

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eighth year of publication

PROCTER & GAMBLE'S
\$10,000,000 TV BUDGET
LATIN AMERICA TELEVISION

TM 12-51 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

"TALES OF THE TEXAS RANGERS"

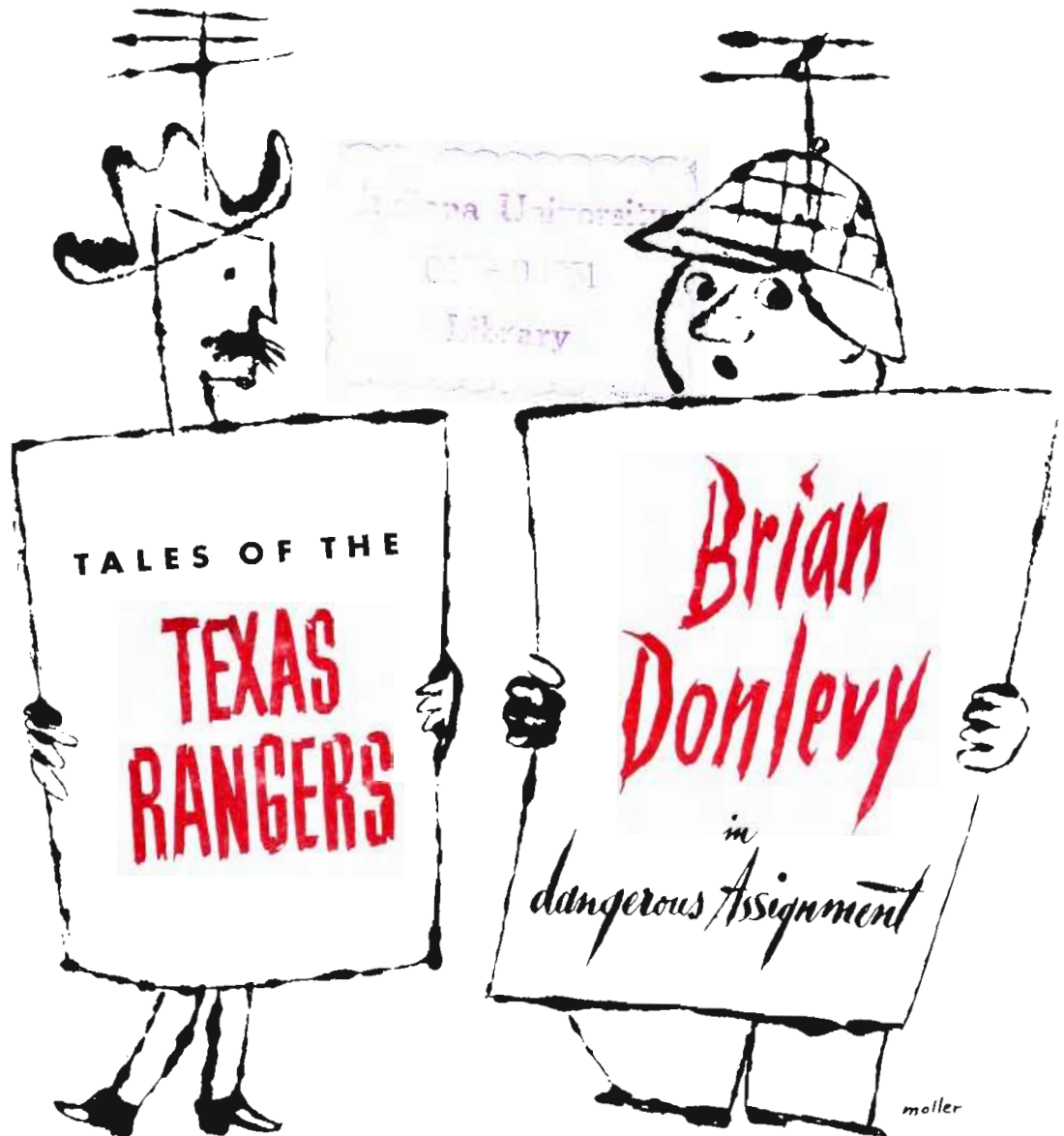
Authentic stories from the files of the Texas Rangers!

"DANGEROUS ASSIGNMENT"

starring Brian Donlevy as international adventurer—fighting crime in a background of global intrigue!

great radio...

now great TV



2 major half-hour shows now available for local TV sponsorship

Here's a major development in local and regional programming. These new film shows are well-established from NBC Radio... both are ideal for local accounts who want a show of top network calibre but must work with a limited budget. Write, wire, or phone today for price and audition print.

NBC-TV Film Syndicate Sales, 30 Rockefeller Plaza, New York City.

NBC-TV FILM SYNDICATE SALES

Erskine Johnson's "HOLLYWOOD REEL" • Movie Fan Magazine on Film •

► 52 timely glamor-packed 12-minute films, featuring the real lives of Movie Capital personalities

Clark Gable • Ginger Rogers • Gene Autry • Dinah Shore • John Wayne • Gloria Swanson
 Mercedes McCambridge • Charles Coburn • Ginny Simms • Kirk Douglas • Barbara Whiting
 Pat O'Brien • Eve Arden • Dick Haymes • Dorothy Shay • Spike Jones • Barbara Britton
 Ella Raines • Lou Costello • Ronald Reagan • Francis

Barbara Bel Geddes
 • Frances Langford
 John Barrymore, Jr.
 (long Cassidy) Boyd
 • Yvonne de Carlo
 • Ann Rutherford
 • Reid • Roy Rogers
 • Wanda Hendrix
 • Jack • Laraine Day
 • Ga • Louise Rainer
 • Geraldine Brooks
 • lls • Don De Fore
 • Bonita Granville
 • Gabu • Stan Laurel
 • Hall • Pat Medina
 • e • Lisa Ferreday
 • Edward G. Robinson
 • ts • Ruth Warrick
 • Jackie Gleason
 • arb • Joan Leslie
 • elita • Tim McCoy
 • • Ralph Edwards
 • Margaret O'Brien
 • George Montgomery
 • • Virginia Field
 • nnette MacDonald
 • Lon McCallister
 • • Marie Windsor
 • • Ronald Reagan
 • arjorie Reynolds
 • Dennis O'Keefe
 • • Joe E. Brown
 • y • George Raft
 • Constance Moore
 • ly • Bob Crosby
 • elores Costello
 • • Caesar Romero
 • • Fifi D'Orsay
 • Elsa Lanchester
 • Charlie Farrell
 • Randolph Scott
 • Charlie Ruggles
 • Robert Preston
 • Jackie Coogan
 • terling Hayden
 • Vanessa Brown
 • Lorence Marley
 • • Guy Madison
 • • Hazel Brooks
 • d • Burl Ives
 • l • Stu Erwin
 • Mack Sennett
 • Rosemary Lane

MR. TELEVISION TIMEBUYER:

Having trouble clearing time for your announcements?

Try this solution: Use a quarter-hour film program to do a better selling job at practically the same cost!

To be specific: Buy Erskine Johnson's "HOLLYWOOD REEL"! This tested quarter-hour program is crowded with screen, stage, radio and television personalities; is produced exclusively for TV.

Most TV stations can find time for good quarter-hour filmed shows because...

They are easy to schedule. There are more good quarter-hours than desirable one-minute availabilities.

They uphold local programming quality.

They net the station more money.

Advertisers should buy filmed programs because...

They may preview the program they sponsor.

They gain in prestige by providing entertainment.

They benefit by better sponsor identification.

Let us tell you more about it.

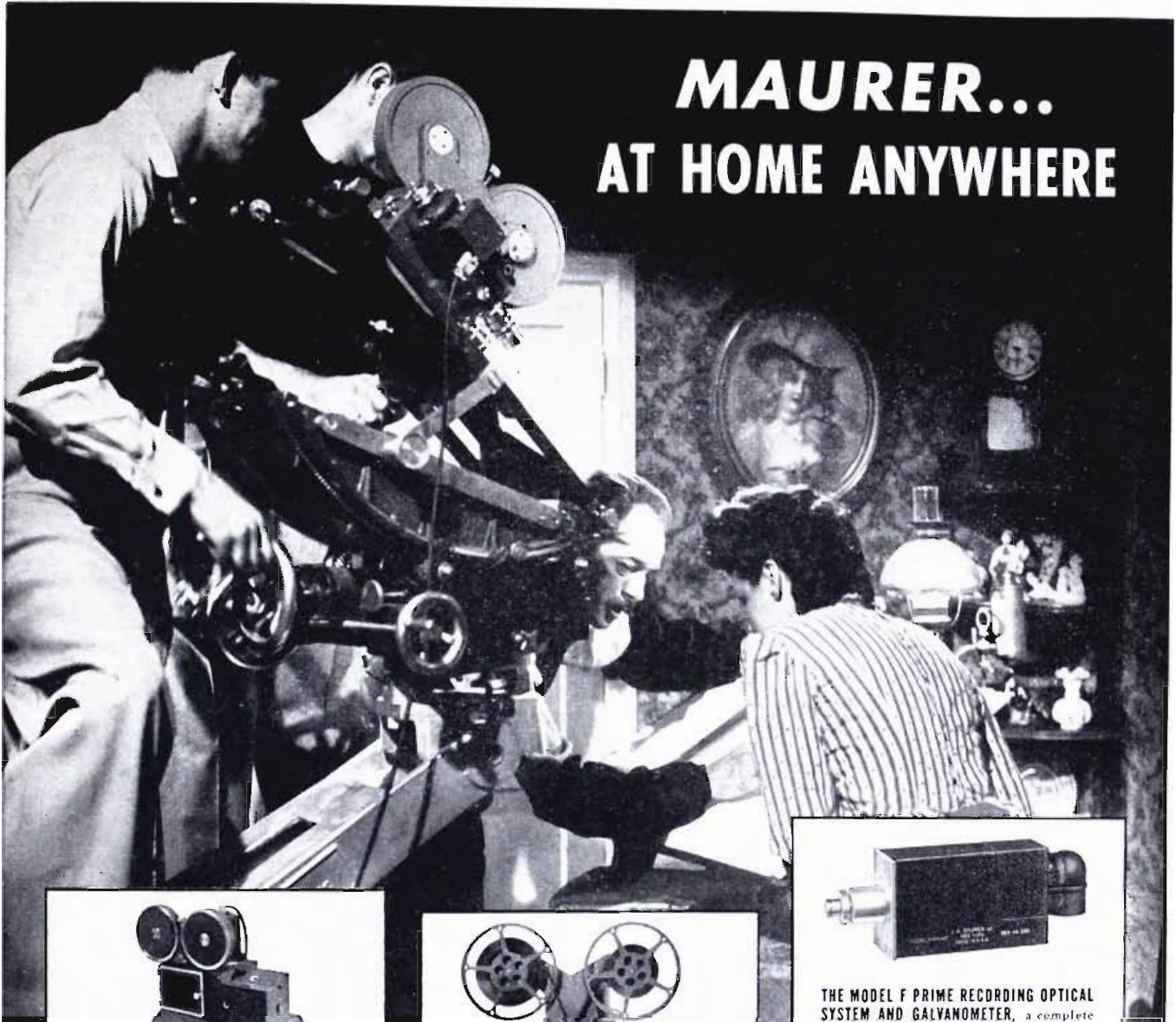
Paramount Television Productions, Inc.

1501 Broadway, New York 18 • BRyant 9-8700

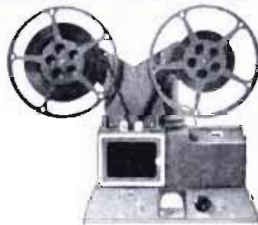


A SERVICE OF THE PARAMOUNT TV NETWORK

MAURER... AT HOME ANYWHERE



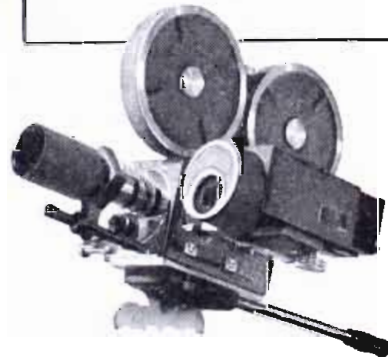
THE 16MM. SOUND-ON-FILM RECORDING SYSTEM. Capable of recording either negative or direct positive variable area and variable density sound tracks.



THE 16MM. FILM PHONDGRAPH. Its unique optical system gives an unusually narrow reproducing image with high light output.



THE MODEL F PRIME RECORDING OPTICAL SYSTEM AND GALVANOMETER, a complete light modulating unit for recording sound photographically upon standard film.



THE MAURER 16MM. CAMERA. Equipped with unique precision high-power focusing. Equipment includes: 235° dissolving shutter, automatic fade control, viewfinder, sunshade and filter holder, one 400-foot gear-driven film magazine, a 60-cycle 115-volt synchronous motor, one 8-frame handcrank, power cable and a lightweight carrying case.

The Maurer 16mm. camera is at home for every professional requirement—and little wonder since it's the only "16" specifically designed for professional use. The Maurer has many unique features—its simplified operation, hair-line accuracy, and job after job dependability, all make it the favorite choice of those who consider time and expense important—and a fine motion picture even more so.

