a dreaming man's spirit seeks the solace of a glass of Schlitz—and when appeased relaxes again in sleep. One of the most talked-about film commercials on television.

ADVERTISER

Jos. Schlitz Brewing Co.

AGENCY

Young & Rubicam

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK, N. Y.
Circle 5-5044



Product identification, tough to do, was expertly handled in this series of paper products commercials—featuring Royal Lace's shelf-edging, doilies and fancy shelf and wrapping paper. The series combined multiple product demonstration with a close-up presentation of the many intricate details of designs and patterns.

ADVERTISER

Royal Lace Paper Works, Inc.

AGENCY

Kiesewetter Associates, Inc.

PRODUCED BY

SPECIAL PURPOSE FILMS, INC.

44 WEST 56th STREET, NEW YORK, N. Y.
Judson 6-0020



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

ADVERTISER

P. Lorillard Company

AGENCY

Lennen & Mitchell, Inc.

PRODUCED BY

SPECIAL PURPOSE FILMS, INC.

44 WEST 56th STREET, NEW YORK, N. Y.
Judson 6-0020

**CINCINNATI IS TOPS
IN DAYTIME
TELEVISION!**

**WCPO-TV IS TOPS
IN CINCINNATI
TELEVISION!**



**SELLING'S A CINCH
WITH DIXON!**

One of America's TEN TOP DAYTIME PROGRAMS . . .
reported in the November issue of TELEVISION . . .

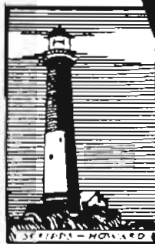
PAUL DIXON'S MUSIC SHOP. This "tops-in-the nation" program
is seen Monday through Saturday . . . WCPO-TV, 3 to 5 P.M.

WCPO-TV

CHANNEL 7 CINCINNATI

WEWS Cleveland under same general management
is also one of the country's top TV stations.

SEE YOUR BRANHAM MAN!



TV'S BIG PROBLEM

(continued from page 11)

the colleges far and beyond the sale of a few football tickets?

These are only a few in a long list of examples. I do not agree that a program has to be a commercial failure just because it contains educational or informative material. I believe that the skill and ingenuity of our writers and producers can make many constructive themes of fascinating interest. The need right now is to get rid of the defeatist attitude that a "message can't build an audience."

Urges Broader Concepts

Many people have believed that television some day will become one of our greatest forces in information. Some have even placed this possibility equal to or ahead of its entertainment value. I do not expect—or even desire—a radical change. But I do believe that a broadening of television's program content to realize more of its social usefulness will help to build its stature with both daytime and nighttime audiences. That is certainly one of the biggest if not the biggest job ahead of television in 1951.

FILM TREND

(continued from page 18)

signed for the half-hour packages, and five for the 15-minute group. Jimmy Powers and Marty Glickman act as commentators, with especially edited additions made for localities that have a greater interest in a particular event, i.e., Philadelphia would get more material on a basketball game involving a local team. Prices range from \$750 to \$100 for the half-hour package, \$500 to \$80 for the 15-minute series. Winik also has three-minute musical films, with personalities like Rudy Vallee and Gertrude Niesen to be used individually or as part of a larger program. Prices are based on amount of film used or through leasing the films on a yearly basis.

1,000 Musical Films

Official Films has a collection of over 1,000 3-minute musicals originally made for coin machines. The films are leased to a station or agency, with rates based on the number of TV sets in the market. Prices are graduated from \$15,000 for stations with markets of less than 10,000 to \$100,000 for New York. Also Cafe Continental, 13 quarter-

hour musical variety items made by John Nash Productions and currently under sponsorship by Conmar Zippers in 10 markets. Show also is being repeated in Philadelphia over WPTZ for a new sponsor.

Jerry Fairbanks, Inc., has a series of 26 half-hour western films; Paradise Island, 26 quarter-hour musical films and a Hollywood Wrestling series.

Louis Weiss & Co. has 13 half-hour Western stories titled Trigger Tales, and Craig Kennedy, Criminologist, a half-hour series. Sterling Films has a sports series, What's the Record. Dynamic Films has a five-minute series of Funny Bunny cartoons, and G-L Enterprises will offer shortly a half-hour series starring folk-singer Burl Ives.