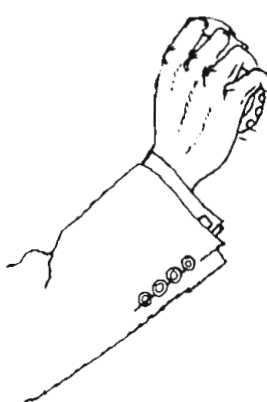
For details on this and other Maurer equipment write:

J. A. MAURER, INC.

37-01 31st Street, Long Island City 1, New York
850 South Robertson Blvd., Los Angeles 35, California



CABLE ADDRESS:
JAMAURER



WWJ-TV "busiest station in television"



Busy because of WWJ-TV's responsiveness to community, state and national obligations; busy because as the first television station in Michigan the public expects and gets more from WWJ-TV than from any other television station. And that is why your program on WWJ-TV is the best advertising value in the 3½ billion dollar Detroit Market.

Here is a partial list of special events covered by WWJ-TV during one month:

- July 4—Independence Day Celebration from Greenfield Village—Senator Wherry, guest speaker.
- July 8—Symphony concert from Belle Isle.
- July 9—Memorial Program for baseball's Harry Heilmann.
- July 10—WWJ-TV crews originated All-Star game for NBC.
- July 14—Tiger ballgame from Briggs Stadium, followed immediately by Regional Soap Box Derby from Detroit's Rouge Park — required 2 separate crews.
- July 19—Detroit Tiger double-header.
- July 23—Voice of Firestone fed to NBC from Masonic Temple.
- July 24—Secretary of State Dean Acheson telecast from Veterans' Memorial Building.
- July 26—Ford Festival with James Melton fed to NBC from Masonic Temple.
- July 27—Special Flood Relief program from WDAF-TV, Kansas City.
- July 28—President Truman telecast fed to NBC, CBS, ABC.
- July 28—Two hour telecast of Detroit's 250th Anniversary parade.



FIRST IN MICHIGAN Owned and Operated by THE DETROIT NEWS

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



TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume VIII, Number 9, September, 1951

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

Standard metropolitan Wilmington, Delaware area showed following increases in ten years:

	INCREASE
Population	20%
Dollar volume retail sales	178%
Dollar volume wholesale sales	209%
Dollar volume service trades	154%

In the nine year period, 1939 to 1948, employment rose 34¾%.

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

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

WDEL-TV effectively reaches this richest market with NBC and Du Mont network shows, many popular local daytime and evening programs.

WDEL-TV—the TV must on your schedule.

Represented by

ROBERT MEEKER

Associates

NEW YORK
SAN FRANCISCO

LOS ANGELES
CHICAGO

A STEINMAN
STATION

NBC
TV-Associate

Shopping for **TV** Availabilities?

If so, be sure to —

- 1.** Compare station rates.
- 2.** Compare the number of spot and retail advertisers.
- 3.** Compare the availabilities.
- 4.** Compare the facilities.
- 5.** If you're looking for a show ... compare the know-how.

In Chicago, there is no comparison. **WGN-TV** is the best buy for your advertising dollar. Call your **WGN-TV** representative for top availabilities today.



The Chicago Tribune Television Station

FOCUS

AFTER Labor Day, the Radio and Television Committee of the Association of National Advertisers published its third report on the subject and found television all but obliterating nighttime radio listening in TV homes. Since then sharp controversy has all but obscured the meaning of the report. (For TELEVISION Magazine's interpretation, see Editorial, page 9).

Facts turned up by ANA show that from additions to the total broadcast audience as well as from diversion of radio listeners, video in March-April of 1951 picked up over half the evening broadcast audience in 24 out of 36 cities studied. TV's bite ranged from a low of 25.3% in Tulsa to a high of 74.7% in Philadelphia.

TOTAL SETS IN USE AND TV SHARE OF AUDIENCE IN TELEVISION CITIES AVERAGE, EVENING HOURS*, SUNDAY THROUGH SATURDAY

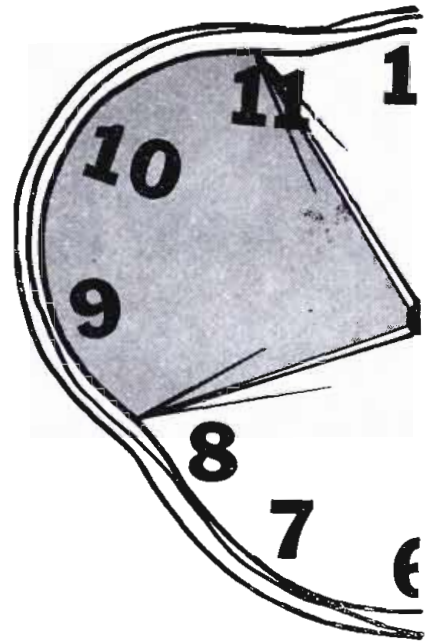
Source: TV-Home Hooperatings (City by City)

City	Sets-in-Use (Radio plus TV)			TV Share of Audience	
	Mar-Apr '48	Mar-Apr '50	Mar-Apr '51	Mar-Apr '50	Mar-Apr '51
Philadelphia	28.9%	41.9	47.3	52.1	74.7
Providence-Pawtucket	33.0	35.2	42.3	42.3	73.3x
Baltimore	31.5	40.8	45.1	54.1	72.1
New York	35.8	39.4	45.2	52.3	72.0
Detroit	31.8	39.8	43.0	42.0	71.3x
Dayton	33.5	40.4	47.8	44.8	69.7
Chicago	29.6	40.6	47.5	46.7	68.4
Buffalo	35.5	44.4	54.0	42.6	68.2
Cincinnati	33.6	41.3	48.0	42.7	67.3
Cleveland	36.6	43.5	49.3	39.8	66.7
Columbus, Ohio	34.0	40.0	45.4	43.0	66.0
Milwaukee	36.7	45.3	49.5	39.7	65.2
Toledo	29.8	36.0	43.3	38.9	65.0
Washington	31.8	37.9	41.8	51.9	64.8
Boston	34.7	39.2	45.7	44.7	64.5
Syracuse	35.9	40.4	48.5	26.2	63.5
Los Angeles	33.8	39.2	44.7	42.8	59.6x
Rochester	38.2	40.8	46.3	30.1	58.3
Pittsburgh	33.5	39.2	46.0	26.7	58.3
Louisville	35.2	31.1	43.0	18.4	57.7
Atlanta	31.5	36.6	38.0	33.1	56.5
St. Louis	34.8	38.7	45.6	28.9	53.0
Indianapolis	37.9	#	43.2	11.8	51.9
Minneapolis-St. Paul	36.5	41.9	49.1	20.8	51.5
Kansas City	#	36.2	44.5	11.6	49.5
Memphis	32.2	33.6	42.7	22.1	48.5
San Diego	37.3	33.3	40.5	18.0	46.5
Salt Lake City	36.0	35.5	43.0	13.4	40.6
Fort Worth-Dallas	30.5	29.7	33.0	20.4	39.0
San Antonio	28.5	32.3	37.8	14.0	39.2
San Francisco-Oakland	35.1	33.8	36.6	10.8	35.6
Houston	30.4	28.5	32.5	10.8	35.5
New Orleans	#	34.9	40.1	14.9	35.2x
Jacksonville	30.7	30.5	33.1	8.5	35.2
Oklahoma City	31.0	31.6	36.9	10.8	31.4
Tulsa	34.6	#	35.3	8.2	25.3
No. of TV sets in U.S.	286	5343	12172	5343	12172
{NBC est. in thousands}	{4/1/48}	{4/1/50}	{4/1/51}	{4/1/50}	{4/1/51}

* From 6 P.M. to 11 P.M., or to end of survey time, if earlier. Surveys ended not earlier than 10 P.M. in any city for any period. # Not available. x April, 1951 only.

In another phase of its report, ANA came up with ratios of TV homes to radio-only households in 53 markets served by NBC affiliates. Radio's crying jag probably stems from the announcement that in 13 market video outpulls AM.

(continued on next page)



CLOCK WATCHER?

... if you are, you'll find that we've done some fancy footwork here in the Steel City... stretched our schedule, we have.

... yes, we've finally gone and done it; started programming at 8:30 in the morning. Designed to expand our offerings of the best network programming, our new schedule will also accommodate an increased number of sponsors in this, the 7th largest U.S. market.

As always, Pittsburgh-ers rate first with—

W D T V
CHANNEL 3
PITTSBURGH'S
WINDOW OF THE WORLD



CHANNEL SEVEN

WMAQ-TV

Now Operating from — EVENING STAR TELEVISION CENTER — finest TV Studios South of New York

Owned and Operated by
THE EVENING STAR BROADCASTING COMPANY
 724 Fourteenth Street N.W.
 Washington 5, D. C.
 Represented Nationally by
The KATZ AGENCY, Inc.

FOCUS (continued)

RATIO OF TV HOMES TO RADIO HOMES COVERED BY RADIO STATIONS IN TV CITIES

National Broadcasting Company Affiliates

City	Station	Radio Homes Covered	10/1/51 TV Homes (60 Miles)	Total Families in TV Area	% TV* to AM
Baltimore	WBAL	399,170	317,000	461,600	69
Philadelphia	KYW	897,070	910,000	1,343,900	68
Buffalo	WBEN	320,870	215,000	309,400	67
New York	WNBC	3,424,260	2,535,000	3,887,000	65
Washington	WRC	360,280	284,000	450,600	63
Minneapolis-St. Paul	KSTP	447,090	282,000	452,900	62
Syracuse	WSYR	214,960	131,000	205,200	61
Richmond	WMBG	117,250	81,800	133,700	61
Erie	WERC	52,160	51,600	84,800	61
Cleveland	WTAM	902,020	510,000	804,800	57
Los Angeles	KFI	1,799,000	991,000	1,537,800	55
San Diego	KFSD	183,830	99,300	182,100	54
Detroit	WWJ	1,005,850	524,000	907,200	52
Binghamton	WINR	43,245	41,900	84,100	50
Milwaukee	WTMJ	517,140	255,000	373,600	49
Lancaster	WGAL	48,177	106,000	215,900	49
Miami	WIOD	132,570	70,800	154,600	46
Grand Rapids	WOOD	129,900	87,300	194,500	45
Indianapolis	WIRE	212,770	160,000	390,200	41
Providence	WJAR	246,480	168,000	406,100	41
Schenectady	WGY	451,230	174,000	322,500	39
Louisville	WAVE	206,380	99,000	256,400	39
Norfolk	WTAR	175,560	75,500	204,200	37
Rochester	WHAM	272,370	97,200	216,700	36
Toledo	WSPD	187,240	107,000	300,100	36
Davenport	WOC	57,110	74,700	205,100	36
Chicago	WMAQ	2,789,190	1,011,000	1,668,400	36
Boston	WBZ	2,203,900	773,000	1,084,000	35
Johnstown	WJAC	43,438	105,000	310,100	34
Wilmington	WDEL	225,320	73,700	135,400	33
Oklahoma City	WKY	292,120	93,800	239,000	32
Jacksonville	WJAX	95,760	39,900	113,800	32
Salt Lake City	KDYL	152,940	48,000	83,700	31
Charlotte	WSOC	63,070	90,000	330,800	27
Pittsburgh	KDKA	1,160,730	309,000	729,200	27
New Orleans	WSMB	198,000	66,200	257,700	26
Phoenix	KTAR	155,200	40,200	89,600	26
Houston	KPRC	333,520	85,800	307,500	26
Memphis	WMC	382,800	95,600	269,900	25
Birmingham	WBRC	234,780	63,110	252,400	25
Seattle	KOMO	469,200	96,900	425,400	21
Omaha	WOW	476,110	93,400	217,600	20
St. Louis	KSD	1,624,823	322,000	567,700	20
Albuquerque	KOB	47,110	9,100	36,400	19
San Francisco	KNBC	1,212,980	221,000	974,300	18
Tulsa	KVOO	455,920	74,000	172,500	16
Atlanta	WSB	752,750	121,000	311,300	16
Dallas & Fort Worth	WFAA	987,210	134,300	369,800	14
Kansas City	WDAF	1,523,560	171,000	471,900	11
Cincinnati	WIW	2,502,380	277,000	432,600	11
Des Moines	WHO	719,670	69,200	195,200	10
San Antonio	WOAI	590,250	48,500	157,000	8
Nashville	WSM	831,900	39,700	205,700	5

* Never exceeds ratio of TV to total families in TV area.

Source:

RADIO HOMES COVERED—As reported by stations, or in the absence of such a report, B.M.B. nighttime audience (one or more times per week) or estimate based on power and frequency. (June 1950)

TV HOMES AND TOTAL FAMILIES IN TV AREA—NBC Estimates as of July 12, 1951. Percentage Computations by A.N.A.

TOP 10 TV ADVERTISERS

*Total Expenditures, First 6 Months, 1951

COMPANY	TOTAL**	TV	RADIO	NEWSPAPER	
				SECTIONS	MAGAZINES
Procter & Gamble	\$19,425,286	\$3,046,697	\$10,479,490	\$2,103,115	\$3,795,984
General Foods	10,982,532	2,228,149	4,192,534	1,076,386	2,894,054
R. J. Reynolds	5,383,543	2,185,460	1,841,135	138,200	1,042,588
Colgate-Palm-Peet	8,234,382	1,547,163	2,885,462	1,875,092	1,845,015
Ford Motor Co.	3,283,316	1,523,428	—	61,285	1,599,793
Liggett & Myers	5,497,869	1,355,756	2,948,891	—	1,193,222
Anchor Hocking	1,253,288	1,243,223	—	—	10,065
P. Lorillard	3,675,559	1,236,308	1,481,131	—	958,120
American Tobacco	5,460,109	1,156,517	1,394,234	905,530	2,003,828
Quaker Oats	2,603,081	1,138,037	604,177	173,040	595,282

* Source: PIB **No newspaper, spot or production costs are reported.

DO YOU WANT 90,581 (OR 58,560) TV HOMES IN WESTERN MICHIGAN AND NORTHERN INDIANA?

There are two television stations serving the 24-county area of Western Michigan and Northern Indiana; WKZO-TV, Channel 3 and Station "B". The respective transmitters are located 25 miles apart. There is an approximate coverage duplication of 40% in the high intensity area.

When two stations serve substantially the same area, it becomes important to determine who covers what, and how much. Under these circumstances, the .1 MV contour method is an outmoded device. Most people in the business agree that *BMB developed the only satisfactory yardstick to determine circulation in radio*. That method, we believe, is the only solution to audience measurement in TV.

During May and June, Jay & Graham Research, Inc. conducted a Videodex diary study using the BMB method covering television homes in 18 Western Michigan and 6 Northern Indiana counties. Fifty or more diaries were tabulated in every county except one; one hundred and twenty-five were distributed in Kent County (Grand Rapids). The result was *smashing proof* of the WKZO-TV audience area showing all counties wherein 15% or more television families view WKZO-TV* at least 6 nighttime hours a week!

The chart at the right shows the results: 90,581 TV families in the 24-county area view WKZO-TV; 58,560 families view Station "B". Thus WKZO-TV delivers 32,021, or 54.7%, more Western Michigan and Northern Indiana television homes than Station "B"!

This Videodex Survey, using the time-tested BMB technique, is a must for anyone interested in television. Write direct or ask Avery-KnodeI for your free copy, today!

videodex report

Percent of Viewing in TV Homes
Western Michigan and Northern Indiana

County	TV Families*	WKZO-TV Nighttime Audience		Station "B" Nighttime Audience	
		Families	%	Families	%
MICHIGAN					
Allegan	6,594	5,071	76.9	4,055	61.5
Barry	3,512	2,564	73.0	2,353	67.0
Berrien	8,231	3,770	45.8	**	
Branch	2,064	1,406	68.1	**	
Calhoun	15,504	12,775	82.4	915	5.9
Cass	3,261	2,462	75.5	398	12.2
Eaton	5,290	3,333	63.0	1,058	20.0
Hillsdale	1,984	1,436	72.4	**	
Ionia	5,813	2,133	36.7	2,534	43.6
Jackson	8,690	1,529	17.6	**	
Kalamazoo	16,473	12,733	77.3	972	5.9
Kent	36,355	13,560	37.3	27,121	74.6
Montcalm	3,917	1,606	41.0	2,648	67.6
Muskegon	12,360	6,007	48.6	7,008	56.7
Newaygo	2,845	964	33.9	1,798	63.2
Ottawa	7,940	4,963	62.5	5,360	67.5
St. Joseph	3,367	2,391	71.0	**	
Van Buren	4,916	2,773	56.4	2,143	43.6
INDIANA					
DeKalb	1,969	1,266	64.3	**	
Elkhart	9,162	2,978	32.5	**	
Kosciusko	2,149	1,117	52.0	**	
LaGrange	1,434	981	68.4	76	5.3
Noble	1,945	1,437	73.9	**	
Steuben	1,809	1,326	73.3	121	6.7
TOTAL	167,584	90,581		58,560	

*TV set figures supplied by dealers and distributors as compiled by Fetzer Broadcasting Company and confirmed by Jay & Graham Research, Inc., who maintains access to the warranty cards showing delivery of television sets by major manufacturers.

**Measures less than 5%. In three counties, Michigan television Station "C" showed viewing greater than 5%; however, since its degree of penetration was of little value to the pertinence of this study, detailed figures were not included.

WJEF
Top 4 IN GRAND RAPIDS
AND KENT COUNTY
(CBS)

WKZO-TV
Top 4 IN WESTERN MICHIGAN
AND NORTHERN INDIANA

WKZO
Top 4 IN KALAMAZOO
AND GREATER
WESTERN MICHIGAN
(CBS)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY
AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

It was cold enough to freeze everything but Sales, in DAVENPORT!



WOC-TV

STATE FURNITURE COMPANY—1/2 HR. FILM SHOW WEEKLY
During Mississippi River flood, State Furniture received carload of mattresses. Warehouse surrounded by flood waters. State Furniture put mattresses directly into stores, told public its problem on two WOC-TV programs. Also used full-page ad in two local dailies.

According to State Furniture's own check on customers, advertising brought \$12,000 in business — of which TV produced 97%.

Immediately thereafter, State Furniture contracted for additional 1/2-hr. show weekly on WOC-TV.

DAIRY QUEEN STORES—20-SECOND ANNOUNCEMENTS

The day before last Easter (Saturday, March 24) "Dairy Queen" bought several 20-second and station ident. announcements to tell public of their Easter opening. Additional plugs were aired early Easter Sunday afternoon — a cold, almost wintry day.

Despite very discouraging weather for sale of frozen confections, WOC-TV announcements gave "Dairy Queen" the largest single day in their history — bigger than any previous day in July or August. Dairy Queen now sponsoring live 15-minute weekly WOC-TV production.

REPRESENTING TELEVISION STATIONS:

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

*Primary NBC Affiliates

*Yes, Spot Television Sells Goods!
For Further Facts, Ask:*

FREE & PETERS, INC.

Pioneer Station Representatives

Since 1932

NEW YORK CHICAGO DETROIT

ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

EDITORIAL COMMENT

Radio Needed The ANA Report

And we don't mean like a hole in the head. Perhaps the statistics in this third report, showing television's inroads in the AM audience will finally shock radio out of its present lethargy. And that's what it is—unless one considers the use of the crying towel as aggressive promotion.

Certainly statistics as controversial as these released by The Association of National Advertisers are open to some question. But what does it matter whether TV's share of the total evening broadcast audience in Philadelphia is 64 or 74 percent?

The trend is inevitable. Obviously there will be smaller AM audiences as more TV sets are sold. Contrary to wishful thinking, recent surveys have shown that old set owners are just as avid in their viewing as new purchasers.

The answer for radio doesn't lie in objections to the techniques used in compiling ANA's report or accusing the association of singling out radio and not taking into consideration TV's effect on other media.

What clearer symptom of radio's inferiority complex than the campaign of five Tulsa radio stations disputing the local television station's estimate of receivers? Accepting the TV station's figures, television still only accounts for

16% of AM receiver circulation: TV certainly must be doing an effective job with its much lower share of the audience to cause all this excitement in Tulsa. It's this type of thinking that not only shows up but exaggerates radio's weakness.

If radio is to stand on its own feet and keep its recognition as a medium in its own right, it must snap into genuine activity.

CBS, by offering Red Skelton on a one shot basis, has definitely made a step in the right direction, giving radio a flexibility it never had before. NBC is also moving in the right direction with its *Big Show* and *Operation Tandem*.

The three ANA reports have shown clearly what radio station owners have for too long tried to ignore by looking the other way.

How much wiser the Tulsa radio group would have been if they had expended their money and efforts in exploiting their coverage and low cost per impression.

TV's High Cost?

Some talent and program costs are out of line, but the phrase "TV's high cost" is bandied about much too glibly. If TV costs are too high, would an astute advertiser like Procter & Gamble spend over \$10 million a year in television as they are doing now?

It's true that the cost structure

might prohibit small budget advertisers from using network television but Life's \$18,000-plus a page is just as high to this category of advertiser.

Any evaluation of costs must get down to a cost per thousand basis. And that's where television comes out a good deal better than most other media, without even considering television's obviously greater impact.

Theatre Television— Friend and Foe

Let's not kid ourselves. Theatre TV is going to give the purveyors of home television their toughest program competition. It will pay more for stars and sporting events. It will match home television's variety shows with Broadway musical comedies and it won't take long for talent to decide on the easy life, rather than the weekly grind.

This is a very real threat to a good part of the programming structure of present home TV. In the long run, it's this very threat which will supply the impetus for better programming.

Too much of present television is not designed for home reception.

With more simplicity, home TV would do a lot better. The programs would serve as better backgrounds for commercials and, at the same time, provide better entertainment at home.

Fred Kugel



HOW P & G SPENDS ITS TV DOLLAR

By NORT WYNER

WITHOUT considering spot expenditures, Procter & Gamble in the first six months of '51 spent at the rate of over \$10,000,000 a year, pitching combinations of nine products on 7 shows, for an average of over 6 hours a week.

From January to June, P&G parlayed about \$5,000,000 into about one billion consumer impressions, at under \$5 per thousand impressions and had shows on ABC, CBS and NBC, with about 40% of its TV money going for production.

Rating-wise, 452 P&G performances clicked off an average 16.4 Videodex, highest honors going to *Fireside Theatre*, averaging 39.4.

Fall schedule for P&G has already added Steve Allen twice a week for Ivory Flakes and *Search for Tomorrow*, across-the-board soap-opera, for Spic & Span and Joy.

Time costs, Publishers' Information Bureau; program estimates, TELEVISION Magazine.



WOMEN'S VARIETY SHOW. *Kate Smith* took up about 20 percent of P&G's \$5,000,000 TV budget for the first six months of this year. Coupled with the *Garry Moore Show*, the total tab for women's variety shows cut a healthy 37.7 percent out of the Soap King's budget. Buying 15 minutes across-the-board, P&G pitched for Oxydol and Dreft 126 times on a 42 station NBC *Kate Smith Show* network. Time per bdst: \$5,203; pdctn: \$2,900; weekly tab: \$40,515; average Videodex: 74.2 for 1,541,000 homes reached. High scorer of cumulative homes reached, *Kate Smith* delivered 7,705,000 per week or 39 per cent of the season's total.



WOMEN'S VARIETY SHOW. *Garry Moore* took 17.7 per cent of budget. Cleared in 52 CBS markets, Moore delivered less than half *Kate Smith's* homes reached at comparable weekly tab. But this ain't hay, considering *Kate's* 20 year head-start, and his 22 per cent production ratio, compared to her 56 per cent figure. P&G took 15 minutes across-the-board, pushed DuZ and Ivory Soap on 110 performances. Time per bdst: \$6,313; pdctn: \$1,875; 7.0 average Videodex, or cumulative weekly 3,360,000 homes reached.



KUKLA, FRAN & OLLIE took 10.5 per cent of budget. Picked-up at the passing of *Musical Comedy Time*, the kuklapolitans can boast of being the only P&G property other than *Fireside Theatre* that pushes three products. Hawking Tide, Camay & Drene in two half-hour slots, *KF&O* turned in 20 performances on a 52 outlet NBC web. Time per bdst: \$16,668; pdctn: \$2,120; weekly bill: \$37,576 9.6 average Videodex, yielding 1,774,000 cumulative homes reached a week. Show will be dropped shortly.



FILMED FIRESIDE THEATRE series represented 14.3 per cent of budget—combined with *Beulah*, film shows took 26.3 per cent of network budget. Classic P&G film deal enabled it to bring in *Fireside* film at only slightly over time cost. Hawking Ivory Soap, Duz and Crisco thru 26 half-hour performances in 46 NBC markets, show cost \$13,370 for time and \$14,000, pdctn. Carrying top P&G Videodex rating, 39.4, *Fireside* chalked up 3,921,000 homes reached per show.



DOMESTIC DRAMA, *Beulah* absorbed 12 per cent of expenditure and, next to defunct *Musical Comedy Time*, was weakest offering. Perhaps suffering from clearance-itis malady, show is also hampered by 2½ to 1 ratio of pdctn cost to time outlay. Pitching Drefit and Oxydol (as is Kate Smith), *Beulah* was at bat 26 times, half-hour, on 26 station ABC net. Time per bdcst: \$6,733; pdctn: \$16,000; average 15.7 Videodex means 1,296,000 homes reached each week.



MUSICAL COMEDY TIME—stopped dead in its tracks as alternate week entry after gobbling 5½ per cent of budget in six tries. Prognosis, in a nut-shell: (a) pdctn cost per show: \$30,000—time: \$16,275 (b) alternate week slotting. Interesting, tho, is that this show conformed with what appears to be a P&G attempt to bring in a half hour weekly "A" time program at about \$25,000 per. Thus, where *Beulah* and *Fireside Theatre* cost \$22,733 and \$27,370, per show, *Musical Comedy Time* came in at a \$46,275 tab.



SOAP OPERA entry, *First 100 Years*, took 20 per cent of total budget, matching Kate Smith. Like Kate and Garry Moore, comes in at about \$40,000 a week—seemingly P&G has pegged worth of across-the-board daytimers at this figure. Show narrowly misses hitting 40-per cent-for-production average. Selling Tide and Spic & Span, show hit 130 performances on 51 CBS outlets, with lowest P&G, 5.5, Videodex average. At \$4,689 and \$3,200 per show for time and pdctn, attracted 2,600,000 homes per week.





MEXICO'S XHTV TELECASTS FAMED BULLFIGHTS AND OTHER MAJOR SPORTS.

TV SOUTH OF THE BORDER, PART I

By ABBY RAND

WITH 7 stations operating and at least 18 more scheduled for 1951-52 inaugurals, Latin American television is mushrooming—in spots. Substituting bullfights for basketball, and National Lottery ads for gambling investigations, the industry is recapping all the early stages of North American TV.