New Firms Spring Up

Every day a new syndicating package firm announces its entry in the field, so this report is not a complete listing of such programming.

With production costs skyrocketing on live shows, limited facilities and scarcity of Hollywood movies, it is evident that more and more sponsors will turn to syndicated film programs.

MOHAWK'S ALL-OUT TV EFFORT

**SPONSOR GAINS BRAND NAME,
PRODUCT IDENTIFICATION,
INCREASES DEALER PRESTIGE**

As a direct result of television the name "Mohawk is better known today than ever before," according to Howard P. Hildreth, advertising manager, Mohawk Carpet Mills, Inc. The Amsterdam, N.Y. carpet manufacturing company spends virtually its entire advertising budget for network TV promotion.

"We of Mohawk ask of any advertising medium that it go to the limits of its ability, commensurate with the amount of our expenditure in putting across our brand name. A secondary requirement is that it build desire for our product," Mr. Hildreth said. "Our Mohawk Showroom has done both for us."

No Impulse Buyers

In regard to carpets, Mr. Hildreth added: "Ours is a product completely divorced from impulse buying. Surveys have shown that two years elapse between the consumer's decision to buy carpet and the actual purchase. Because of this and because carpet is purchased theoretically twice in the lifetime of the family, establishing the brand name and measuring the results of the advertising is difficult. It is made more difficult through the fact that the entire industry has been producing at capacity for some years, so that relative carpet sales by individual manufacturers due to their advertising is impossible to trace.

At current talent and time rates Mohawk Showroom, telecast over NBC thrice weekly at 7:30 p.m., EST, costs \$26,223 a week. The small balance of Mohawk's budget goes for dealer kits, including special television merchandising campaign literature, posters, advertising mats and counter material.

According to company officials, Mohawk is well aware of the value of its multi-use of television time, and that this has built its cumulative audience. Joseph Daniels, public relations director of Mohawk, pointed out that while carpets aren't in the impulse-purchase category, dealers constantly comment that "customers come in and ask to see the carpet they've seen on television. Furthermore, we know that Mohawk Showroom ranked first in

a recent sponsor identification survey made of TV homes in the Chicago area."

Featuring singer-pianist Roberta Quinlan, Mohawk Showroom blends its talents and commercials gracefully. The telegenic singer, using a living-room set, often alludes to the sponsors' products between numbers, and brings commercial announcer Bob Stanton into her own acts. He sings, too, and following an occasional duet with Miss Quinlan, Stanton will fervidly describe features of the Mill's latest products, tastefully exhibited underfoot during the show. The "sculptured" carpeting televises well, and Stanton's complete conviction about its quality impresses the viewer.

The show opens and closes with an American Indian-head silhouette, back of which designed carpets move upward to a tom-tom theme singing commercial that every kid in the neighborhood now knows by heart.

The company's policy is to show as much carpet as possible, and demonstrate it with live, hard-hitting commercials. It accomplishes its aim. Even without color, company officials declare that TV is a better medium than consumer magazines. To reach markets not available through television, and to supplement its present coverage, Mohawk this spring will buy time on 27 AM stations to broadcast Roberta Quinlan's presentations on a transcribed spot basis for 15 minutes three times a week. It has not decided as yet whether it will enlarge its TV coverage with film or kinescope.

At present Mohawk Showroom is in 49 cities, via NBC's interconnected network, on which it received a December Videodex rating of 12.3, with an estimated audience of 1,059,000. Its television merchandising campaign is carried on in 50 cities, through its nearly 9,000 dealers.

The dealers are enthusiastic about the tie-up material, as well as about the program, and the company is satisfied the show is repaying them in that respect. And with a cost-per-thousand of \$4.97 and a cost-per-commercial-minute of \$1.10, Mohawk has a solid basis for its conviction that TV is paying off for them costwise.



ROBERTA AND BOB STANTON

**The Station
With More
Know How**



KDYL-TV

NBC NETWORK
CHANNEL 4
Salt Lake City, Utah

National Representative: Blair-TV, Inc.

**WEED
AND
COMPANY**



NEW YORK
CHICAGO
HOLLYWOOD
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA

**OVER 125,000 TELEVISION
HOMES IN THE STATE OF
RHODE ISLAND**

... plus ...