First of the five current video markets was Mexico City, where publisher Romulo O'Farrill opened his XHTV on September 1, 1950. Second outlet in the capital city was XEW, settling up shop in March of '51. XEW is owned by radio and theatre man, Emilio Azcarraga. A third station is in the works—inventor Gonzalez Camarena's XHGC.

Farther to the north, in Matamoros, just across the river from Brownsville, Texas, O'Farrill and

a group of Mexican investors have just started operation of XELD, beaming it to the rich Rio Grande Valley on the American side of the line.

Video came to Cuba in October of 1950, when Union Radio added Television to its name and CMUR (TV) to its station holdings. Two months later, the Mestre brothers' competing radio network got into the TV act with their CMQ.

At the summer's start both the Mestre interests and Gaspar Pumarero of Union were setting up TV webs (with transmitters being flown in) and theatre operator Manola Alonso announced plans for a Channel 2 niche in Havana. But in August, Alonso bought out Pumarero and other stockholders in Union's Channel 4, and is now busy juggling one surplus Havana chan-

nel and a 5 kilowatt transmitter. Report is that the transmitter will be shunted to another market, likeliest bet being Santiago de Cuba.

Two stations are on the air in Brazil—PRF-3 TV bowing in Sao Paulo, October, 1950, and sister outlet Radio Tupi, in Rio de Janeiro, making a January '51 debut. Father of both is Assis Chateaubriand, exec of Emissoris Associados and headman in Brazilian radio and publishing fields.

With receivers expensive (Brazilians pay about \$2000 for a 12" Philco console) and imports restricted in some countries, ratio of sets in use to potential penetration is still low. Typical are the 12-1400 counted in Havana by Philco International. Even though Cuban antenna-totalers claim 20-22,000, it's a low score for the city's 325,000 wired homes.



EQUIPMENT and studios rival U.S. best. CMQ telecasts dramatics for Admiral, GE, Cristal beer, Pilon coffee, in its three-studio, six story headquarters building.



LIKE U.S.A., Cuban style variety, a la CMQ, is popular, along with usual drama, kiddie, and mystery shows. Here, Latin beauties prove the efficacy of good old cheesecake.



SMART O'FARRILL group move by-passes FCC with Mexico-based XELD, gets 300,000 Rio Grande Valley-ites. Bilingual broadcasts started during middle of this month.



BRAZIL PRESIDENT Dutra, Nelson Rockefeller attend Chateaubriand's PFR3 (Sao Paulo) telecast at art museum. Sister station, Radio Tupi, operates in Rio de Janeiro.

Philco fixes Mexico City sets at 3,500, in April. XHTV's June audit more than doubles this figure. But, potentially, the market could yield 435,036 TV homes.

Heaviest commercial money in each of the three television countries has been from American set manufacturers, with local advertisers and a sprinkling of American accounts adding to the till. Reactions of American ad men run from "not enough circulation" to "we'll go into every market with a transmitter."

U.S. purchased programs rely heavily on film and kinescope. Canada Dry, through J. M. Mathes, sends down its portion of ABC's Super Circus to Cuba, as is, counting on circus acts to get across without translation. At commercial time, there's a switch to local an-

nouncer doing voice-over pitch in Spanish.

R. H. Otto agency, buying time for Alka Seltzer in all Latin-American TV markets, sends down the drug company's Alouette jingle with lyrics dubbed in Spanish or Portuguese. Singing spots alternate with situation-type commercials, filmed in Cuba with Cuban actors.

Program schedules have been freely translated from the American with a few Latin specialties thrown in. With no daytime telecasting, women's shows come later in the day. From 5 to 6, XHTV lists 3—*Elegancias*, a parade of current fashions; *3,000 Anos de Moda Mexicana*, a history of Mexican clothes, and *Salud y Belleza*, a beauty feature accenting exercise and diet.

For young viewers, the Mexico

City outlet provides puppets, cowboys and a ventriloquist who interviews youngsters on the street.

Rio's Radio Tupi fills evening time with sporting events and features football on week-end afternoons. A Cuban cigarette firm, Regalias El Cuno, picks up CMQ's tab for jai-alai, baseball, wrestling and boxing. To this list, XHTV adds bullfights, horse-racing and Jiu-Jitsu classes for "adolescents and adults."

In the variety category, CMQ carries a Sterling Drug show 15 minutes across the board. Gravi, local tooth paste firm, sponsors musical films, but plans a switch to American horse operas. XHTV features Mexican movie stars, comedians and name bands. Audience

(continued on page 31)

What's



FIRST LADY of TV kitchens is Edythe Fern Melrose, who conducts *Charm Kitchen*, WXYZ-TV, Detroit. Following the usual cookery format, the show is well produced, using three cameras. Skillfully handled by this veteran of over 10 years of broadcasting, *Charm Kitchen* points up the tremendous importance of a magnetic personality.



SMART DEMONSTRATION is the forte of chic Penny Chase, guiding *TV Shopping for You*, on Baltimore's WAAM. Outstanding is the ingenious production work, such as that for Sunshine Biscuits. Unusual angle is that two half-hours are telecast daily: 2:30-3, aimed at house-

wives, and 6-6:30, pitching career gals and housewives who missed the earlier stint. Set is designed so that Penny can move easily from kitchen to living room—from demonstration to interview. A steady diet of interviews with interesting local-lights perks up the show.

IN USUAL order: *Chicago Cooks with Kay Middleton*, WGN-TV; *Vivian Carson's Magic Tele-Kitchen*, WLW-TV, Cincinnati; *The Mary Landis Show*, WBAL-TV, Baltimore. Each locality swears by its Casserole Queen and proves it by moving their sponsors' products off the shelves. WGN-TV integrates commercials for eight non-competing spon-

Plenty.

All over this fair land, when four walls were up and a camera ready for action, the ladies of the skillet patted some powder on their noses, grabbed their recipe books and marched into the fray.

Tall or short, homey or chic, they all have a devoted following that responds with cards, letters, nickels and dimes at the drop of a write-in-offer—with a resulting sales boost to the products they recommend.

And it would be pretty difficult for a food or housewares advertiser to reach the housewife under more favorable circumstances than when she is viewing a cooking program. For that's when she is specifically seeking information on new recipes or short cuts. Cooking shows are not bought for their ratings but for their selective audience. Every viewer has tuned in the program because she is interested in food and food products.

That is why the food giants and smaller food processors continue to use this type of program.

The most important single consideration in buying a cooking program is the personality and following of the moderator. Many of these moderators have, over a period of years as home economists or as radio personalities, built such audience-confidence that almost anything they recommend turns into sales.

But these shows, like most participating programs,



sors and shows trade mark slides at open and close of the show. Three market coverage is offered by Crosley with Vivian Carson in Cincinnati, Columbus and Dayton. Mary Landis clicks-off a 1.9 ARB in July, delivering at a cost-per-thousand viewers of \$5.40. Products advertised range anywhere from milk and starch to paper tissues.



Cooking!

are not without their drawbacks. The commercial in most cases is pretty much in the hands of the moderator and with this goes the danger of ad libbing.

Sears Roebuck put its commercials on film. The firm found that this insured a uniform pitch that sold more forcefully and got to the point quicker than the local belles who have a tendency to wander all over the lot. This, of course, is an extreme attitude.

Some of the larger agencies, not wanting to sacrifice the personal endorsement of the moderator but still wanting to exercise more control over the commercial, have taken special steps to surmount this problem.

B. B. D. and O., for United Fruit, invited the moderators, expenses paid, to New York for a special clinic. J. Walter Thompson, for Florida Citrus Commission, sent its own personnel to stations to instruct the kitchen queens on how to present their commercials.

Typical of the local and national sponsors of cooking shows are: American Stores; French's products; Ballard & Ballard biscuits; Bakelite; Baltimore Spice; Borden's; Cloverland Dairy; Corning Glass; College Inn Foods; Cocomalt and Swel pudding; John Dulany frozen foods; Florida Citrus Commission; General Foods; Minnesota Canneries; Musselman's apple products; Morton Packing; Nestea; Royal Crown Cola; Reddi-Whip; Statler tissues and towels; United Fruit and Wax Seal.



PARTICIPATIONS at \$1698 for 18 CBS stations draw over 143,000 TV homes on *Homemaker's Exchange* — only net cooking show. With its own test kitchens, the show is produced by Harvey & Howe, home economics publishers. Louise Leslie received over 300,000 quarters for the recipe booklet. Show's advertisers get ads and mentions.



DEEP IN the heart of Texas you'll find Julie Benell, WFAA-TV, Dallas (left, above) and *Menu Matinee's* Eleanor Naden, WOAI-TV, San Antonio (center). Julie,



rang-up a 6.3 August Videodex at a low, low one time rate of \$36. *Menu Matinee* uses a new twist, contrasting cooking a la Southern mammy, and the modern, young bride.



KAY NEWMAN backs *Kay's Kitchen*, WDTV, Pittsburgh, in daily *Sun Telegraph* column, "Best Bet Recipes."

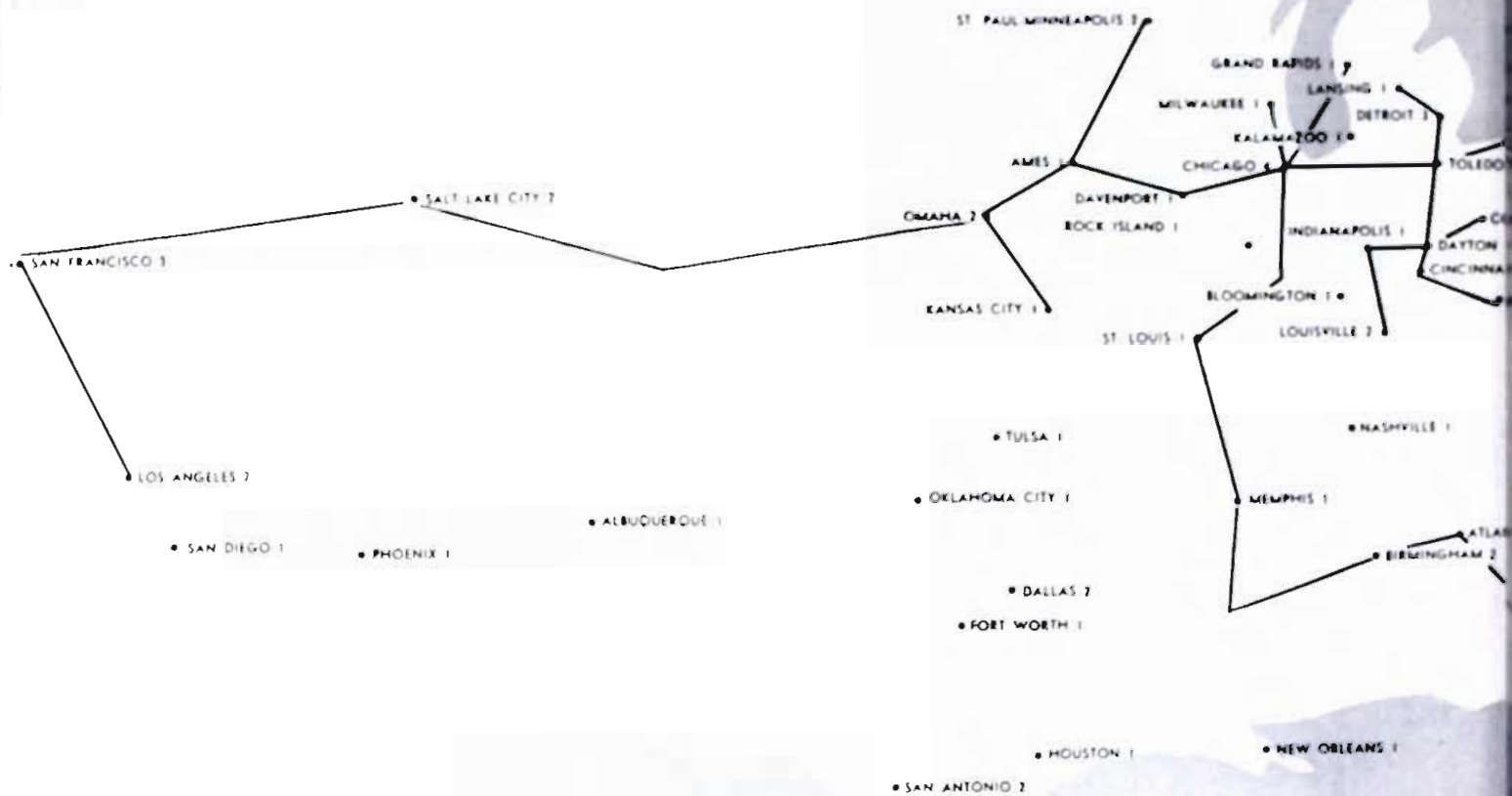
MANY HOMEMAKER shows such as Ruth Crane's *Modern Woman on TV*, on Washington's WMAL, spread beyond the kitchen—here a group of tastefully decorated sets supply realistic backgrounds for home furnishings demonstrations as well as interviews. Recently—to get some local

flavor—Ruth joined talents with Senate chef Boccabella to duplicate his famous bean soup. Appropriately, she had Senators enjoy the soup on the show. Ruth has also presented Mrs. Carolyn Shaw, Washington's *Social List* editor, who showed the polite ways to deal with hard-to-cat foods.



TELEVISION MAGAZINE'S STAT

• SEATTLE 1



PRODUCTION AND CIRCULATION

Increase in circulation for July	204,547
Total sets in circulation as of August 1st	13,437,584
Source: TELEVISION Magazine	
Receiver production for July, 1951	116,000
Receiver production for July, 1950	327,500
Total receiver production for 1950	7,463,800
Source: Radio-Television Manufacturers Association	

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	11
Number of 3	9
Number of 4 or over	4
Total markets	63
Operating stations	107
Number of connected cities	49
Number of non-connected cities	14
Source: TELEVISION Magazine	

POPULATION AND

FAMILIES
POPULATION
RETAIL SALES

Source: NBC Sales Management

SETS IN USE: NATIONAL AVERAGE* —AUGUST, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.0	2.8	4.9
12 noon-6:30 pm	16.3	10.7	12.1
6:30 pm-11:30 pm	28.7	27.8	28.4

*Not adjusted for area where there may be no TV service at specified hour. Source: Videodex

AVERAGE NUMBER OF VIEWERS —AUGUST, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.64	1.90	2.46
12 noon-6:30 pm	2.88	2.16	2.52
6:30 pm-11:30 pm	2.86	2.60	2.80

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

	PERCENT OF TV HOMES
Under \$2000	5.4
\$2000-\$3999	35.9
\$4000-6999	39.9
\$7000 & over	18.8

Source: Videodex

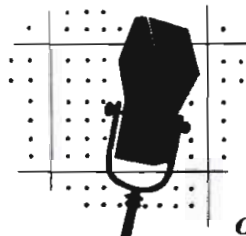
Weed

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radio



and television

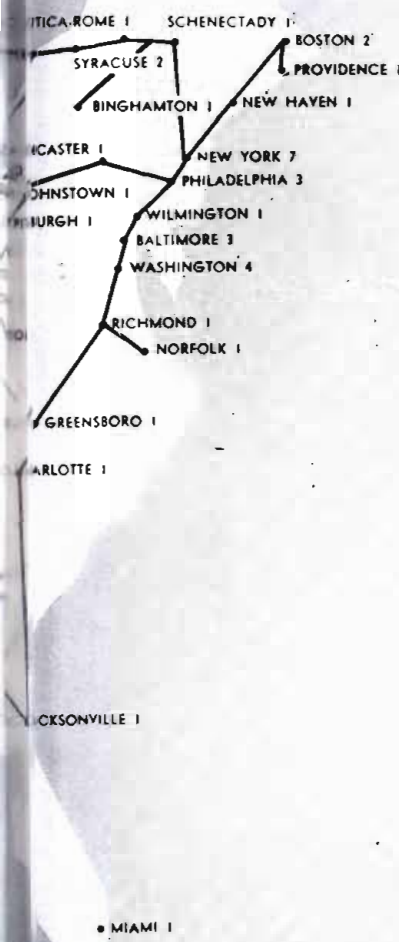


New York

Boston

Chicago

Detroit



WITHIN TELEVISION SIGNAL AREA

TOTAL	% OF USA TOTAL
2,700	62.1
4,200	61.0
7,000	66.1

COMPOSITION OF TV HOUSEHOLDS

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

AS OF AUGUST 1st

ALBUQUERQUE—17.4	9,450
KOB-TV (A, C, D, N)	
AMES—31.7	61,544
WOI-TV (A, C, D, N)	
ATLANTA—37.5	122,400
WAGA-TV (C, D); WSB-TV (A, N, P)	
BALTIMORE—64.4	307,615
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—44.1	41,300
WNBF-TV (A, C, D, N)	
BIRMINGHAM—21.9	58,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON—34.3	17,200
WTTV (A, C, D, N)	
BOSTON—68.3	753,000
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO—59.5	209,565
WBEN-TV (A, C, D, N)	
CHARLOTTE—23.2	84,413
WBTV (A, C, D, N)	
CHICAGO—55.5	949,793
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBO (N)	
CINCINNATI—66.1	281,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON—61.1	486,491
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS—52.9	176,541
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH—31.6	125,720
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.—29.1	59,506
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON—51.5	189,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—56.7	535,624
WJBL-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—58.6	52,217
WICU (A, C, D, N)	
FT. WORTH-DALLAS—31.6	125,720
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*—29.1	123,449
WLAV-TV (A, C, D, N)	
GREENSBORO—39.1	71,721
WFMY-TV (A, C, D, N)	
HOUSTON—26.2	84,129
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—24.8	48,100
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—37.3	143,055
WFBN-TV (A, C, D, N)	
JACKSONVILLE—28.5	34,312
WMBR-TV (A, C, D, N)	
JOHNSTOWN—34.4	103,629
WJAC-TV (A, C, D, N)	
KALAMAZOO*	146,181
WKZO-TV (A, C, D, N)	
KANSAS CITY—26.8	127,170
WDAF-TV (A, C, D, N)	
LANCASTER—48.9	106,352
WGAL-TV (A, C, D, N, P)	
LANSING*	57,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—62.5	1,008,700
KECA-TV (A); KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KXSL (C); KTTV (D)	

LOUISVILLE—37.1	95,925
WAVE-TV (A, D, N, P); WHAS-TV (C)	
MEMPHIS—29.8	87,871
WMCT (A, C, D, N)	
MIAMI—41.2	78,200
WTVJ (A, C, D, N)	
MILWAUKEE—61.5	251,389
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL—59.1	271,200
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—16.0	35,070
WSM-TV (N)	
NEW HAVEN—41.5	168,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—20.9	59,512
WDSU-TV (A, C, D, N)	
NEW YORK—62.5	2,598,961
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)	
NORFOLK—35.6	72,845
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—38.1	93,478
WKY-TV (A, C, D, N)	
OMAHA—38.5	81,152
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—63.0	873,955
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—33.1	40,100
KPHO-TV (A, C, D, N)	
PITTSBURGH—41.7	312,000
WDTV (A, C, D, N)	
PROVIDENCE—39.1	157,000
WJAR-TV (C, N, P)	
RICHMOND—60.0	85,071
WTVR (C, D, N, P)	
ROCHESTER—41.0	86,085
WHAM-TV (A, C, D, N)	
ST. LOUIS—55.7	49,300
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—27.4	48,756
KDYL-TV (N, P); KSI-TV (A, C, D)	
SAN ANTONIO—52.7	300,000
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO—57.2	104,000
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—21.4	209,672
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-TROY—47.9	160,900
WRGB (C, D, N)	
SEATTLE—20.1	88,800
KING-TV (A, C, D, N, P)	
SYRACUSE—55.7	126,225
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—31.8	100,000
WSPD-TV (A, C, D, N, P)	
TULSA—42.3	77,200
KOTV (A, C, D, N, P)	
UTICA-ROME—38.3	47,000
WKTV (A, C, D)	
WASHINGTON—58.8	278,100
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—51.9	74,811
WDEL-TV (D, N)	

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

station representatives

Atlanta Hollywood

These Circulation Estimates Are Compiled by TELEVISION Magazine's Research Department.

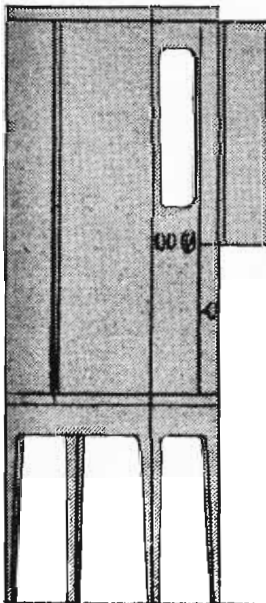
Network Affiliations in Parentheses. Percentages Indicate Depth of Penetration of Area.

why your next 500-line ad should be on Television

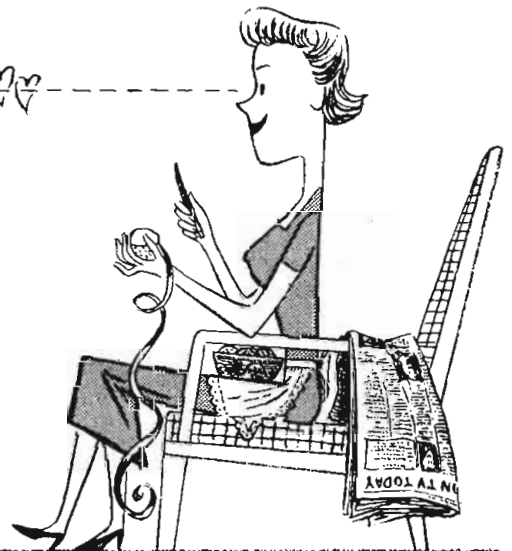
One year ago in the nation's major markets television set circulation passed that of the nation's leading *magazine*, market by market.

Today television set circulation surpasses that of the leading *newspaper* in the nation's major markets (*see below*).

Now television is firmly established as the No. 1 visual mass medium in your key markets. Television can present your message not only to families which are larger and more prosperous than average, but also to *more* families. And consider this: today's average family head (averaging TV-owners and non-owners) spends 49% more time watching television than reading his newspaper. (TV-owning family heads spend 187% more time watching television).



MAJOR MARKET CIRCULATION		
City	Leading Paper	TV Sets
New York	2,197,518	2,455,000
Los Angeles	396,959	1,003,000
Chicago	917,068	942,000
Philadelphia	711,396	874,000
Boston	564,641	754,000
Cleveland	304,104	486,000
Washington	265,684	278,000
Schenectady-Albany-Troy (3 papers)	142,003	161,000



SOURCES:
ABC (3/31/51)
NBC-TV Set Mfgs.
Est. (8/1/51)
SRDS (8/51)
"Television Today",
Hofstra Study (7/51)

Cost-wise, too, it pays to be on television. For the same money that would buy one 500-line ad in the leading morning newspaper in each of the eight major markets listed above, you can buy *five* one-minute daytime announcements on the leading television station in each market.

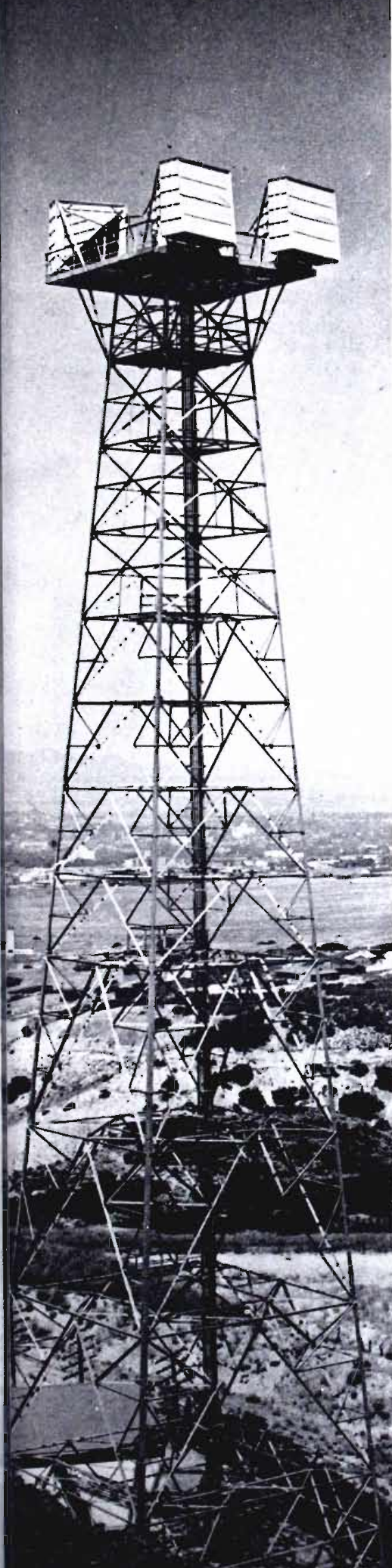
If you have always wanted the unparalleled impact and selling power of TV but up to now have been afraid to look at the cost and circulation picture, now is the time to bring yourself up to date on the mass circulation economy of Spot Television. For the facts and figures you need call NBC Spot Sales.

NBC Spot Sales

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

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

ADVERTISERS GET SET FOR NY-TO-LA SLUGFEST



ONLY \$178—that's all that stands in the way of live-to-the-coast telecasting by firms that are currently represented via kine in Salt Lake City, San Francisco and Los Angeles . . . except, of course, that old bugaboo: clearances . . . and, finally, the all-important matter of time differences between East and West coasts.

Willing to consider Coast originations in an attempt to charm Hollywood's reservoir of talent, both advertisers and agencies have done some sharp thinking about both thru to the Coast clearances and the attending time-differential problems—the type of thinking and preparation that has the makings of some volatile advertisers-vs-network squabbles, if satisfactory clearances are not forthcoming.

The \$178 figure mentioned above is the approximate additional cost to advertisers of AT&T's Omaha to Los Angeles microwave facilities, calculated at the rate of 10 cents per air mile, per half hour, over the 1,782 mile Omaha-to-Denver-to-Salt Lake City-to-San Francisco-to-Los Angeles stretch.

With ABC, CBS and NBC closeted with AT&T at press time, most network advertisers expressed an eagerness to jump right into live-to-the-coast telecasting. At a cost of about \$1,500 per half hour of class A time, network buyers knew they could pick up an additional 1,267,672 set owners in Salt Lake City, San Francisco and Los Angeles.

Agency Comment

Typical of the keen planning by coast to coast hopefuls is the thinking expressed by a J. Walter Thompson spokesman: now that NBC and CBS have the SRO sign up during the evening hours, these schedules, as well as those of ABC and DuMont, may have to be completely reshuffled to accommodate live-to-the-coast advertisers.