**BROCKTON
NEW BEDFORD
FALL RIVER
and TAUNTON,
Massachusetts
are served by:**

WJAR-TV — Channel 11

Owned and Operated by

**The Outlet Company
Providence, Rhode Island**

**THE ONLY TELEVISION
STATION IN
RHODE ISLAND**

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

TBA OUT

(continued from page 6)
vertising and other related factual data.

"I believe this can be more effectively done by a trade association devoted exclusively to television than by one whose efforts are divided between broadcasting and video."

* * *

Victor A. Sholis

Vice President and Director—
WHAS, Louisville.

"There is sufficient community of interest between AM broadcasters and telecasters to justify working together under the same roof of the NAB. I do feel strongly that the TV department must enjoy a certain amount of autonomy within NAB and an adequate share of dues paid the parent association."

* * *

Martin B. Campbell

WFAA, Dallas.

"If television can come into NAB as an active, live part of the organization, with separate personnel, separate dues to make it self-supporting, then I think it would be a good thing. If it simply becomes another department of NAB, like legal, engineering, etc., then I think it should stay out."

* * *

John E. Fetzer

President WKZO, Kalamazoo.

"It is my feeling that a divided group in the fields of television and broadcasting is a weakening force and portends of the divisions that invite assault from without. The NAB has demonstrated through the years, particularly under the leadership of Justin Miller, that it has the capacity to do the great over-all industry job when we remain united.

"The plan offered by the NAB Board to permit television to come in under its own autonomy is sound."

* * *

L. H. Rogers

Station Manager-WSAZ, Huntington, W. Va.

"We at WSAZ-TV feel that a merger of NAB and TBA would probably work to the advantage of the industry in general. However, this opinion is predicated upon maintaining complete autonomy of the television authority. In other words, if TBA were to be brought into the NAB fold, it should be separated entirely from NAB radio authority under an overall NAB direction.

"The strong competitive element existing between radio and televi-

sion is such that we do not believe the same directors, the same committees, and the same central divisions can handle both assignments without detriment to each other."

* * *

Les Johnson

WHBF, Rock Island.

"I believe in one over-all industry trade organization. It would seem NAB should be the umbrella and its setup should be such that TV, if its owners and operators believe it would thus be best served, should be an active, aggressive division of NAB."

* * *

William Fay

Vice President—WHAM, Rochester.

"The majority feels that there is a distinct advantage in establishing one strong organization rather than to permit the development of two associations which could possibly compete. The purposes of the two existing groups seem synonymous."

* * *

Paul Adanti

General Manager—WHEN, Syracuse.

"I favor a single strong television association, preferably a merger between NAB and TBA. The general objectives of this trade association should be:

"1. Standardization of television with regard to:—

"a. Mechanics - requirement of slides, films, etc.

"b. Commercial content and rendition for 20 and 10 second spots, just to mention two of the more non-standard items. I'm sure there are many hundreds more.

"2. To provide a unified group to transmit the problems and desires of the stations to the FCC for the purpose of effecting rule making.

"3. To provide TV stations with information and assistance on both general and specific operating problems.

"4. To set up operating standards which would correct the abuses which are currently perpetrated by both stations and advertising people.

"5. To evolve a sensible code of ethics with regard to program content which can be acceptable to the majority of the people interested in keeping program content wholesome, and which can be used as a yardstick for acceptability.

"6. To explore the explosive subjects of standardization of rates and wages, and to establish standard job requirements."

What The Critics Say.....

NOT ON THE LEVEL

JOHN CROSBY
N. Y. Herald Tribune

"One of radio's most irritating mannerisms has been bequeathed to television. I refer to the sudden violent increase in volume when the commercial comes on. Man has his set tuned to a level not inimical to his eardrums. Then comes the singing commercial pitched at a volume not much lower than a subway whistle or a woman's scream. (You must have heard one of those noises.) Man has to leap across the room and turn it down. When Martin Kane comes back, he has to leap up again, turn it back up. Three commercials mean six separate leaps, which is too much leaping."

"It also means a gross violation of FCC regulations which holds that radio and television stations should maintain a reasonable uniformity of volume. Let's, for heaven's sake, cut it out, fellows. You can sell me the Benrus just as easily—in fact, easier—at three decibels as at ten. My sales resistance mounts with the volume. One thing has so far eluded even the brainiest of TV engineers. There doesn't seem to be any way to turn up the brightness of the picture when the Dreft pitch comes on. If it were possible, the sponsor would beam a searchlight right into your eyes while clawing away at your ears. We'd be blinded and deafened at the same time."

HALEY STILL HEARTY

JACK O'BRIAN
N. Y. Journal-American

"Jack Haley was known as a '\$4.40 comedian' way back when that amount of money was considered fairly fabulous at the musical comedy box-offices.

"His sales points, to reduce the

esthetics to cash values, were a great deal of charm, personally and professionally a nice voice, a handsome face and a thorough grounding in his trade. They all combined in one of the most popular gents of his field and made him wealthy.

"Jack has remained consistently at or near the top for a longer period than his youngish face suggests and last night on Channel 4 he returned to show business after only a few months lapse, and fairly triumphantly. His show was swell.

"If anything, Jack Haley's fault was, and is, that he is a 'light' comedian in an era where generally the hokey, strident copycat comics catch the gravy. There isn't anything much he can do to change it, and let's pause here a moment to give sincere thanks."

PLOTS WITHOUT MYSTERY

BEN GROSS
N. Y. News

"Where's the Mystery? . . . That's what Lawrence E. Spivak would like to know about the whodunits seen on television. 'With one or two exceptions,' comments Larry, who, in addition to his video activities, publishes a series of popular mystery magazines and books, 'the plots of these TV stories are so transparent that their endings are about as difficult to anticipate as a No from Vishinsky'."

COMICS CAN'T TAKE IT

LARRY WOLTERS
Chicago Tribune

"Allen recently said that the critics 'expected too much' of his first show, hence most of them were disappointed. Danny Thomas says the critics look too harshly at what they see on the TV screen, without taking into consideration the short time allowed for preparation or the rough conditions under which a television program is put together.

"Critics actually are fully aware of the complications of putting an elaborate show together. They know it's an ordeal. However, they also know that getting up a TV show once a month, as Allen and Danny do, is not the equivalent of getting a Broadway show or a feature movie produced. They further know that Burr Tillstrom and Ransom Sherman, to mention just a couple of guys, manage to do a pretty good TV show once each weekday. They know Jerry Lester does three hour-long hilarious shows a week, that Groucho Marx does a slick job once a week and that Burns and Allen do a polished job once in two weeks."

BILLY ROSE'S PEOPLE

ANDY WILSON
Detroit Times

"Billy Rose is a showman who apparently fears no medium.

"He has put on Broadway plays, outdoor spectacles, night-club floor shows, and, since October 3rd, has been responsible for a weekly television show.

"From the first his series of vignettes of cosmopolitan life has sustained audience interest.

"Many were based on funny, or brutal, or ironic events seen in the strange, half-lighted, unmoral world of the clip joints and their wise, sharp people.

"Occasionally Rose departs from his Broadway locales.

"Such a show was 'The Benefit of the Doubt,' several weeks ago, which was set in the courtroom of a Belgian village.

"In 'Yogi Your Way, and I'll Go Mine,' he kicked around the New Thought sects with great glee, and told a good story as well.

"The Rose feeling for the Broadway character makes his shows about them the best of the lot."

LIFE'S LITTLE PROBLEMS

BILL IRVIN
Chicago Sun-Times

"There is a great deal to be said for the right vitamin tablets. A recent television commercial we were fortunate enough to see left little doubt as to which brand that was. In this instance the wife apparently has been leading the life of a hermit, going near her husband only to ask him for money.

"The plain truth was she simply didn't have the energy to drag herself to wherever her husband was, and he, thoughtless lout, seemingly hadn't even missed her.

"Then one happy day the wife came across the vitamin pills that were to change everything for her. Gulping a couple, she turned forthwith and walked straight into the next room where her husband was unconcernedly tying his tie. She seemed steady enough on her feet, we thought, for someone who had been pretty rundown and listless a few minutes before. The husband saw her coming and he immediately noticed the fresh, new smile on her face, the spring in her step. He welcomed her with open arms. It was a happy reunion.

"The thing we like about TV commercials is the way they so graphically illustrate life's little problems. And we do mean little."



"If a guy can't get a laugh without dropping his pants he's not much of a comedian."