Thus, should a given net clear an hour to the coast in a segment bought by an advertiser whose plans exclude California—that advertiser would find himself having to trade off his time to another sponsor prepared to make use of the

new microwave facilities . . . and, since AT&T is currently prepared to take only one East-bound and one West-bound show at a time, the result may be a great deal of fire-eating around the nets.

Kellogg, Pet Milk, Snow Crop Plan

Another thoughtful approach designed to circumvent coast to coast time differences was one considered by Kellogg, Pet Milk and Snow Crop for their *All Star Revue*. Provided that all of them can agree on having the show emanate from Los Angeles to keep Coast-based talent happy—and that coast to coast clearance can be obtained by NBC—and that the quality of the proposed NBC instantaneous 35mm kines are as satisfactory as most are inclined to believe—the show might well originate on the Coast.

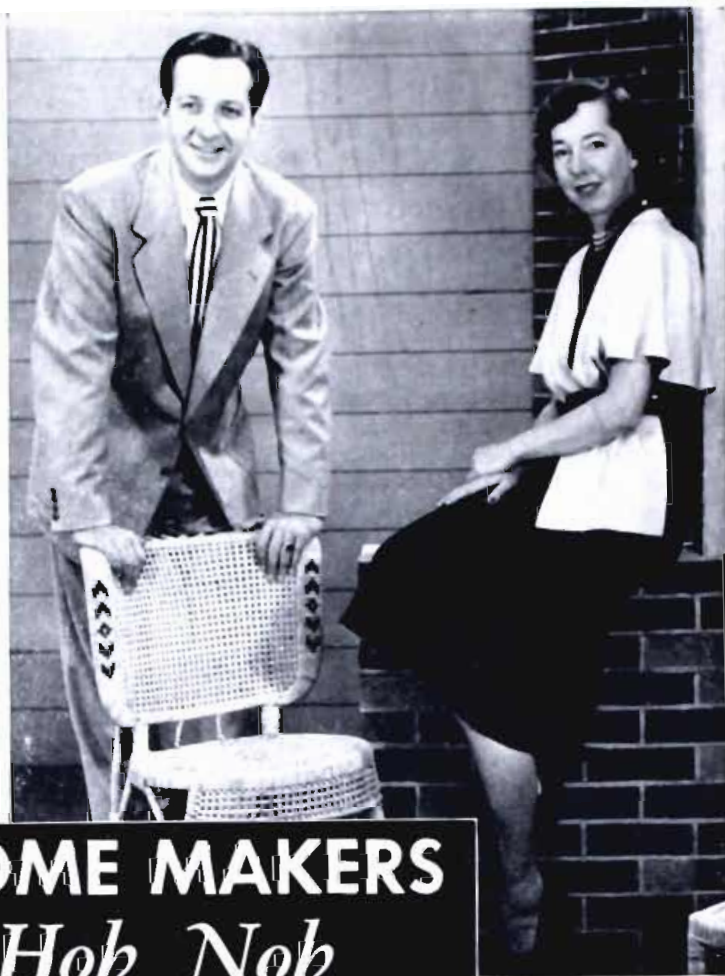
The rub, tho, is that neither of the prime California markets nor Salt Lake City would see the show live: technique would be for the show to emanate from Los Angeles at 5 p.m. Saturday and be fed live nationally *except* for the new interconnected markets. A simultaneous kine would be taken off, for re-broadcast at 8 p.m. in Los Angeles, San Francisco and Salt Lake City.

Less complicated is Old Gold's *Original Amateur Hour*. The obvious point here is underscored by Lennen & Mitchell's VP in charge of radio and TV, Nicholas Keesely, who notes that, when the show was originally slotted at 10 p.m. Eastern time, this segment wasn't considered especially desirable—now, however, the 10 p.m. slotting in the East means that Ted Mack will reach Coast viewers in the ideal 7 p.m. zone.

Looking forward to live-to-the-coast telecasting for the *Original Amateur Hour* early in October, Mr. Keesely notes that, while there will be a difference of costs for live programming over the former kine operation, this issue was of less importance than the ability of Old Gold to get out to the Coast live.

Emphasizing the importance of

"TIME OUT" for selling



HOME MAKERS *Hob Nob*

with Jeanne Shea and Tom Gleba

Here's the best features of the ever popular "woman's page" skillfully blended into a fast-moving and exciting participation program. Assisted by a variety cast of four, Tom Gleba and Jeanne Shea present such interesting features as "Slick Tricks" like making a laundry bag from an old shirt . . . "What is It?" hilarious telephone quiz . . . "Beauty Care" . . . "Children's Corner" . . . "Food Tips" . . . "Window Shopping" and many other units PLUS lively entertainment. It's the right spot for your sales message to reach central Ohio's homemakers.

For program resume, see Blair TV
or write direct



WBNS-TV COLUMBUS, OHIO
Channel 10

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

time differentials, is problem facing TV's number one show, the *Texaco Star Theatre*. Live-to-the-coast telecasts are not being considered for mirthful Milton, according to Donald A. Stewart, advertising manager of The Texas Co., because of his 8 p.m. New York origin.

Pointing out that the program would reach California at 5 in the afternoon, Mr. Stewart adds that the company is considering taking a kine off the cable and telecasting it at 8 p.m. the same night in LA, SF and SLC, rather than its present policy of delayed kine-casts in Salt Lake City, Los Angeles, San Francisco and Seattle (a week later in the first three markets and two weeks later in Seattle). However, this still is in the idea stage at press time. While no schedule has been set yet, Berle's contract provides for originations of a number



Lennen & Mitchell's Keesely
. . . Old Gold's position improved

of *Texaco Star Theatre* telecasts from the Coast.

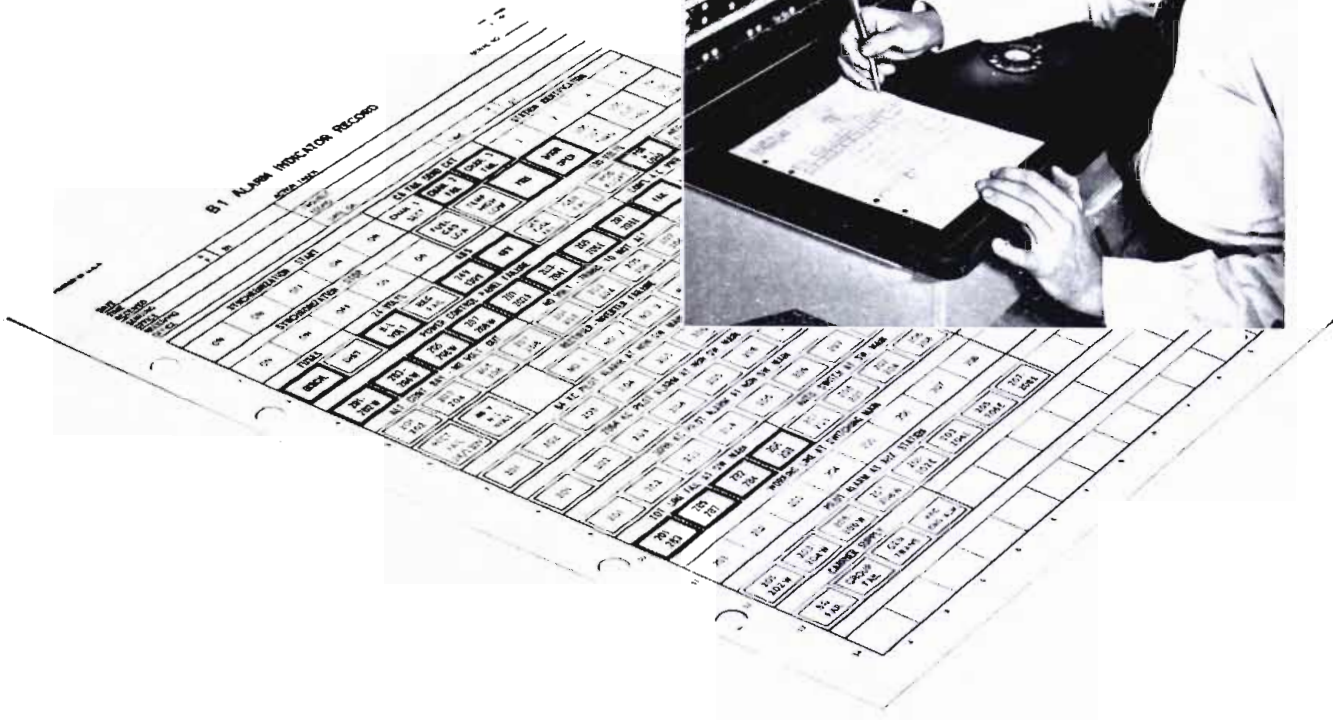
Lincoln-Mercury Not Ready

Among those who'll not log-in for live-to-the-coast telecasting are the Lincoln-Mercury dealers, sponsoring *Toast of the Town*, according to Phil Kenny, Kenyon & Eckhardt head time buyer. Unless the Lincoln-Mercury dealers in Los Angeles have a change in heart and reinstate *Toast* in their city, live-to-the-coast telecasts of the show would involve microwave charges to add only Salt Lake City and San Francisco.

With *Toast of the Town* not requiring Coast linkage, it seems likely that Colgate-Palmolive-Pert, with its *Comedy Hour* facing the former on Sundays between 8 and 9 p.m., will take the national hook-up. At press time, however, Colgate was still considering recommendations on this subject proffered by

(continued on page 22)

A pattern of lights on the chart gives this maintenance technician a complete report on the condition of coaxial cable circuits. Chart is shown below.



HE CAN SEE HUNDREDS OF MILES!

SOMEWHERE along a coaxial cable route—it may be a state or two away—a fault threatens television transmission. A warning light flashes in a central control room. The maintenance technician places a record sheet over a glass screen. Within seconds a pattern of lights shows exactly what's wrong.

Many times the fault can be corrected by automatic apparatus operated from the control center. Or the maintenance chief can send crews directly to the spot. In most cases the trouble will be fixed without interference with the program.

This and other automatic equipment keep

transmission flowing freely along more than 19,000 miles of television channels—both coaxial and radio relay. To the Bell System, *maintenance* of network television service is just as important as providing channels.

The coaxial cable, radio relay systems and associated equipment used by the Bell System for television purposes are valued at nearly \$85,000,000.

The cost for your use of this equipment? Bell's total network facility charges average about 10 cents a mile for a half hour of program time, including both video and audio channels.

BELL TELEPHONE SYSTEM



PROVIDING NETWORK TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

**For T.V.-
IMMEDIATE BOOKING**

ROBERT CUMMINGS
in
THE CHASE
MICHELE MORGAN STEVE COCHRAN PETER LORRE

**For Your Summer
Feature Programming
Use Major Company Product**

BARBARA STANWYCK
JIMMY STEWART

I COVER THE WATERFRONT
HER ENLISTED MAN
LET 'EM HAVE IT
TRANSATLANTIC MERRY-GO-ROUND
WOMAN IN THE DARK
MISTAKEN HEIRESS
FRANKIE & JOHNNIE

PAULETTE GODDARD
ROBERT YOUNG

52 FEATURE PROGRAMS
with such stars as
BILL "HOPPY" BOYD JACK LARUE
FRANKIE DARRO PINKY TOMLIN
J. CARROL NAISH BUSTER CRABBE

39 TOP WESTERNS
featuring THE RANGE BUSTERS
KERMIT MAYNARD • SMITH BALLEW

SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

Write for copyings of Features,
Westerns, Serials, Cartoons
C.F.T.
INCORPORATED
Commonwealth
Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.

ADVERTISERS GET SET
(continued from page 20)

its various advertising agencies.

Fred Waring To Ride Circuit

General Electric's Sunday stanza, the *Fred Waring Show*, is expected to ride the circuit by the first Sunday in October, provided that CBS wins this slotting. Little resistance is expected on the part of NBC, since its 9 to 10 slot is currently occupied by *Philco TV Playhouse*, status of which is up in the air. At press time, Philco still hadn't decided whether (1) to go live-to-the-Coast and (2) to relinquish alternate weeks to another sponsor.

Reporting that placing Lucky Strike business on a live-to-the-Coast basis is merely a matter of clearances. Albert R. Stevens, American Tobacco's advertising manager, notes that, while it ap-



Hit Parader Collins
... Luckies set for Coast action

pears that costs may go somewhat over current kinecasting expenses, Luckies look to an early placement of both *This Is Show Business* and *Hit Parade*.

Both Ford and RCA are planning to go live-to-the-Coast with their properties just as soon as proper time slotting and availabilities are ready.

Canada Dry, on the other hand, fearful of 2 p.m. Sunday telecasts of its *Super Circus* show, is definitely out of the live-to-the-Coast fraternity. Not wanting to risk bucking pro football on Sunday afternoon and not convinced that the additional expense for the microwave link is worthwhile, Canada Dry will continue its delayed kine-cast schedule to the Coast.

Lever Bros. with three TV properties—none of which has ever been aired on the Coast—will probably use the new link for at least one of its shows. *Hawkins Falls*, 15 minute across-the-board day-timer out of Chicago at 4 p.m., seems slated for live-to-the-Coast telecasting.

On the other hand, *Lux Video Theater*, breaking at 8:30 Eastern time (but 5:30 Coast time), will reach the Coast this season on kine. *Big Town*, in a somewhat more favorable, 9:30 p.m. Eastern time slot, will most likely become a film show, thus eliminating the need for Coast network linkage.