SID CAESAR

from a dive bomber to a precocious baby, a mobile face, an instinct for comedy and ability to project his ideas. For those reasons almost everything his alert associates suggest can be given the Caesar treatment, after which it usually emerges as an original bit.

Sid Caesar in another era would be a star in musical comedy, vaudeville or motion pictures. TV viewers are grateful that his unique talent coincided with the new medium.

The majority of big name entertainers, after test solos in TV, complain that an hour or even half-hour program once a month drains them of vitality, stunts and stories. Sid Caesar, however, said that he "never felt better. And, as far as the show goes, it gets easier to do every week. But maybe we're getting more confidence," he added. Caesar is only 29 years old, however, which has much to do with the fact that full-day rehearsals six days a week don't tire him, and his weekly hour-and-a-half show exhilarates him.

As for feeding the TV maw with good material, Sid and his writers and co-talent don't let the fact worry them: "We take our material from everyday things, from human foibles. We work on situations, especially those in which viewers can identify their neighbors or selves."

It isn't obvious, but those who watch and enjoy this brief 90 minutes of entertainment, are often laughing at themselves. Like all good humorists, Sid Caesar turns the mirror on nature, so that we see ourselves in satirical, ridiculous or pompous situations.

There is seldom hysterical or bawdy laughter for this show, nor is there an effort to achieve either. Those who want custard-pie comedy can watch others work. Sid had enough of that type of humor when playing Catskill resorts as a straight man to a seltzer-bottle squirter. Nor does he approve off-color material. "If a guy can't get a

laugh without dropping his pants, he's not much of a comedian."

Sid and his staff don't deliver mere jokes, and they restrain themselves in using tag-lines just because they might get a laugh.

Although now able to carry a show alone, Sid doesn't demand the center of the stage. He treats his co-workers off-stage and on with consideration unusual in the business. "If I get the laugh, okay," he said, with his now-famous mannerism—a slight, humble bow of the head and a serious, sad expression. Then, brightening: "If Imogene gets the laugh, that's just as good. She's a fine girl, a fine actress," he adds, as if it just came to him. "You ought to do an interview of her. I'll fix it up, eh?" Happy at the thought of Miss Coca's extraordinary ability, he takes a sip of his favorite drink—straight ginger ale.

'I'd like to have seen Edison ad lib the electric light.'

Sid doesn't believe in comic genius, even though many say he's got it. Regarding this caliber of talent, Sid said, "I'd like to have seen Edison ad lib the electric light. To get any place you have to know what you're doing all the time. That takes work, rehearsal, planning and more work." Then, in his typical way, he grows expansive. "We work all the time! When do I rest? Sundays I'm home all day." At the thought he relaxes on his chair, and adds, "I just sit around." Actually he visits art galleries and looks for unusual guns to add to his collection.

In Yonkers, Sid kept busy bouncing obstreperous customers out of his father's beanery. Most of the customers were foreigners who didn't appreciate American music, Caesar-style. From their remarks, however, he learned the gibberish he now employs in his skits. Actually Sid can't speak anything but English, although he does that with diction others in TV could well emulate. Mel Brooks tells, though, how one of his Polish neighbors said after a show, "You know, that Sad Scissor, he don't speak Russki at all." "That's right," Mel agreed. "You bef," the other replied confidentially, "he speak Polski."

—J. McG.

"We don't want jokes to stand out by themselves. A mild joke in a really humorous situation contributes to the overall tone of the show. A big joke in an unreal situation destroys the comedy mood. And it's tough enough sustaining a comedy mood when the show is broken up with commercials. We don't go in for gags. My writers don't even own a gag file or joke book."

That last is the key to why Sid Caesar is such a standout performer in television, and why the \$45,000 weekly Show of Shows is one of NBC's proudest boasts.

Talent Shouldn't Sell

Sid believes that the talent should not be called on for any selling effort. "We try to give entertainment. If they like us they'll pay attention to the commercial." And people do pay attention to the Show's five commercial backers—Snowcap, S.O.S., Scotch Tape, Crosley and Benrus.

Sid credits his writers, Mel Brooks and Mel Tolkin, and his on-stage fellows, Imogene Coca and Carl Reiner, with much of the Show of Shows' comedy. He himself, however, contributes many of the best ideas. But in addition, he offers a facile voice that can be everything