B. F. Goodrich's *Celebrity Time* is an uncertain candidate for the Coast link. Rumored to have stayed on during the summer in an attempt to snare a live-to-the-Coast berth, its position opposite Procter & Gamble's *Red Skelton* stanza may well preclude any possibility of a Coast-to-Coast link.

**Goodrich
Uncertain Candidate**

Summing up, it would appear that there are enough live-to-the-Coast aspirants to warrant expanded AT&T facilities shortly, so



Texaco's Stewart
... No NY-to-LA for Berle

that two or more nets may air shows simultaneously. Until that time, there may be a good many disgruntled advertisers lamenting their not being able to get Coast clearances or about having to move into another time slotting to make way for a Coast-to-Coast user.

The pronounced variations in Angeleno's tastes from the national statistics may very likely undergo changes as a result of the added live programming, with a consequent upsurge in ratings-per-show as well.

Come what may, tho, we're witnessing another Television-Era milestone in this break-thru to truly national TV-vertising... it's to be expected that the quality of the live shows will serve as a spur to receiver purchases in all of the Coast markets—San Francisco particularly—and that this will result in lower cost-per-thousand figures: and that's a happy note.

And—if television doesn't elect the next president—we'll eat this issue.

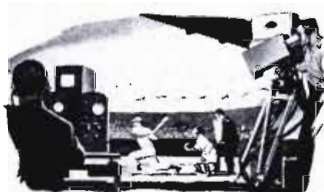
The Du Mont Story

the most exclusive, basic, effective sales story
in Television



First in Development

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



First in Telecasting

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



First in Radar

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

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

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

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

First in Home Receivers

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



DU MONT

first with the finest in Television

*Trade Mark

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

"YOU CAN BE SURE IF IT'S..."

WESTINGHOUSE AND McCANN-ERICKSON MAKE SURE WITH 4 HOURS ON CAMERA FOR 6½ MINUTES OF PITCH

By CHARLES BOLAND
McCann-Erickson

NEARLY everybody knows by now that "You can be sure if it's Westinghouse." You can also be sure . . . if it's a Westinghouse commercial . . . that it's one of the most thorough examples of preparation, and on-the-air production in the industry.

Westinghouse and the agency, McCann-Erickson, work closely together on *Studio One* and the fact that it's a long-distance operation welds, rather than complicates, the client-agency relationship.

Tom Losee, McCann-Erickson v.p. for Westinghouse, regularly visits the plants where the products are manufactured, gets the run-down on the choice of products to be demonstrated . . . and aids in the establishment of current sales points. On returning to New York, he issues a contact report to the various people involved in the *Studio One* operation, delineating the problems to be solved in the forthcoming commercials.

Travers Hand, the writing group head, then takes over and, with his assistants, begins the creative work. Mr. Hand and his group, together with the art and production groups, spend several days creating

UNDERSCORING copy and art coordination, Travers Hand, writing group head, consults with Herb Bull, art director, on point in question.

leads, visuals and little touches that make the commercials "different."

Then the actual writing begins, and as many as three days may be spent on a single script, writing, rewriting, editing and polishing.

When the scripts are complete, Mr. Hand meets with the account group and the final workover and review of the scripts is begun. If revision is necessary, it is made on the spot by the group.

When they are considered properly organized for submission to the client, they are turned over to the art department for storyboarding. Two art directors usually work on this assignment, planning scenes and sets keyed to the floor plan.

Commercials and storyboards are then taken back to Westinghouse by Mr. Losee. Once approved by the client, they are brought back to New York and turned over to the McCann producer, who puts them into immediate production. In the studio, the commercials are given four hours on camera before they are considered airworthy.

Mr. Losee and Gil Baird, Westinghouse executive in charge of the show, attend all rehearsals. Also, both Al Scalpone, McCann v.p. in

charge of radio and TV, attends, with Don McClure present as supervisor of production. The writers, art directors and production assistants are also on hand.

These commercials are so tightly written and planned so well by the producer that radical changes are never necessary. This is primarily because of the complete knowledge of the product held by the writers and producer. Mr. Hand never writes about a product until he has seen it in action and understands its every characteristic.

All three commercials on *Studio One* are done live, and the space problem is such that sets are actually struck . . . on the air . . . during the product commercials. Everything from a jet engine to a light bulb is shown, to lay stress on the "You can be sure" angle, and show the scope of Westinghouse, in the final, institutional commercial.

Regarding Betty Furness, her performance speaks for itself. Recently a magazine requested some little human interest story concerning Miss Furness and the usual on-the-air "fluff." The writers couldn't supply them; there haven't been any fluffs.

(Photos: Bill Leftwich)

ART AND COPY mesh again, as Charles Wolfe, McCann-Erickson radio-TV copy chief, "sweats it out" with Herb Bull and Bill Duffy. Trio is losing sleep in attempt to make sure storyboards check against floor plan. One of many details, this early planning avoids much time waste later.





EVER SEE a set struck while on the air? Usually done before or after a show, it's necessary for **Studio One** commercials because of space limitations. One of few using this tricky technique, Betty Furness will step thru the doorway (into the kitchen) as stage hands break it away.



PAINSTAKINGLY thro, Westinghouse has Julia Kiene, home economist, give once-over to fool for range demonstration as femcee and a.e. watch.



IT'S GOTTA WORK—or it isn't Westinghouse: Ed Thickitt, maintenance man, attends all rehearsals and babies products used. Here, he's adjusting Frost-Free refrigerator, just out of the warehouse.



LAST OF THREE commercials is institutional. Here, Westinghouse has prepared a dramatic demonstration contrasting differences in classroom lighting. Ever wary of a rhubarb, Phil Krim, production assistant, details presentation to Rupert Baron, CBS floor director.

GIL BAIRD, Westinghouse electric appliance division sales promotion manager, Tom Losee, McCann-Erickson account executive, and Ted Huston, agency's commercial producer for **Studio One**, group around Judy Parrish, former **Studio** hostess, for last minute check on all important details.

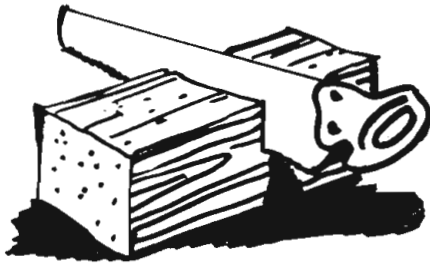
AND HERE'S the ultimate—the finished product, on the air. It's 10 Monday night, and Betty Furness delivers her usual polished, unharried self.





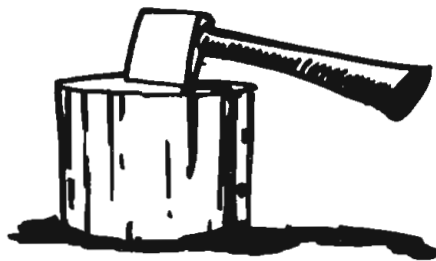
NBC did it

everybody's doing it . . . separating TV from AM for more effective sales.



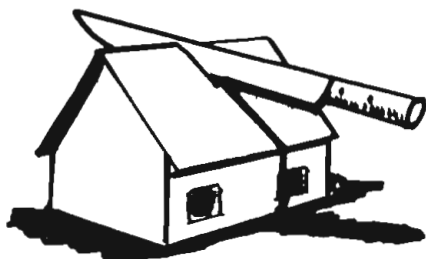
NARTB did it

the same reasoning applies to a trade publication. Every industry needs one publication devoted to it exclusively. In television, it's TELEVISION Magazine. With no fence to straddle, no other media to depend on for its income, only TELEVISION Magazine can devote the time, space and staff to thoroughly cover television.



CBS is doing it

and, that this makes sense is clearly indicated in the recent survey of advertisers and agencies responsible for over 75% of spot and net work billings — TELEVISION Magazine was voted the number one source for basic information.



and **ABC** too

TO REACH THE LEADING ADVERTISERS AND AGENCIES, USE THE PUBLICATION THEY DEPEND ON FOR TELEVISION INFORMATION, TELEVISION MAGAZINE—THE ONLY PUBLICATION DEVOTED EXCLUSIVELY TO THE BUSINESS OF TELEVISION

Problems In Applying for A Television Station

By LEONARD H. MARKS*

THE glamour of television broadcasting, the dynamic growth of the industry during its first five years, and reports of handsome profits from the existing 107 operating stations have already inspired approximately 500 groups throughout the country to file applications for television facilities. The imminent lifting of the three year old "freeze" will undoubtedly double this number. To existing radio broadcast organizations, preparing a television application offers few procedural difficulties; to the newcomer, however, the problems are many and in some cases quite complex.

At the outset, the successful applicant must satisfy the Federal Communications Commission that it possesses the requisite legal, financial, technical and other qualifications. This broad touchstone also embraces the concept of operating in "the public interest, convenience and necessity"—a phrase often interpreted but never defined.

Legal Conditions

Initially, an applicant must determine the manner in which the application will be made—either as an individual, a partnership, an unincorporated association, or a business corporation. The Communications Act does not limit the choice so long as certain legal qualifications are met.

Specifically, these include the authority to engage in television operation, United States citizenship and a freedom from certain specified violations of law. Although individual licensees or partners must be United States citizens, a corporation may have alien stock-

holders holding together as much as 20% of the stock; yet no alien may be an officer or a director. Although alien ownership usually does not raise serious difficulties, it is a factor which must be considered since a violation here will result in an automatic denial despite the admitted excellence of the applicant in all other respects.

Past Business Record Carefully Scrutinized

A similar legal obstacle arises if an applicant has been involved in certain antitrust or trade practice violations. Moreover, any violation of law will generally be scrutinized carefully to determine whether the applicant possesses the necessary character qualifications to operate in the public interest. This requirement is currently being tested in the Paramount case where the FCC will decide the "public interest" considerations involved in antitrust litigation in the motion picture production and exhibition fields.

In previous cases, the Commission has decided that violations of the Pure Food and Drug Act, OPA regulations, and similar regulatory edicts might morally disqualify an applicant.

However, in another case, the Commission decided to license an applicant who operated a hotel where liquor was sold and slot machines operated in outright violation of the law. The favorable action was taken because community sentiment supported these practices, although the law did not. The only generalized conclusion that can be drawn, therefore, is that disposition of each case depends on its unique facts.

Financial Requirements

After deciding on the nature of the legal entity, the applicant must consider the financial problems incident to qualifying for a TV permit. It is generally recognized that the equipment and construction costs will require an initial investment of about \$250,000 to \$350,000.



The Commission does not require that an applicant have this sum on deposit in a bank. All he need do is to demonstrate an ability to produce such sums when needed by stock subscriptions or otherwise.

Most applicants rely upon some form of credit to qualify. Either an equipment loan, a bank loan secured by endorsements of the individual stockholders, or other types of financing are used to supplement the stockholders' initial capital outlay. And each stockholder or subscriber to stock must furnish a balance sheet or detailed affidavit demonstrating that his assets are sufficient to meet the stock subscription which has been made.

Use of Credit May Offer Definite Tax Advantages

In some cases, use of borrowed money may permit definite tax advantages which should play an important part in advance planning.

When the legal and financial hurdles have been cleared, an applicant will require the advice of a competent consulting radio engineer who will advise on the channel to be selected, the differences between UHF and VHF operation where both are available, and particular engineering factors incident to the construction of a TV station. Unlike standard broadcasting where it is incumbent upon an applicant to "find a frequency," TV allocations are tailor-made with specific channel assignments listed for every major city, and a group of "flexible channels" available for communities without a definite assignment.

Accordingly, the applicant's engineer need not indulge in time consuming and costly channel search. Instead, the major effort, technically, is the selection of a suitable site adapted to serve a maximum audience. The application must specify compliance with TV standards of good engineering practice.

(continued on page 32)

* Partner, Cohn & Marks, Washington, D.C., radio attorneys; formerly Assistant to the General Counsel, Federal Communications Commission; instructor of communications law, National University Law School, Washington, D.C. Author of "Legality of Radio Give-away Programs."



THE WORLD AND YOU



HOW TO SING,
DANCE AND ACT



HOW TO DRAW



HOW TO DO IT



WHY

MEMO:

SATURDAY OR SUNDAY DAYTIME—

HERE'S THE PERFECT PROGRAM THAT WILL DELIGHT THE ENTIRE FAMILY. PARENTS AND KIDS LIKE TO MAKE THINGS, LEARN ABOUT THINGS—TOGETHER. EVERYBODY LIKES TO JOIN IN WHEN THE YOUNGSTERS IN THE STUDIO SHOW HOW TO DRAW, SING, DANCE AND ACT; AND TALK ABOUT THE WORLD AROUND THEM.

A NEW PROGRAMMING APPROACH

IT'S FUN TO KNOW recently completed a shakedown cruise of forty-five programs on the CBS television network. **IT'S FUN TO KNOW** shows the whole family it is *fun to know*. Commercials and merchandising fit right in.

For full information write

IT'S FUN TO KNOW, 600 MADISON AVENUE
NEW YORK CITY 22 PL 3-3671

IT'S FUN TO KNOW

HOW G. E. MERCHANDISES FRED WARING

PROVING that the *Fred Waring Show* sells merchandise for the individual dealer is one of the functions of General Electric's monthly house organ, "On Camera."

Over 30,000 are sent out each month to all GE distributors who, in turn, send them to their dealers.

The four page brochure publishes stories submitted by GE dealers about customers who buy as a direct result of watching the *Fred Waring Show*. The booklet also describes special promotions and outlines newspaper tie-ins.

Typical contents of "On Camera" are shown below.

New Faces On Waring Show

GUEST STARS HIGHLIGHT POPULAR SUNDAY NIGHT SPOT

During the past few weeks, the Fred Waring Show has featured a number of new faces on its popular Sunday night spot. These newcomers include: **Johnnie Johnston**, featured singer and pianist; **Johnnie Johnston**, featured singer and pianist; **Johnnie Johnston**, featured singer and pianist.



Duo-Pianists

Johnnie Johnston and Leonard Haythe, duo-pianists on the Fred Waring Show, featured a new act in their popular spot last week.

Ballad Singer



Joe Marine's Singing

Joe Marine's singing is a highlight of the Fred Waring Show. He has a beautiful voice and a charming personality.

Tries Competitive TV Set, Sees Waring Show, Buys G-E TV Set!

Mr. and Mrs. Johnnie Johnston, who live in New York City, saw the Fred Waring Show on their TV set and decided to buy a G-E TV set. They were impressed by the quality of the picture and the sound.

Waring Takes Summer Vacation After June 24th Show

For a summer TV advertising campaign, the Fred Waring Show will be on a hiatus from June 24th to August 1st. During this time, the show will be replaced by other programming.

Send In Your Story To

General Electric Company
Television Advertising Division
Advertising & Publicity Dept.
Schenectady, N. Y.

FLASH!

Here is the commercial schedule for the Waring Show through August:

DATE	LAMP	A & M	ELECTRONICS
6/24	10:00-10:30	10:30-11:00	11:00-11:30
6/25	10:00-10:30	10:30-11:00	11:00-11:30
6/26	10:00-10:30	10:30-11:00	11:00-11:30
6/27	10:00-10:30	10:30-11:00	11:00-11:30
6/28	10:00-10:30	10:30-11:00	11:00-11:30
6/29	10:00-10:30	10:30-11:00	11:00-11:30
6/30	10:00-10:30	10:30-11:00	11:00-11:30

Use it with the Fred Waring Show by displaying the products featured in your windows and in your local advertising.



TWENTY N. J. DEALERS CASH IN ON WARING SHOW

STORY ON PAGE 3



Earthbound "Angel"

North Jersey Distributor Runs Successful Campaign Tie-In With Fred Waring TV Show

General Electric Appliances, Inc., Bloomfield, N. J. Features Products Advertised On Show In 1000-Line Ads

Business Men Distributors, Inc., Bloomfield, N. J., has a successful tie-in campaign with the Fred Waring Show. The company has placed 1000-line ads in local newspapers, featuring GE appliances. These ads are designed to attract customers who are watching the show.



Key City Advertising

As part of their plan, Business Men Distributors, Inc. has placed 1000-line ads in local newspapers. These ads feature GE appliances and are designed to attract customers who are watching the Fred Waring Show.

"Down-to-Earth Selling Show," Says G. E. Dealer

Mr. J. J. Johnston, president of Business Men Distributors, Inc., says that the Fred Waring Show is a "down-to-earth selling show." He believes that the show is successful because it features high-quality entertainment and products that are of interest to the general public.



Here are the three ads from General Electric Appliances, Inc., Bloomfield, N. J., that are featured in the Fred Waring Show. Each of these 1000-line ads was first introduced after the Waring Show which featured the appliance advertised in 13 North Jersey newspapers. Note the dealer listing in each ad.



TWENTY N. J. DEALERS CASH IN ON WARING SHOW

Customers Ask For G-E Appliances Featured in Waring Commercials

Twenty North Jersey dealers have reported a significant increase in sales of GE appliances since the Fred Waring Show began airing. Customers are asking for the products featured in the show's commercials.

1. **General Appliances, Inc., Bloomfield, N. J.** - Reported a 20% increase in sales of GE refrigerators.
2. **Home Appliances, Inc., Bloomfield, N. J.** - Reported a 15% increase in sales of GE toasters.
3. **Appliance Sales, Inc., Bloomfield, N. J.** - Reported a 10% increase in sales of GE blenders.



A dog is the main character, the dog was broiling. He preferred the shade of a tree. He didn't like hot sidewalks, and he didn't care a bit about becoming the lassie of the T.V. screen.

But despite the dog, the weather, raw nerves, we canned the picture at 32 to 1. Too much footage? Of course not, the finished production proved it was worth it.

ADVERTISER

Kellogg's Gro Pup

AGENCY

Kenyon & Eckhardt

PRODUCED BY

GRAY-O'REILLY STUDIOS

480 LEXINGTON AVENUE, NEW YORK 17, N. Y.
 Plaza 3-1531



A series of 15 animated spots with matched action dissolves between animation and live action.

We know beer commercials, a background of over 125 and hundreds of bottles of beer to get the photogenic glasses of beer, that look good enough to taste.

ADVERTISER

Regional Breweries

PRODUCED FOR

J. Armstrong & Co.

PRODUCED BY

GRAY-O'REILLY STUDIOS

480 LEXINGTON AVENUE, NEW YORK 17, N. Y.
 Plaza 3-1531



Here is a typical example of NSS skill and craftsmanship applied to the production of low-budget TV film commercials. Original artwork shown is part of a 20-second film commercial that combines hand-lettering, art backgrounds and stop-motion photography . . . all designed to effectively sell the advertiser's service with showmanship and sales appeal!

ADVERTISER

Parsons

AGENCY

Nelson Ideas, Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

1600 BROADWAY, NEW YORK 19, N. Y.
 Circle 6-5700



Six one-minute live action commercials feature the Mellon Bank's convenient savings and loan services for home financing and improvement, automobile purchases and installment buying. Down-to-earth and friendly, the commercials are helpful chats by a bank representative, pointing out the simplicity of systematic savings in terms of consumer needs and purposes.

ADVERTISER

Mellon National Bank & Trust Co.

AGENCY

Fuller & Smith & Ross

PRODUCED BY

PATHESCOPE TELEVISION PRODUCTIONS, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.
 Plaza 7-5200



"Babies are our business—our only business" is the theme of a series of one-minute and 20-second TV commercials produced to sell famed Gerber's strained foods, junior foods, and cereals. Live-action, using happy babies to tell the health story, and stop-motion and optical effects for brand emphasis, make these spots instructive and human sales factors.

ADVERTISER

Gerber Products Co.

AGENCY

Federal Advertising Agency, Inc.

PRODUCED BY

SARRA, INC.

NEW YORK: 200 EAST 56th STREET
 CHICAGO: 16 EAST ONTARIO STREET



To show how Shasta Cream Shampoo sparks hair with brighter, richer color was the visual challenge for a series of one-minute TV commercials. Illustrative lighting skillfully proves the result on blonde, brunette, red and gray-haired beauties. Hard sell with high style photography.

ADVERTISER
 The Procter & Gamble Co.
 AGENCY
 Dancer-Fitzgerald-Sample, Inc.
 PRODUCED BY
SARRA, INC.
 NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET



Clever animation underscores the Hamm's Beer jingle's theme. "Brewed in the land of sky-blue waters." Live-action sells the taste angle and the use of dealer display ties up point-of-sale goodwill.

ADVERTISER
 Theo. Hamm Brewing Co.
 AGENCY
 Campbell-Mithun, Inc.
 PRODUCED BY
SARRA, INC.
 NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET

TV SOUTH OF THE BORDER

((continued from page 13))

participation shows and amateur hours pop up in most Latin-American listings.

Live drama, including mysteries, is popular. The Rio station feels that, despite lack of know-how and what-with, in scenery and make-up departments, they are worth the prestige and viewer interest gained.

Latin educational efforts have more than matched the output of Yankee telecasters. XHTV covered the entire twelve-week season of the Mexican National Opera, runs a weekly round-table on women's problems and an art program emceed by a leading critic.

Ballet, Art, Classical Music Offered by Cuban Educators

The Cuban Ministry of Education sponsors a Sunday night segment over CMQ on ballet, art and classical music. Both stations have their own versions of *Meet The Press*.

News and newsreels, mostly local, are featured in all 5 markets.

Programs mentioned are typical of fare telecast by 5 of the 7 existing stations. First exception is Emilio Azcarraga's XEW, in Mexico City, waiting to move into its new 26-studio Televiscentro. XEW has marked time by telecasting only

3-a-week baseball remotes and "tele-revistas"—film previews of projected programs screened in local movie houses.

Second, more notable exception is Mexican-owned and licensed XELD. Starting commercial operation on September 15, the O'Farrill backed station became a CBS affiliate. This marks the first time web affiliation has been okayed by the FCC for a station outside the U.S. Actually, XELD is operating very much within this country. Its transmitter is set directly across the Rio Grande from Brownsville, Texas, and some of its studios will be right in the U.S. town.

XELD has appointed Blair as sales rep. whereas other Mexican stations have no representation here.

XELD Operation Follows AM Border-Hopping Pattern

Depending on kinescopes of CBS shows and American films Mexico City style—with Spanish subtitles—the bi-lingual station will follow the border-hopping pattern set by AM in the Southwest. Programming as well as commercials will be aimed at American audiences.

XELD expects to nab most of CBS' net sponsors. If they have any distribution in this region, indications are that advertisers will

gladly buy an extra market to spread program costs. Eventual ties with other U.S. networks are possible.

Typical Latin American Advertisers

Typical of advertising on Latin-American stations is CMQ's roster of sponsors. American bankrollers include P&G, Colgate-Palmolive-Peet, Alka Seltzer, Ford, Goodrich, Libby's, Canada Dry, Sterling, 7 set manufacturers and 3 airlines. Local money comes from El Cuno cigarettes, Bacardi rum, Pilon coffee, Tropical beer and Palacio sheets.

Class A time rates run around \$156 for a half hour on CMQ. XELD sells a similar chunk for \$135 on a 52-time rate. Minute price tag at the Cuban station is about \$58.50, with XELD asking \$33.25 for a 60 or 20 second spot.

One phase in which South American television outstrips its older Northern brother is the colorful character of its ownership. Without exception, they are a fabulous crew; multi-millionaires involved in multi-industry national and even world-wide set-ups.

Next month's report on Latin-American television continues with plans for future expansion and profiles of the men behind the industry.

**WEED
AND
COMPANY**



**NEW YORK
CHICAGO
HOLLYWOOD
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA**

**IOWA . . . Happy Land
Ranks First Nationally in . . .**

Agricultural Products Produced
Cash Farm Income
Cattle Value
Corn, Egg and Grain Production
Grade "A" Land
Improved Farm Land Percentage
Livestock & Poultry Value
Marketing of Grain Fed Cattle

**62,000 IOWA TELEVISION HOMES
ARE SERVED BY ONE TV STATION**

WOI-TV Channel 4 Ames-Des Moines

*Owned and Operated by
Iowa State College*

ABC • CBS • DUMONT • NBC
Interconnected Affiliate

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

**HAMMER, HAMMER, HAMMER,
ON THE HARD HIGHWAY...**



Scratches, digs, oil spots, embedded dirt, and other film blemishes show up on the screen and disturb the sound. They reduce entertainment value and debase commercials. To secure best results from picture and sound track—and to safeguard presentation prestige—see that your TV films get

PEERLESS
FILM TREATMENT

PEERLESS FILM PROCESSING CORPORATION

165 West 46th Street • New York 19, N. Y.
959 Seward Street • Hollywood 38, Calif.

**APPLYING FOR A
TV STATION**

(continued from page 27)

give detailed information about the proposed site, a description of the equipment to be used, and comprehensive information on the coverage to be attained.

Unlike financial and legal matters, these details are usually settled by the consulting engineer with little difficulty for the applicant.

**Awareness of Community
Needs a Major Consideration**

Finally, as a general "catchall," the Commission requires that an applicant measure up to its general "other qualifications," which means principally an awareness of the responsibility of a television licensee in serving the community. In this field, program plans are all important. The applicant must demonstrate that he plans a program schedule which will meet the community needs, a staff adequate to interpret those needs on a day to day basis, and an enlightened viewpoint that TV is more than an electrical dissemination of energy over visual and aural channels.

Volumes can be written about the program responsibility of a licensee. In some cases, this factor may indeed be the critical one on which the Commission will rely in choosing successful applicants.

**Comparative, Competitive
Hearings Loom in Many Areas**

These are the routine considerations covering those situations where TV channels are available to an applicant without competitive hearings. Of necessity, these will be few since more than 70% of the first 150 markets of the United States now have more applicants than available channels. In such cities, bitter, comparative and competitive hearings will be required.

Not only must a hearing applicant meet the minimum qualifications outlined above, but also must demonstrate why it, rather than an opponent, should be selected for the coveted six megacycle channel. Here, considerations of local residence, integration of ownership and operation, community service, excellence of program plans, experience of the staff, and a maximum of minima (or a mass of seemingly insignificant detail) will be relied upon to achieve superiority.

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

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

JOHN CREUTZ

Consulting Radio Engineer

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

BERNARD ASSOCIATES

*Consulting
Radio and Television Engineers*

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Hollywood 27, California

WELDON & CARR

Consulting Radio Engineers

WASHINGTON, D. C.

1605 CONNECTICUT AVE.

DALLAS, TEXAS SEATTLE, WASH.
4212 S. Buckner 4742 W. Ruffner

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*An Organization of
Qualified Radio Engineers
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Service of Broadcasting*

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

E. C. PAGE

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WASHINGTON 5, D. C.

A. EARL CULLUM, JR.

Consulting Radio Engineer

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DALLAS 5, TEXAS

JUSTIN 8-6108